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B'WAY LEGIT'S FRESH TALENTS

All Top Artists as Own Producers As Future Pattern for Disk Biz

Every top disk artist operating through his own producing firm is the inevitable pattern of the future, according to veteran bandleader Stan Kenton who's still working as a pactee in the Capitol Records' fold. He sees, however, the recent moves, by Frank Sinatra and Harry Belafonte to take over complete ownership of their masters as symptomatic of the top artists' dissatisfaction with the "chaos and confusion" in the platter business.

Working through self-owned producing companies not only gives the artists manifold corporate tax advantages but more importantly, for Kenton, it asserts the performer's artistic independence and gives him a controlling voice in the exploitation of his material. Too many records are being lost in the shuffle because, Kenton said, it's impossible for the disk companies to promote properly the vast amount of product that they are pouring out.

Kenton sees the current disk scene swamped by mediocrity and monotony, although he conceded that Capitol gives him a free artistic hand. New merchandising techniques, moreover, are destroying the "romance" of the music business by putting LPs on shelves alongside Wheaties in the supermarkets. Whatever sales gains are made through this route will not compensate for the long-run damage to the glamor status of the music biz.

Kenton, who is marking his 20th anni as a band maestro this year,

(Continued on page 54)

Dixieland in Church Stirs Theological Row; Is It Salvation or Sin?

Albuquerque, June 6.

Dixieland jazz has found a new hall in Albuquerque, the First Presbyterian Church, but some religious persons still don't dig the idea.

McCoskey's Dixieland All-Stars, local seven-man combo made up of businessmen who play after working hours mostly for kicks, headlined a contemporary workship service in the local church last Sunday evening, and pulled a full house of 1,500 persons to the church, but in the process got lots of nixes from some folks in community.

Service, dreamed up by the Rev. William O. Evans, minister of youth for the church also featured a modern dance group in a special Sunday night service. Evans called the thing "expressing ourselves in meaningful workship through forms that are familiar."

Service rated plenty of play in local papers, including several letters to the editor turning thumbs

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U.S. Envoy's Daughter Has Japanese Program

Tokyo, June 6.

Joan Reischauer, 17, daughter of new U. S. Ambassador Edwin O. Reischauer, is appearing as a regular member of "English for Millions" radio-tv program over NET.

Miss Reischauer is seen as assistant to instructor James B. Harris on the program which teaches English to the Japanese.

Catholics Step Up Latino B'casts To Combat Commies

Washington, June 6.

Catholic Church will beef up broadcasting and other propaganda activities in Latin America to help thwart the mounting Communist threat.

Plan is result of a study by U.S. broadcast and news specialists under auspices of Catholic Press Assn. Lending a hand in the study were CBS Radio prexy Arthur Hull Hayes, General Teleradio President Thomas O'Neill, Hearst writer Bob Considine, and Richard Berlin, Hearst Corp. president, among others.

Core of the plan, which has Vatican endorsement, will be a mass media section in Bogota, Colombia, hq. of the Latin America Bishops Council. Another move involves strengthening the Interna-

(Continued on page 46)

N.Y. AIRPORT INNS FIND NEW USE FOR TALENT

Talent is being used in a different manner at the Seaway Idlewild Hotel, near the Idlewild International Airport, N. Y. The inn has been employing cocktail talent with the view of keeping patrons inside the premises and discourage them from straying. Generally, acts are used to bring customers into the hotel. This time, they're used to keep them from going out.

Because of its distance from New York City, the Seaway Inn has had to resort to entertainment as a means of keeping the patrons interested so they won't try to get into New York and thus miss plane connections. Current lounge entertainer is a group headed by Nicky Roberts, a blind singer-musician. Sometimes a guest will stay only a few hours. Stays of more than a day are unusual.

NEW AUTHORS AND STAGERS

By HOBE MORRISON

This was the season when the theatre discovered economics. As the 1960-61 legit semester sputtered to a close last Wednesday night (31), the Broadway air echoed with lamentations and forebodings. The subject was mostly financial statistics rather than theatrical quality.

If, as sometimes asserted, Broadway is a state of mind rather than a place, the mood at the moment seems to be desperation, with a suggestion of hysteria. But despite the prevailing moans and dire predictions, the 1960-61 season was only disappointing, not disastrous.

The fact that there were only 46 productions, the lowest total since records have been kept, is of vital significance only if theatrical health is measured in numbers rather than dramatic effect. Of more lasting importance may be the fact that 1960-61 brought at least four outstanding new playwrights to Broadway.

Not in memory has a single season produced such an array of new writing talent as Tad Mosel ("All

(Continued on page 62)

Odd Remnants Of U.S. Blue Laws

Minneapolis, June 6.

Ballet, opera and plays are among activities banned on Sundays in South Dakota while North Dakota nixes circuses and street carnivals on the Sabbath. Minneapolis Tribune writer Don Morrison discovered these Midwestern restrictions following Supreme Court's upholding of blue laws in Maryland, Massachusetts and Pennsylvania.

While Wisconsin recently repealed its blue laws and Minnesota has only nominal regulations affecting show biz on Sundays, Morrison reported that North Dakota and South Dakota retain extensive taboos. All four states okay movies.

South Dakota legislation forbids "performance of any tragedy, comedy, opera, ballet, farce or Negro minstrelsy." State's blue

(Continued on page 69)

And No Hangover

Playwright Russel Crouse, one of Broadway's more eminent teetotalers, has figured the answer to a recurring social dilemna—how to stay on the wagon and yet avoid sounding prudish when everyone else orders a drink.

He calls for a Bloody Awful—the same as a Bloody Mary, but without the vodka.

Wall St. Eyes Agencies' Expanding Role in Show Biz and High Finance

By JOE COHEN

Talent agencies, in control of the basic material in demand by all entertainment media, are now being shaped by the economic forces that are turning show business more and more into big business. The agencies are moving towards ramified corporate setups, mergers, diversification and public stock issues, all designed to beef up their competitive position and profit potential

The new era will have a profound effect on the fiscal side of show business, according to Herbert J. Siegel, chairman of the board of General Artists Corp., a newcomer to amusements, out of the world of corporate finance. Siegel declares that "service" companies, of which talent agencies are an important example, are catching the attention of investment houses and may reach the proportions of a fad, just as electronic issues are at the moment.

The reasons for this are quite sound. Siegel thinsk. It doesn't matter whether the entertainment industry will be mainly live or on tape, film, or pay teevee, or come from a stage or a studio or whatever the medium. Talent offices will have control of the raw product of the entertainment industry – talent—and therefore will al-

(Continued on page 58)

Reich Burgs Fight Swiss-Made Nazi Pic

"Eichmann and the Third Reich," Switzerland's (Praesens) contribution, via Erwin Leiser, to the new cycle of "Nazi beast" films, is stirring animosity in various German markets. Tuebingen and Heidelberg are among the sensitive areas, though confirmation is lacking of smashed theatre display cases.

Threats against even those patronizing the film are responsible for some difficulties in obtaining German playdates. (Film is reviewed in this issue.)

Truman & Ike's 'Living History' Spurts for TV

Former President Harry S. Truman, joining the march of living history on tv, has made a deal with Talent Associates-Paramount Ltd. to do a series of 26 hour programs

Truman thus becomes associated with former President Dwight D. Eisenhower on the tv lanes. The tv association also encompasses the late President Franklin D. Roosevelt and Winston Churchill.

Talent Associates topper David Susskind, who will act as producer of the Truman show, said that NBC-TV has evidenced some interest in telecasting the hour series. Susskind made it clear that no deal has been set as yet, with only preliminary talks held with all three networks. The producer added that he hoped to be on the air by February of 1962.

CBS-TV expects to do several shows with former President Eisenhower for inclusion next season in "CBS Reports." ABC-TV plans a 26 half-hour series on the "Eisenhower Years." A documentary on

(Continued on page 50)

JOHNNY CASH TO BIOFILM LATE JIMMIE RODGERS

Hollywood, June 6.

John Cash, Columbia Records' country & western singer, has acquired the rights to do a film biog of the late Jimmie Rodgers, a top selling country singer during the 1920s and will produce it independently via his own company. Rights were acquired from Rodgers's widow. Film is expected to roll in the fall.

Cash, recently made his film debut in the as yet unreleased "Five Minutes To Live" pic.

Integration Battle Marks Bow of Cincy Coney Island; Name Bands in Spotlight

Cincinnati, June 6.

Coney Island, in its 75th year, with one of the finest playgrounds in the nation, has increased its string of rides to share popularity of the longtime ace Sunlite Pool and Moonlite Dance Gardens attractions. Expensive layout on the Ohio River, 10 miles upstream from downtown, is under direction of Edward L. Schott, who was a consultant for the Disneyland setup

Name bands, mostly repeats, started off with Johnny Long Guy Lombardo, Pee Wee Hunt Peter Palmer and Dave Latimore. Remaining bookings include Stan Kenton Buddy Morrow Les Brown, Jimmy Dorsey, Les Elgart and Ralph Marterie. Sessions are Thursday through Saturday Local bands are Clyde Trask Billy Walters, Dave Latimore, Bobby Kess,

(Continued on page 59)

Network Tv coverage of President Kennedy's European trip great in every language
THE TELEVISION ZOOMAR AT ITS BEST. (Adv.)

Met Opera Edict on Segregation Just One of Atlanta's Difficulties; Wilby-Kincey Circuit Wants Out

Atlanta, June 6.

Negroes with tickets for the Fox Theatre (films) during the recent appearance there of the Metropolitan Opera were not seated according to their tickets but in a special balcony section. News of this procedure now haunts the city. The Atlanta Music Festival Assn. says the decision was not its own. Its co-sponsor, the Junior League, echoes that disclaimer. There is no record, however, that either organization protested to Wilby-Kincey, the film circuit involved, or whoever made decision to disregard the tickets held by the Negroes.

This issue is getting a considerable going over locally as Atlanta society and opera-lovers contemplate their dilemma since the Met Opera has stated it will hereafter play neither Atlanta nor Dallas while ticket-holders are discriminated against because of their skin color.

Fox like other houses here still operates a "colored entrance" and that became part of Met Opera's objection. Actually Atlanta has already desegregated its municipal golf courses and trolleys and is working out details for schools. Hence film theatres are lagging behind the social change pattern. But how Rudolf Bing can be satisfied for 1962 is unclear.

More than segregation confronts the auspices since the Met wants a bigger guarantee and an added midweek matinee. Beyond the large guarantee the Met takes 80% of any overage from ticket sale. Junior League, too, yearns for more compensation for the job it does on subscriptions and publicity for the date. To appease the Junior League three of its mem-

(Continued on page 66)

Ned Calmer's Nostalgic Novel of Paris of '20s

"All the Summer Days" by Ned Calmer (Little, Brown; $4.50) is a vintage novel of Paris in the twenties by the prolific writer-broadcaster, who reported for both the Chicago Tribune and the N.Y. Herald Tribune in Paris during the era he currently depicts.

Calmer's story bursts with sights, sounds and smells of the great days of American expatriates in the City of Light. With the blessing of "hindsight," author moves a frowsy cast of transplanted American journalists against a tapestry that is ghostly with memories. Calmer bolsters his simple narrative of love among the fourth-estaters with references to so many celebrated personages that he is almost guilty of "name-dropping."

The writer's sentimentality is pardonable, but his tale is less a part of Paris than a footnote to remembrances. Air of detached reminiscence, rather than vital concern with the characters, leaves the people of the story better known to author than to reader. Yarn moves with leisurely pace of the "summer" in its title. Pleasant reading, laced with nostalgia for Paris penchantiers. *Rodo.*

'Fireworks' Fizzles; Ruled Distasteful, Not Obscene; Chide Mgr. for Homo Lure

San Francisco, June 6.

Municipal Judge Andrew J. Eyman has dismissed charge of "showing a motion picture offensive to moral sense" against Gilbert Taylor, owner of 140-seat artie, The Movie.

The film, "Fireworks," was confiscated May 23 by two policemen from juvenile bureau who sat through part of it and then closed the North Beach house.

District Attorney Thomas C. Lynch said Police Chief Thomas Cahill had viewed the picture and agreed that while it might be offensive to some persons, it was not "obscene" in the legal definition.

Deputy District Attorney Martin McDonagh asked the court to dismiss the charge "in the interests of justice." McDonagh told the judge the film had won several foreign awards and noted that, while an arrest and conviction had

(Continued on page 69)

3-YEAR DECLINE OF U.S. PIX HALTED IN JAPAN

Tokyo, May 30.

Breaking a three-year slide of American pictures here, grosses of U.S. majors in Japan over the first three months of 1961 showed increase of $681,381 over the same period last year. This was mainly on the strength of such blockbusters as "Ben-Hur" (M-G) and "Alamo" (UA). Metro topped list by grossing $1,019,199 in the three-month period, followed by United Artists with $915,517.

Following is remainder of list (figures include shorts and in cases of Metro, 20th-Fox, Para and U-I, newsreels): RKO (including Disney), $633,243; 20th-Fox, $620,739; Para, $620,448; U-I, $513,868; WB, $385,615; Col, $277,400; and AA, $141,864.

JACKIE GLEASON

Famed star of Stage, Screen and TV, now filming "Gigot" in Paris, says:

"PAUL ANKA! Il n'est pas exactament vieux, mais il est un vrai talent—excellent, formidable, magnifique!

"Je vous salue, PAUL ANKA."

Will Rogers Hosp Setting Memorial To Morris Family

The unveiling of a memorial to the late William & Emma (Mother) Morris on June 23, will be the highlight of a series of events taking place June 22 and 23 at the Will Rogers Memorial Hospital, Saranac Lake, N.Y. Making the trip from New York will be a group of hospital execs headed by Abe Montague, president of the hospital which has been combined with the O'Donnell Memorial Research Laboratories, named after the late Bob O'Donnell, head of the Interstate Circuit, Texas, who was active in the affairs of the Will Rogers as well as the Variety Clubs. Montague is also veepee in charge of sales of Columbia Pictures.

The unveiling of the William Morris memorial will be a major event in a hospital tour, including dedication of three new buildings which are still be in process of construction, together with an inspection of the hospital, a clinical meeting and an annual luncheon.

Abe Lastfogel, William Morris

(Continued on page 18)

'Buy American' Program Hits GI Disks In Japan

Tokyo, June 6.

The so-called "Buy American" program has forced record man Bob Wynn out of the U. S. military exchanges. Wynn distributed for most U. S. labels on military circuit in Far East with disks pressed in Japan from masters sent from America.

Recent ruling, Wynn claims, is unfair, because it disregards fact that heavy royalties were paid to U. S. companies and artists on sales and that other locally manufactured products (soft drinks, news magazines, etc.) continue to be sold at the exchanges.

Depressed, Writes—

New York.

Editor, VARIETY:

Your article describing how 650,000 gringo tourists go to Mexico every year and spend all their time in night clubs drinking worse booze at higher prices than at home sure puts the finger of shame on these United States. Perhaps your correspondent in Mexico D.F. would be willing to inform us stay-at-homes what else besides the extravagant consumption of bad liquor goes on in those hot spots south of the border that diverts attention from the picturesque rural life, fabulous scenery, fantastic architectural ruins and other exotica that you would think somebody might travel to look at.

Somehow I doubt whether the side-shows in those boozeries are as hot as all that. I think perhaps a little boy I happened to overhear had the answer when he told his poppa, "Los Americanos del norte son loco, loco."

Grant Code.

Carnegie Hall's Pitch to 45 Nations: 'You Can Do a Van Cliburn in Reverse'

By ROBERT J. LANDRY

A world intercultural movement centreing in Carnegie Hall, N. Y., will be presented to some 45 embassy representatives at a luncheon today (Wed.) in the Sheraton-Carlton Hotel, Washington. The speakers will be Edward L. Bernays, a Carnegie trustee; Julius Bloom, the executive director of the Hall; and Phillip Coombs, formerly of the Ford Foundation, who now occupies the brand-new assistant secretaryship for cultural and educational affairs in the U.S. State Dept.

Project calls for systematic import of foreign artists of promise in their own land but no outside fame. Plan is to encourage a Van Cliburn routine in reverse, bringing overseas talent to the attention of the New York music world and press. Scheme is premised upon support of talent, up to and including Carnegie Hall, by bi-national cultural and bi-national economic organizations in the U.S., working in league with the nation-of-the-talent's-origin, plus the U. S. State Dept. For a further tie-in, the American Assn. of College Music Directors would be standing by to select such artists as click at Carnegie for U. S. campus concert engagements.

The project, attributed to Bernays, dean of the public relations profession in America, has attempted to anticipate any objections. The emphasis is upon "sponsorship" by business interests and not upon "subsidy," still a dirty word in America. It helps that Carnegie Hall is now owned, in effect, by the City of New York and that the artists will appear without a fee at their "world premiere" (Fees, yes, if bookings on campuses follow).

Carnegie will benefit, of course, from the rental monies. Scale of fees for use of Carnegie are: mornings, $330; Monday-Thursday afternoons, $500; weekend afternoons and all evenings, $825.

Unknown British Actor Playing 'Billy Budd'

Madrid, June 6.

Hollywood star Robert Ryan and producer Ronny Lubin arrived in Madrid en route to Alicante for the filming of "Billy Budd," the Herman Melville sea classic.

Ryan, who was in Madrid last year to play John the Baptist in Samuel Bronston's "King of Kings," will appear with Peter Ustinov who's also to function as producer and director. Lubin is executive producer of this Anglo-Allied production.

Ryan will play the part of Claggart, ruthless master-of-arms aboard H.M.S. Avenger and Ustinov is Captain Vere. Title role of "Billy Budd," the seaman who becomes the Herman Melville's novel symbol of persecuted good, goes to Terrence Stamp, little known young British actor.

Alicante off-shore waters will locale sea sequence exteriors. Interiors will be filmed in London. Two sailing ships have been prepared by art director Don Ashton to represent British men of war of the period. Cinematographer is Robert Krasker who recently filmed "El Cid" for Samuel Bronston.

Production on "Billy Budd" starts June 1 in Alicante. The picture will be released early in 1962 by Allied Artists.

Terminating With Fox Jack Cummings Preps Several for Himself

Hollywood, June 6.

Producer Jack Cummings winds his four feature deal at 20th-Fox in about a month when "Star in the West," starring Debbie Reynolds, Juliet Prowse, Steve Forest, Andy Griffith and Thelma Ritter is "canned."

Pic will be fourth. "Bachelor Flat," third, will finl this week with Tuesday Weld, Dick Beymer and Terry-Thomas.

Although he hasn't other studio commitments, Cummings owns three properties and will know "in a couple of weeks" about fourth. "Paint Your Wagon" which is part of Louis B. Mayer estate.

His next indie pic will most likely be "The Window," title to be changed, based on a novel. Cummings is seriously considering producing it in Mexico "where there are wonderful studio facilities."

Other two properties in his story bank are "The Will Adams Story," based on first Englishman to visit Japan in 1600, and "Dragon Tree," adventure story of British Army.

As for "Paint Your Wagon," it depends on signing young star he has in mind for role played by James Barton on Broadway.

ANNA NEAGLE-ASTAIRE TERPERIES' GB HOOKUP

London, May 30.

Anna Neagle and Fred Astaire are teaming up to launch a chain of Ballroom Dancing Schools throughout Britain. This was revealed here by Chester Casanave, executive veepee of the Astaire Schools of Dancing which controls 135 establishments in the U.S. The Astaire setup recently opened schools in San Juan, Puerto Rico, and New Zealand.

The U.K. concession has been granted to the newly-formed Anna Neagle Enterprises Ltd., a diversification project which is soon putting its big toe into the world of cosmetics. Miss Neagle, who was once a finalist in the World's Ball-

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ABEL GREEN, Editor

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FRANCE NUYEN'S HEELS, HEROES

How Pension Qualification Works

Hollywood, June 6.

Benefits to film industry workers of their new vested interest in Motion Picture Industry Pension Plan, recently negotiated between studios and unions as part of four-year agreement, have been outlined in detail by Ted Leonard, board chairman.

Any participant working 10 or more qualified years, accumulated 10,000 or more credited hours and is 35 years or older, at end of last qualified year shall be entitled to percentage of normal retirement benefit at 65 if certain additional requirements are fulfilled:

(1) That after Dec. 24, 1954, employe worked three qualified years in five-year period ended with last qualified year prior to termination or, if he is 65 or over, prior to time he elects to vest. Additionally, participant must not have withdrawn or been terminated from Plan prior to July 1, 1961.

(2) Participant must leave contributions in Plan until he retires at 65 or older. However, Plan does provide women between 62 and 64 may retire and receive invested interest at reduced rate.

Under new optional pension benefit payment proviso permits participants retiring on or after July 1, 1961 to elect: 1) regular $120 per month or 2) joint or survivor benefit at lower rate, or 3) 10-year certain benefit at lower rate.

Joint and survivor benefit participant retiring at 65 gets $81.21 check until he dies. After death spouse receives same amount for life. In case of employes retiring at later age, different actuarial schedule obtains.

If participant decides on 10-year certain plan and retires at 65 he receives $109.08 a month for period. However, if he only lives five years, designated beneficiary receives balance of monthly payments.

Magna for American Stock Exchange

Quarterly Net, $132,000—Predict Ultimate Rentals On 'South Pacific' Will Total $30,000,000

Magna Pictures Corp. is making preliminary preparations for listing its common shares on the American Stock Exchange, prexy George Skouras told the annual meeting of Magna shareholders in New York Wednesday (31). Prexy said he understands that Magna is able to meet all the requirements for such listing.

Skouras reported the company's gross income for the first quarter, ended April 30, of current fiscal year, amounted to about $860,000 and that its net for the period was estimated at $132,000. He expects the latter six months to be substantially better, with the upcoming release of the 35m version of "South Pacific" abroad seen as adding to the company's revenues.

Skouras predicted that by the time this first release of "South Pacific" is completed—in both 35m and Todd-AO—around the world, pic will have taken in about $30,000,000 in rentals. Film has taken in $5,000,000 in Britain alone, and is now in its 162d week in London. Prexy said he was especially proud that the company's $1,106,457 net for the fiscal year ended Jan. 31, 1961 was the highest in its history.

A. F. Bollengier, veep and treasurer, reported that the company's $8,000,000 indebtedness, incurred in 1955 (for Magna's investment in Todd-AO and "Oklahoma"), has now been reduced to $1,800,000. Magna is now negotiating for funds with which it will be able to finance the production and distribution of further 35m as well as 70m product. Both Bollengier and Skouras anticipate another profitable year coming up.

Sales head Joe Sugar told holders of plans to release the 35m British comedy, "Watch Your Stern," starting in July, and the forthcoming roadshow release of the 70m "Black Tights," starring Cyd Charisse and Maurice Chevalier, which was produced by the late Joe Kaufman in France. Magna is screening product for potential release almost daily, Sugar said.

Mirisch Stays UA

The Mirisch Company and United Artists have signed a new three-year contract under which all Mirisch films will continue to be released exclusively by U.A., per Harold J. Mirisch and Arthur B. Krim of UA.

New deal goes into effect at the end of 1964, when the current agreement expires.

250 Scribes Glom Product at WB

Hollywood, June 6.

Approximately 250 newspapermen and mag writers and editors are participating in Warner Bros.' two-day Jubilee of Films today (Tues.) and tomorrow, in giant promotion stunt to bally upcoming product. Majority of press will rep cities all over the U.S. Some will remain an extra day or so for follow-up stories and interviews.

In addition to press, who will view new films, "Fanny," "Susan Slade" and "Splendor in the Grass," company has brought in exploitation reps to attend Jubilee and special promotional conference today. Discussions at special meet will pivot on "Parrish" and "Fanny" campaigns. Richard Lederer, national ad-pub director; Joe Hyams,

(Continued on page 20)

Murray Silverstone Overseas, Though Ill; May Realign Europe

Albeit ailing, Murray Silverstone, head of 20th-Century-Fox Films International, is currently holding a powwow in Paris, Rome and Geneva with his European managers. A recent heart victim, he was permitted to make the business trip because, it so happens, his New York doctor is also abroad.

Understood that some sort of recentralization of the 20th-Fox setup in Europe will be keynoted by Silverstone with a more vital overall European supervisor to take command, as in the old Albert Cornfield days before latter retired. It was Spyros Skouras' edict that "foreign" be handled by directives from New York.

Silverstone reportedly never was happy with it and there may be some sales topper shifts made, perhaps starting with the French setup.

People Will, But Should Not Compare His 'Angel' To 'Gantry,' Sez Woods

Tendency by some filmites and others to compare "Elmer Gantry" with his "Angel Baby" is deemed "unfortunate" by producer Frank Woods, whose primary point is that their themes are far apart even if subject matter is the same. Could be the timing of the Allied Artists' release is likewise unfor-

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COMEBACK AT 24 DESPITE TRIALS

By VINCENT CANBY

France Nuyen, 24 - year - old French-born Eurasian beauty, is on her way to a screen career—her second.

The actress, who a year ago was "washed up" and auditioning for status as one of the industry's youngest has-beens since Baby Leroy grew into knickers, has just seen the release of one picture, United Artists' "The Last Time I Saw Archie," and leaves today (Wed.) for London to start 20th-Fox's "The Devil Never Sleeps," co-starring William Holden and being produced and directed by Leo McCarey.

While Miss Nuyen's four-year stage and film career has been unique in many ways, it also illustrates the trials and tribulations that stand in the path of youngsters trying to get ahead in show business, no matter how shrewd and ambitious they may be. The star's most colorful stories revolve around her nearly disastrous experience anent the Ray Stark screen version of "The World of Suzie Wong," when she was "relieved" of her title role while the film was in production early last year.

Though the stories which circulated (she says 'planted') following that fiasco—that she was physically ill, emotionally disturbed, too fat, and just plain difficult—almost ruined her career, the actress has until now remained reticent re her side of the story. Sipping a Vichy water-and-lemon juice at the Plaza last Friday (2), she finally gave out with her version of what happened in London and Hong Kong, almost all of the specifics unprintable in a newspaper which would prefer to avoid a number of libel suits.

Her Heroes

While those details are unprintable, she thinks that two other events, which occurred subsequent to her bow-out from the filmed version of "Suzie," should be noted as illustrative of the fact that she wasn't quite the villainess she was made out to be then. One is director Jean Negulesco's leaving "Suzie" shortly after she was relieved. The other is that William Holden, her co-star in her upcoming 20th film and the star of the ill-fated "Suzie," would hardly have agreed to to let her do this new film if he had found her so difficult and untrustworthy in the earlier venture.

Her bitterness anent the "Suzie" experience is now tempered to a large degree by her gratitude to Jack Webb, who cast her in "Archie" with no questions asked, and to Leo McCarey, for her role in "The Devil Never Sleeps." When she first returned to Hollywood from the "Suzie" debacle, she says she was almost completely ostracized, professionally, and that even her home studio, 20th, and her then agents (she has new ones now) refused to believe her side of the fracas. She finally did a couple of 20th tv shows, but it wasn't till Webb gave her a job that she began to get film offers.

Things Looking Up

Miss Nuyen is now back on the track and talking like an actress in a hurry: she wants more money from 20th.

She has a wonderfully understanding business manager, she reports, because he isn't nervous about that fact that she is leaving the country still owing $6,500 on her mink coat and her Jaguar. In fact, the business manager even urged her to get the mink if it might give her ego the proper lift.

The actress says she has been under contract to 20th for four years, but she still has five years to go on her original seven-year contract, a bit of peculiar arithmetic she blames on her former agents. Seems that when Josh Logan borrowed her to do the original stage version of "Suzie"—which she did for two seasons

(Continued on page 16)

Carter Sells 265,420 Republic Shares; America Corp. Becomes Top Owner; No Change in Management Foreseen

America Corp., diversified holding company whose subsidiaries include Pathe Laboratories, has become the biggest single stockholder in Republic Corp (formerly Republic Pictures) through the purchase of 265,420 common shares from Rep president-chairman Victor M. Carter. Gordon K. Greenfield, president of the America outfit, said the move represents diversification, that Carter will remain at the Rep helm, no change in Rep management or personnel is anticipated.

Shares involved were Carter's personal holdings and represent about 13% of the total Rep outstanding. He retains 50,000 shares of the common, 30,000 shares of the cumulative preferred and $1,200,000 of 4% debentures. Carter bought out control from Herbert J. Yates.

Greenfield and Carter are keeping the purchase price under wraps, at least for the present, but the recent trading value on the New York Stock Exchange has been at around $18 per share

Rep is in the film processing business, rents out studio facilities and equipment to producers, distributes pictures on the television end and deals in plastics. Production of theatrical pictures was discontinued in 1957. Company in 1960 had earnings of $2,096,208, equal to 85c per share.

Pathe Labs, of course, also is a major factor in film processing.

Return of Shintoho

Tokyo, May 30.

Shozaburo Shasho, Shintoho's first prez, is expected to take over that position again when the troubled Japan major is reborn at extraordinary meet of shareholders on June 8.

Shasho, now topper of Nichibei Eiga, has been working for rebirth of Shintoho in post of general manager. He will bring new management lineup with him when he assumes topper position.

Filmery has been on ropes with heavy debts and labor squabbles.

Manny Ellis Can Sue Yates, Et Al

San Francisco, June 6.

U. S. District Court of Appeals last week ruled that Manuel M. Ellis, a stockholder in Republic Pictures Corp., has right to sue ex-chairman Herbert J. Yates and four other big stockholders for conspiracy to defraud him

Decision by Judges Stanley Barnes, Frederick Hamley and Oliver Koelsch reverses April 20, 1960, ruling by Federal Judge Peirson M. Hall of Los Angeles.

Ellis had sued Yates, Victor M. Carter, Louis Boyar, Benjamin Weingard and Value Line Income Fund Inc., for $1,315,000, but Judge Hall ruled Federal court lacked jurisdiction. In reversing, appellate court said SEC Act of 1934 provided jurisdiction.

Ellis, who claims he owns 60,000-plus shares of Republic, said he and Carter had entered into joint venture to acquire control of Re-

(Continued on page 16

Defeat Brazilian Bill; Would Have Forced Dub (Portuguese) in Local Labs

Legislation to require the dubbing in Portuguese in Brazil laboratories of all imported foreign pictures has been defeated in the Brazilian Congress, Harry Stone, Brazilian rep for the Motion Picture Export Assn., has informed the New York headquarters of MPEA.

The proposal, in addition to the dubbing of dailog, also would have required all musical backgrounds to be rerecorded by Brazilian orchestras. The bill was the subject of intensive lobbying by nationalist interests and by dubbing studios and artists in Brazil.

The defeated legislation, which has been a matter of serious concern to film importers, has been under heavy attack by MPEA interests in Brazil for many months. The lid was nailed tightly on the proposal last week when the Senate rejected it unanimously.

ALBERT J. COHEN'S OWN

First Project Is Roger Walters' Novel 'And God Cried'

Hollywood, June 6

Albert J. Cohen, vet producer, has set up Albert Jay Productions for a program of theatre and television pictures He's taken offices at the Red Skelton Studios.

First feature will be "And God Cried," unpublished novel by Roger L. Walters. Initial tv program will be a new comedy series, "That's Our Girl," written and created by Seymour Robinson, for which producer is negotiating with Jack Haley and Jesse White.

Kramer's Secret Feature; Not Directing This Time; Cornfield Readying Script

Hollywood, June 6.

Stanley Kramer is giving up directorial reins on one of his own pictures for the first time in five years and has signed Hubert Cornfield and has what he describes as a "hush-hush" forthcoming feature He remains as producer.

Every effort is being expended toward guarding secrecy of the project, though a spokesman for the producer said it is a drama and would involve several top stars on a high-budget deal. Shooting would begin within six to eight weeks, depending on proper casting, with film "very likely" Kramer's next project. He has owned the property for some time, but title and subject matter are being closely guarded for reasons that would not be disclosed.

Equally tight-lipped is Cornfield, though he noted he is now working on a completed screenplay of the mysterious film.

Original scripter was not identified.

Sam Boverman Decamps Cinerama, Unexplained

Sam Boverman has resigned as general counsel and corporate secretary of Cinerama Inc. for reasons undisclosed. He joined the company two years ago after a short while in private practice and, prior to this, a 29-year association with Paramount.

Boverman has been prominent in copyright law for most of his career, specializing in domestic and foreign picture production along with the literary, music and allied phases of the entertainment industry

In 1954 he was the rep. of the film industry and advisor to the U S Registrar of Copyrights at the Ad Interim Committee meeting of the Universal Copyright Convention in Paris.

While at Par the lawyer played a major part in writing out production contracts. Along with this it's noted that Cinerama is now allied with Metro in new production endeavors.

FRED MACMURRAY, star of the ABC-TV show, "My Three Sons," as photographed in Rome with his lovely wife JUNE HAVER.

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Pasternak Blueprints: Wells Gathering Material; Durante Up for 'Jumbo'

Hollywood, June 6.

George Wells, who scripted "The Horizontal Lieutenant" for MGM producer Joe Pasternak, is due back June 19 from Europe where he's gathering material for original for same producer.

Idea behind "untiled" story is to show what happens to several girls traveling through England, France and about five or six other countries.

Meanwhile, no cast has been set for "Lieutenant." Although Mickey Rooney was considered for major role, producer hasn't yet made final decision.

Pasternak's other project, "The Unsinkable Mrs. Brown," will be "a big picture." He has Doris Day in mind for name part, though he hasn't contacted her. She's due on Culver City lot for his "Jumbo." At that time he should know where he stands on "Mrs. Brown" script now being developed by writer in New York. Producer said writer's name will be made public soon.

Since Red Skelton's asking price was regarded "prohibitive" for "Jumbo" lead role played in 1935 at Hipp in New York by Jimmy Durante, Pasternak left Friday for Lake Tahoe with director Charles Walters to talk to Durante. Stage and screen comic is appearing at Harrah's.

Durante also has a Las Vegas date lined up in month from now. Pasternak originally planned to visit comic there and discuss deal. Change of travel sked is due to increasing impression Durante publicity on pic could add considerable prestige. Property has been on shelf since Billy Rose produced spectacle in November, 1935 and sold to MGM.

Walters also plans to tour Europe for circus acts for special sequences. Departure date is not set. In any event, Pasternak is not looking forward to European trip at present.

U. S. to Europe

Eddie Bracken
Franco Corelli
Birney Golden
Sophia Loren
Sigmund Miller
Joseph Nederlander
Carlo Ponti
Robert Rossen
Herman Rush
Murray Silverstone
Robert S. Taplinger
Moira Walsh
Lou Walters

Europe to U. S.

Ludwig Bemelmans
Chester F. Casanave
Irving Drutman
Jean Goldwurm
Harry E. Gould
David M. Holtzmann
Ed Kingsley
Don Murray
Ralph Richardson
Irving Shapiro
Herbert T. Silverberg
Robert Siodmak
Herman Starr
Dorothy Stickney

L. A. to N. Y.

Irwin Allen
Lee J. Cobb
Alexander H. Cohen
Martin Jurow
Buzz Kulik
Sam Lutz
Marilyn Monroe
Lloyd Nolan
Russell Nype
Bert Orde
Don Parker
Hildy Parks
Charles Raeburn
Martin Ransohoff
Herbert G. Richek
Morris Saphier
Walter Seltzer
Irene Sharaff
Richard Walsh
Milton Weiss

N. Y. to L. A.

Frank DeVol
Charles Einfeld
Erroll Garner
Carol Lynley
Irving Mansfield
Groucho Marx
Sal Mineo
Bruce Savan
Sol A. Schwartz
Mike Selsman
Spyros P. Skouras
Bob Weitman
Joe Vogel

Moscow Festival Using New Theatre; Pleased That U.S. Is in 'Competition'

Moscow, June 6.

Over 50 nations are expected to participate in the Second International Moscow Film Festival getting underway here July 9, Ekaterina Furtzeva, USSR Minister of Culture, told a crowded press conference last week. A new cinema, the Rossiya, a big and modern theatre, is expected to be completed in time for use during the fest. Affair opens officially at the 1,500-seat Lenin Sports Palace.

The USSR is clearly pleased that the United States plans to enter a pic competition this time. Two years ago, 20th-Fox's "The Diary of Anne Frank" was shown here, but it was screened out-of-competition. Joshua Logan is set to be the U. S. member of the 17-man jury.

Mme. Futzeva also told the press that the official Russian entry is still undecided, but that a decision should be made in a week or so. Regarded as a strong possibility is "Clear Skies," the latest film by director Grigory Chukkrai, who did "Ballad of A Soldier."

The fest will make awards in 17 different categories.

(Ed. Note: Above - mentioned "Clear Skies" has impressed a number of westerners who have already seen the pic by its frank depiction of the "national relief" felt by Soviet citizens following the death of Stalin, and the end of the Stalinist era. It is thought to be one of the first Russian films in recent years to comment on internal politics in such unequivocal way.)

INVOLVED ORIGINS

Allied Artists Distribs British-Made Film From Germany

Hollywood, June 6.

Allied Artists will handle U. S. release of J. Arthur Rank's German-filmed production, "Brainwashed."

Feature stars Curt Jurgens and was directed by Gerd Oswald.

Nobel Prize Novel, Stockholm's Okay, As Metro Feature

Hollywood, June 6.

Metro-Goldwyn-Mayer has acquired the film rights to "The Prize," forthcoming novel by Irving Wallace, author of "The Chapman Report," for $250,000 plus an additional sum based on the picture's gross. Pandro S. Berman was set as producer, with Ernest Lehman scripting.

Every major studio was said to be bidding for the property, which is still only in author's first draft and aimed for publishing by Simon & Schuster in January, 1962.

Story concerns six winners of the Nobel Awards—a young American author; a German refugee physicist now living in America; a French husband and wife who win a team award in medicine; an American and Italian who share the chemistry award; and a young Swedish woman and the niece of the German, who have the feminine romantic leads. Casting will be for eight key roles, with several top supporting characters.

Studio head Sol C. Siegel states that the Nobel Committee has fully cooperated with Wallace on the story. He revealed some of the filming will be done in Stockholm, Copenhagen, Paris and various U. S. locales, with important stars of each country playing their own nationalities.

Evarts Ziegler of Ziegler-Hellman-Ross literary agency represented Wallace in the deal.

Westchester's 'Downfall' Headed for Menotti Fest; It's Off-Broadway Cast

An independent production company has completed a feature whose first print will be shipped to Spoleto, Italy, for the New American Cinema Festival which takes place this month as part of composer Gian-Carlo Menotti's Festival of Two Worlds, which this season is augmented by films.

Feature is "Downfall," mystery meller locationed in Westchester County, N. Y., written and produced by Wilson Ashley, directed by Graeme Ferguson and with a cast that includes off-Broadway players Nuella Dierking, Mark Saegers and Robert Milli.

Financing was on an independent, limited partnership basis. A distributor is now being sought.

NICK RAY YANK REP ON BERLIN FILM JURY

Hollywood, June 6.

Director Nicholas Ray will be the American representative on Berlin Film Festival theatrical jury, joining a panel of nine other members from participating countries. Two will be from hosting Germany, with England, France, Japan, Italy and Sweden among others.

There will be a separate seven-member jury for documentary and short subjects, according to Bert Reisfeld, who is handling American details for the Festival.

Jurors will arrive in Berlin on June 21 for two days of preliminary meetings prior to the start of the event, which continues through July 14.

Vancouver Fest Counts Promises

Vancouver, June 6.

Mrs. Kashika Kawakita of Japan will be a jury member at the 1961 Vancouver International Film Festival July 10-22. She joins Norman McLaren, of Canada's National Film Board, and Herman G. Weinberg, subtitle writer of New York, in judging competitive documentary films from nearly 30 different countries.

Vice-President of Japan's Towa Film Corp., Mrs. Kawakita has judged previously at the Cannes Film Festival in 1960, and at Berlin in 1956. She was a delegate at the recent Cannes festival and her husband, Managing Director of UniJapan, was briefly in Vancouver earlier this year on his way to festivals in Europe.

Vancouver has acceptances to date from Czechoslovakia, Mexico and India. Czechoslovakia will send animator Jiri Brdecka and Ceskoslovensky Filmexport director Richard Falbr. Brdecka authored the script for "Bomb Mania," a cartoon which has been entered in the festival competition. Mexico's delegation will include director Robert Gavaldon and stars Ignacio Lopez Tarso and Pina Pellicer, whose film "Macario" will be shown during the festival. Also from Mexico will be Emilio Gomez Muriel, producer-director of another festival feature scheduled, "Simitrio."

India's film critic, Mrs. Anita Malik, has advised festival officials that she will be present and festival director Fox is still hopeful that director Satyajit Ray will be able to come to Vancouver. In addition to features mentioned from Mexico, following films have already arrived in Vancouver:

Phillipines: "Badjo" (Sea Gypsies).

Bulgaria: "Stars."

Czechoslovakia: "Romeo, Juliet and Darkness" and "The Slinger."

U. S. A. "The Sand Castle" (Jerome Hill).

Rumania: "Danube Waves."

Some 70 documentary shorts have also been received to date, to keep pre-selection screening committees hard at work.

U Votes 25c Quarterly

Universal's board declared 25c quarterly dividend.

It's payable June 29 to holders of record at close of business June 15.

FOX FILMING IN MANY LANDS

Goldwyn's Frisco Scale-Down

Producer Wins But Only $100,000 Trebled In Long-Pending Conspiracy Action

San Francisco, June 6.

Federal Judge George B. Harris last week awarded Samuel Goldwyn $300,000 in his antitrust suit against 20th-Fox, National Theatres and Fox West Coast. This followed judge's May 4 opinion that defendants were guilty in 11-year-old case.

Goldwyn had asked $585,000 trebled, or $1,755,000, but judge cut this to $100,000 trebled.

In his 28-page opinion citing his bases for the judgment, Judge used defendants' own figures and came to conclusion that Goldwyn received far less film rental from National Theatres than he received from other exhibitors, particularly those whose position lacked monopoly conditions. Judge cited two instances, particularly: "plaintiff received some $62,000 less from National Theatres for 'The Secret Life of Walter Mitty' than it actually would have received under similar conditions absent the illegal monopoly . . . and some $29,000 less from NTC for 'Enchantment' than the plaintiff actually received from non-NTC exhibitors under similar circumstances."

Judge also laid heavy stress on "additional film rental" of $500,000 which NTC paid 20th-Fox in 1945 and again in 1947. These $500,000 chunks were "allocated to individual picture film rental" and judge cited testimony of 20th-Fox's Pete Lundgren that "distribution department maintained that they were entitled to receive more money . . ."

In closely reasoned argument, judge then notes that Lundgren also testified that while National was a 20th-Fox subsidiary, "there was an understanding between the distribution department and the exhibition department that to all intents and purposes there would be arms-length negotiations for film . . . especially in view of the fact that there were certain contractual obligations with individuals that depended partly upon either contract profits or other types of additional compensation."

Judge points out "Charles Skouras and other officers enjoyed managers' contracts which provided for compensation based upon the profits of their respective division of NTC. It is fairly inferable from the record that these gentlemen were not engaged in making gifts to 20th Century if it would mean a reduction in their own compensation. It is further inferable . . . that these executives were not engaged in operating an eleemosynary institution. Mindful of their general pattern of conduct, one would not expect them to deal out two payments of $500,000 each without great intramural compulsion."

In other words, Judge Harris is saying that 20th-Fox's distribution department enjoyed leverage on National Theatres which Goldwyn's then distributor, RKO, did not have. Judge cites result of competitive bidding as another basis for judgment, saying: "While variations occurred . . . the total result of competitive bidding was to assure producers better film rentals and better playoff time."

Judge also was much impressed by testimony of Goldwyn's James Mulvey, and says so. Judge points out there are no specific criteria for money award, though there is a mass of conflicting testimony and data. It is sufficient, says Harris, that plaintiff prove damage, with judge or jury later ruling how much damage is worth.

Judge also has allowed attorney's fees and costs to Goldwyn, and these will be considerable.

Joseph Alioto, Goldwyn's lawyer in Frisco, is considering appeal under which 1937-47 period would be opened for antitrust trial. This decision covers only three years, 1947-50, and seven films, general release "Best Years of Our Lives," "Walter Mitty," "Enchantment," "Bishop's Wife," "Roseanna McCoy," "My Foolish Heart" and "A Song Is Born."

Late Federal Judge Edward P. Murphy, who tried this case four years ago, excluded the 1937-47 period under the statute of limitations.

Goldwyn's antitrust suit against Naify circuit, which Judge Murphy split off from the Fox suit, presumably will follow.

WB Net Equals $3.18 Per Share

Warner Bros. this week reported a net profit equal to $3.18 per share for the six months ended last Feb. 25, compared with $2.27 per share for the corresponding period a year previous.

Earnings for the new half year amounted to $3,564,000 after a provision of $3,100,000 for federal income taxes, compared with $3,422,000 in net and federal income tax of $3,500,000 for the first half of 1960.

As a result of the company's stock tender earlier this year, the profit for the new period, in per-share equivalents, was considerably changed. Outstanding at the end of the new period were 1,120,013 shares after deducting 723,283 shares held in treasury. Year before there were 1,504,000 shares out after deducting 339,296 shares in treasury.

It was further disclosed that WB's unloading of shares in Associated British Pictures Corp. resulted in an estimated net profit of $4,500,000 and this will be reflected in the financial statements for the nine months ended May 27, 1961.

Also of significance: WB's operating and general expenses were cut from $9,313,000 in the 1960 half year to $7,908,000 in the 1961 period.

Low Man on Prestige Totem Pole in Spain Gets No Government Coin

Madrid June 6.

The Spanish government and its film representatives increased subsidies to film producers but will crack down on film product classified in tail-end categories.

In an order dated May 13 but published last week, the Spanish government raised the maximum subsidy from three million to four million pesetas for films classified 1A. 1B pix will in the future receive only a maximum of three million pesetas. Top subsidy for 2A classification is now 1,800,000 and only a half-million for those in 2B grade.

Besides these de-limitations, the government has flatly specified that the fifth and tag-end classification disqualifies producers from all state aid.

Another far-reaching step is authority granted the director general for cinema to inform producers soliciting shooting permits that certain projects are of "insufficient interest" for the Spanish industry and consequently may not qualify for government subsidies. The motives for such pre-classification include type of story, lack of social values, quality of screenplay, lack of moral inspiration or the low professional standards of cast and technicians.

While the producer can still get permission for his project, chances are preclassification by the director general will sharply limit his chances for a subsidy rebate.

On the other hand, film authorities and the classification commission will continue to employ the "national interest" formula which insures the producer a 50% rebate on his picture budget.

SCENIC & STORY VALUES MOTIVATE

By WILLIAM ORNSTEIN

Hollywood, June 6.

On current intentions, at least 10 features for 20th-Fox will be produced outside of U.S. Five producers are Jerry Wald with half of total. Wald's sked at moment calls for 11 pix.

Overall number doesn't include Henry T. Weinstein's "Tender Is the Night" which Henry King is now directing overseas with French, Swiss and Italian locales to be lensed before unit returns from abroad. Also not embraced in total is recently "canned" Plato Skouras production—100% Italo-made "Francis of Assisi."

Producers assert these features are no "runaway," have nothing to do with union or cost factors but are dictated by necessity and authenticity.

Joe Mankiewicz, director, and producer Walter Wanger are adamant that Liz Taylor starrer "Cleopatra" cannot be made (ultimately) anywhere but Italy and Egypt.

Leo McCarey, producer-director for "The China Story," flatly stated 20th-Fox wanted Bill Holden for pic. Holden would only make it in England. And so be it.

Mark Robson, producer-director for "The Inspector," revealed Tangiers, Holland and England were vitally necessary to background which can't be constructed on BevHills backlot. Not if you want authentic location scenes.

Follow The Story

Darryl F. Zanuck, who starts June 15 filming "Longest Day" in France, also plans "The Short Cut" in England. "The Day That Christ Died" unit could very well travel in foreign lands, after "Longest Day."

Wald, who advocates shooting in areas where authors place stories, has "Adventure Of A Young Man" set for Italy, "Lost Girl" in England, "Let It Come" in Tangiers, "Ulysses" in Dublin, and "High Wind" in Jamaica.

On basis of those definitely set, 20th-Fox will be spending $31,000,000 on foreign soil. It's estimated "Longest Day" will approach $5,000,000 or better, "Cleo" at least $10,000,000, half of which already has been marked off by 12 feet of discarded film. Eight others figure at least $2,000,000 each. "Assisi" cost $1,850,000, according to director Mike Curtiz. "Tender Is the Night" three-to-four week European "locales" should run about $100,000.

Estimated costs—accent on estimated—according to producers and directors who have worked abroad—could end with five to 10 million more—or less.

Unforeseen obstacles, always a possibility, like bad weather, illnesses of principals, political disturbances in certain countries, besides impulsive script changes in addition to any number of unexpected goofs could throw one or more budgets out of kilter.

Foreign shooting skeds are estimated at minimum with maximum up to gods. Hence $31 millions could spiral to $35 millions or better. And, in same breath, it could happen here, too, tis said.

Plato Skouras is currently in Italy scoring "Assisi" for world

(Continued on page 20)

Warners 'Capital Shrinkage' Buys

Warners' invitation to stockholders to tender their stock earlier this year brought about the company's purchase of 407,887 common shares at a total cost of $22,200,000. The capital shrinkage move was one of the most extensive in the film business in some years.

WB as a result of the buy-in had 1,120,013 common shares outstanding at the end of its last fiscal half year. Stipulated price for the tender was up to $55 per share.

Vox Pop Very Much Heard at Meeting Of Paramount; Balaban Stars as 'JB'; Gives Assurances on Screen Product

By GENE ARNEEL

Barney Balaban, when he had the chance to talk, told the annual meeting of Paramount stockholders in New York yesterday (Tues.) that while the company seeks new values via diversification, production-distribution of theatrical films remains its basic business concern. On the public record that Par has been going off in many directions; the president acknowledged this but firmly put to rest any possible fears that the theatrical product might be sloughed.

Balaban's own running time at the session was surpassed by several minority holders, a couple of whom raised dissenting voices. Color television tube demonstrations and brief talks by other Par officials completed the occasion.

Obviously irritating to management and many fellow investors was one William Leighton, self-identified owner of five shares, who urged that a suit be filed to determine how much money the company owes the U.S. Government. His argument was that the Government was damaged by Par's participation in a syndicate headed by Bache & Co. which sought to buy out the Swiss Interhandel interests in General Aniline & Film Corp.

It wasn't made clear just how the Government was damaged, although Leighton, monopolizing the floor, talked of a Par potential liability at "about $17,000,000." The man asked further that he be appointed stockholders' rep to work with an outside law firm in pursuing such a suit and be paid "adequate compensation" from such work, the payoff to be "commensurate with the benefits derived by the corporation from such work." He insisted that the regular Par law firms of Simpson, Thacher & Bartlett and Phillips, Nizer, Benjamin, Krim & Ballon be excluded from consideration as attorneys in the proposed suit.

Balaban did a temperate job as did director Edwin L. Weisl, in handling the rebuttal. Both frankly said they didn't dig Leighton's point. Another stockholder offered that the proposal "was out of order and sheer nonsense."

Balaban explained that Par was interested at one time in possibly buying the film division of Aniline at something like $30,000,000 but the Swiss group was not interested and there is no offer pending. Government angle is that Aniline has been under the jurisdiction of the Dept. of Justice as wartime alien property.

Leighton demanded another suit, this one against employe beneficiaries of the stock option plan voted June 7, 1960, with the all stock withheld from the optionees pending litigation of the suit. He underlined that the securities have gone up considerably since the board voted the options and that Par misrepresented the fact in statements given all stockholders and the option proposal.

Leighton also asked that he be appointed stockholders' rep in this action with "adequate compensation" etc.

Balaban answered that management gave the owners all information, withheld nothing except for trade-secret pending deals in Ampex & Fairchild. As for the subsequent rise in share values, the prez wondered if the complaining stockholder would have preferred that the price remain the same pointed out that the options are at $45 per share (when they might have been at 95% of the then market price of $43 and a fraction. Also he said nearly all other film companies have seen their shares double in price.

Meeting came to a close shortly following Leighton's threat to bring a suit on his own and whatever colleagues he can muster against management and the option program. Balaban ignored him.

Taplinger O.O.'s 'El Cid'

Robert S. Taplinger, whose public relations company represents independent producer Samuel Bronston, left New York for Madrid over the weekend to see a rough print of Bronston's newest, "El Cid."

He'll also confer with reps of Allied Artists, distributor for the western hemisphere.

Par's Color Tube, Toll Stressed

Television was given substantial spotlighting at the annual meeting of Paramount stockholders in New York yesterday (Tues.) with (1) the first demonstration of the Par Chromatic newly-refined color tv tube and (2) discussion of tollvision's future.

Paul Raibourn, v.p., showed slides and motion pictures on a Chromatic set, emphasizing a brightness achieved until now only in black and white receivers. A private showing earlier picked up the "Price Is Right" show from NBC. No one could argue with Raibourn about the added brightness, while definition, too, was impressive. He couldn't be specific about costs, but insisted the retail price will be considerably less than tint receivers presently on the market.

Telemeter president Louis Novins disclosed that tests are now going on in Los Angeles of a home-toll system over the air, rather than cable. The attributes of this ought to be known by year's end, he said. Also underlined the informational benefits of the cable run of Telemeter in Etobicoke, Canada.

1905 'Train Robbery,' Oldest Title, Revived For Peter Lawford's Own Pic

A modern version of the 1905 one-reel film classic, "The Great Train Robbery," will be the first pic to be produced by Peter Lawford's Chrislaw Productions under its new agreement with United Artists. Deal calls for Chrislaw to make both theatrical and tv film for UA over the next three years.

"Robbery" will star Lawford, Frank Sinatra, Dean Martin, Sammy Davis Jr. and Joe Bishop, the "clan" which was in "Oceans 11," another great robbery plot, and is now making "Badlands" for Sinatra's Essex Productions and UA release.

Pathe's 'Companions' Into U.S. Saturation Playoff

"Deadly Companions," first exhibition-backed production from Pathe-America, premiered yesterday (Tues.) in Tucson, Arizona prior to saturation bookings around the country. Widescreen pic, a distaff-angled western, stars Maureen O'Hara.

Company is dickering with ten producers involving 16 productions. It's pledged to exhibs delivery of at least a dozen attractions a year to take up the product slack.

WHO'LL BE MISSING?

Not certain is who'll be screen credited for "Bunny Lake is Missing," Otto Preminger suspenser for Col release which is skedded to roll July 5. Original screenplay was Ira Levin's, but Dalton Trumbo did a virtual rewrite. Writers Guild will have to designate whether the credit is split or given to one scribe.

Producer, meanwhile, was reported still trying to set femme lead before casting other parts.

The Deadly Companions
(PANAVISION-COLOR)

Pathe-America's "first" release. Fairly engrossing western drama about four emotional frontier characters who converge on a ghost town to solve their respective problems. Well-acted, directed and photographed, should be satisfactory b.o. contender.

Hollywood May 26.

Pathe America Distributing Co. release of Charles B FitzSimons production. Stars Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills. Directed by Sam Peckinpah. Screenplay, A. S. Fleischman, from his novel; camera (Pathe), William H. Clothier; editor, Stanley E. Rabjohn; music, Marlin Skiles; sound, Robert J Callen. Reviewed at Academy Awards Theatre, May 26, '61. Running time, 90 MINS.

Kit	Maureen O'Hara
Yellowleg	Brian Keith
Bills	Steve Cochran
Turk	Chill Wills
Parson	Strother Martin
Doctor	Will Wright
Cal	Jim O'Hara
Mayor	Peter O'Crotty
Mead	Billy Vaughan
Gambler	Robert Sheldon
Gambler	John Hamilton
Bartender	Hank Gobble
Indian	Buck Sharpe

As of now, "The Deadly Companions" represents the successful culmination of the first phase in the three-ply operation of Pathe-America, the new production-distribution-exhibition project predicated on the theory that exhibitors can sense better than anyone what their customers want on the screen. This initial product, to be sure, has its lapses and weaknesses, but on the whole it is an interesting and sufficiently novel slice of frontier fiction, one that western fanciers should enjoy while those who are not especially fond of tumblin' with the tumbleweed can find diverting, as well. It appears to be a sound commercial risk, albeit on a moderate, not stupendous, boxoffice scale.

The Carousel production, produced by Charles B. FitzSimons and directed by Sam Peckinpah, is constructed on A. S. Fleischman's screen adaptation of his own novel. The latter's scenario is the dramatic tale of four characters who encounter their respective moments of truth in a ghost town smack dab in the heart of Apache country. One Maureen O'Hara is a dance-hall woman heading for the ghost town to bury her son next to her late husband, thus establishing her virtuous character and erasing the stigma of her shady reputation. Another is Brian Keith, whose motivation is revenge against Chill Wills, an unstable galoot with whom he has an old score to settle. Fourth member of the odd party is Steve Cochran, a gunslinger with eyes for Miss O'Hara. Keith and Miss O'Hara ultimately fall for each other in spite of the fact he accidentally killed her son in the course of upsetting a bank robbery. The other two men eliminate each other, clean-ing Keith of his passionate five-year campaign to slay Wills.

Fleischman's screenplay is pretty far-fetched and relies heavily on coincidence but, for the most part, it plays. This thanks to superior emoting by the four principals and an auspicious debut as a director for the screen by Sam Peckinpah, a fine tv helmsman. Keith plays with customary reserve and masculine authority a character refreshingly different from the usual impregnable western "tall man." Durably handsome Miss O'Hara comes through with a convincing performance one of her best in some time. Cochran's characterization, somewhat of a departure from the type of role for which he is most renowned, the suave Roaring 20's thug, is truly outstanding. Wills, also in an offbeat assignment, acquits himself exceptionally well.

There's genuine idyllic beauty in much of William H. Clothier's Eastman Color photography — especially his moody views of solitary figures framed silhouette-like against the vast, splendid desert sky. Stanley E. Rabjohn's editing soundly spices together the drama. Odd orchestration, assembled by Marlin Skiles, keyneted by the solo guitars of Laurindo Almeida and Robert Bain, and featuring a number of novel instruments including some Indianesque percussion, brings a most listenable air to the production. However, there are moments when the music grows too listenable, when its nature disconcertingly overlaps into the viewer's conscious and makes him feel that there are Indian percussionists and war dancers carrying on just over yon hill, which they aren't. A plaintive refrain, "A Dream Of Love" by FitzSimons and Skiles, is crooned by Miss O'Hara over the main titles. *Tube.*

Eichmann and the Third Reich
(SWISS)

Praesens-Film A.G. (Lazar Wechsler) production. Written and directed by Erwin Leiser, assisted by Miriam Novitch; camera, Emil Berna; editor, Hans Heinrich Egger. Opened at Wellenberg, Zurich, May 25, '61. Running time, 90 MINS.

(With German narration)

In the unbelievably short time of little over six weeks, Erwin Leiser, whose "Mein Kampf" has been the year's top grosser here as well as in other European countries and is currently piling up big takings in the U.S., has completed another documentary for Swiss Praesens-Film (Lazar Wechsler). It is presently being mass-released in Swiss and German cities to coincide with the Eichmann trial in Jerusalem. World distribution rights have been acquired by Columbia, and pic will be dubbed in 12 languages. In an unusual move, but perfectly befitting the subject matter, Praesens has decided to make this a non-profit venture, with all profits going to Jewish aid organizations and victims of the Nazi terror.

In sharp contrast to other current, fictionalized "Nazi beast" pictures, this one is a strictly authentic document sans actors. Absent, too, in German track is a "polemic" commentary. It contains original footage collected during many months from archives in Germany, Poland, France, Czechoslovakia and Israel, as well as excerpts from instruction films to the Nazis heretofore unpublished; original material recently filmed in Israel during the trial; and witnesses to the Eichmann crimes now residing in Israel.

Leiser has again done a topnotch job, enhanced by the masterful editing by Swiss Hans Heinrich Egger, the lensing in Israel by Swiss vet cameraman, Emil Berna; and the valuable assistance by Miriam Novitch, herself a concentration camp escapee and now director of the Kibbutz Museum of Ghetto Fighters in Israel.

By choosing to let the horrible facts speak for themselves, the makers of this deeply stirring documentary have achieved a degree of objectivity which must be deemed admirable. For no one, except maybe the still remaining, most unyielding followers of the Nazi ideology, will remain unmoved before this relentless exposure of horror, sadism, shame and suffering. Hearing a sentence such as this, with which camp commanders "saluted" the incoming victims: "You are not coming to a sanatorium—you will leave this place only through the chimney!" suffices to freeze anyone's blood.

The hero-villain himself is not shown in live action during the latter reign of terror, though stills of him are included. There is a fair amount of footage of Eichmann as prisoner at the dock in Israel. The barely perceptible nervous twitch around the eyes, and the firm (or read cruel?) mouth carry their own drama. His voice in court pleading "pure heart and clear conscience" are part of the soundtrack.

The film shows the beginning of Nazism in 1933; the first bloody persecutions of all non-Aryans"; the establishment of the notorious Nuremberg race laws; the rise of Eichmann from a smalltime official to a powerful "executive" whose signature became synonymous with mass extinction; the invasion of Austria, Poland and Czechoslovakia; the atrocious revenge for the murder of Heydrich in Prague by shooting all male inhabitants of the village of Lidice; the skeleton-like victims of concentration camps and, as a terrifyingly cynical contrast, German propaganda films showing to the home front that the Jews in camps are "well taken care of" and getting sufficient food; and finally, the current Jerusalem trial during which Eichmann declares himself not guilty, minimizing his deeds as having merely executed orders. *Mezo.*

Mark Robson's Red Lion Productions takes over "The Wingate Story" at 20th, previously slated for Sidney Buchman's production helming.

Morgan The Pirate
(EASTMAN-CINEMASCOPE)

Well-made adventure yarn. No acting award nominees but constant action. Good summer fare.

Joseph E. Levine presentation. Metro release. Lux-Adelphia co-production (Italy). Stars Steve Reeves. Features Valerie Lagrange, Armand Mestral, Chelo Alonso. Directed and written by Andre DeToth. Photography, Tonino and Franco Delli Colli. Effects, Eros Baciucchi; costumes, Filippo Sanjust. Editor, Maurizio Lucidi. Reviewed in Metro projection room, N.Y. June 1, 1961. Running time 95 MINS.

Henry Morgan	Steve Reeves
Dona Inez	Valerie LaGrange
Dona Maria	Lydia Alfonsi
Concepcion	Chelo Alonso
L'Olonnais	Armand Mestral

Any resemblance in "Morgan the Pirate" to actual history may be considered slight. Still he's a well-advertised myth figure, like Robin Hood, and that will help with the kids. Add that the opulent Eastman color makes an ideal pictorial come-on for the drive-ins and summer trade generally. Strongest factor for the boxoffice is, of course, the almost constant action. Fists are forever plowing into the pow and rapiers into the viscera.

The story is not complicated by any iconoclastic thoughts on piracy itself, which in reality operated like Capone in Chicago with indispensable official cooperation, tips, warnings and sharings. Little of that is here beyond one hint. As impersonated by Steve Reeves this was the most genteel cutthroat who ever scuttled Spaniards on Caribbean trade routes. The pirate exhibits remarkable delicacy of feeling if no particular subtley of facial expression. At the end of his raid on the city of Panama with everybody else up to their scuppers in gore Reeves is still an honorable, clean-cut English chap who will legally marry the girl, though its left unclear whether he'll string up her father, the governor.

The incongruous immunity to corruption of the pirate captain no doubt is one of the picture's assets for the family trade since it is hard to object to or perhaps believe in such a decent murderer. No oaths, no impure pleasures, no eye-patch, and clean-shaven chest. Model youth! His mother is not in the picture but you know instinctively that he writes her regularly. Suffice that the lovely scenic effects in Eastman and CinemaScope are matched by the pirate's red-blooded physique and true-blue loyalty.

The production in general is first class. Especially splendid are the costumes of Filippo Sanjust, the effects of Eros Baciucchi and the props provided by the production manager Aldo Pomilio. The ship scenes and island settings are exotically arranged. In the large cast are numerous interesting offbeat types. Of characterization in depth there is naturally none, for that would make Reeves look bad. He is called upon only to be handsome and healthy, never worried, the front cover of all the stag beauty magazines rolled into one. On galley chain gang, or with sword in hand, or giving a pep talk to his pirate crew from the bridge, he's a boy's dream of manhood. As previously implied, all this is boxoffice.

Don't ask for heavy-duty acting from either Reeves or his pretty-pretty Italian leading lady, Valerie Lagrangs, who feels—and kisses—with all the abandon of a banker reviewing a loan. The most arresting female in the cast is a half-breed camp follower who gets this separate screen credit: "And including the extraordinary participation of Chelo Alonso."

Her opportunites on screen are not extensive but enough to sample a sexburst of considerable tease value for another time. In the story she is groaning for the big hunk of beefcake who can't see her for Spanish dust. There is one meeting of lips far back from the campfires but then he says "I'm sorry" and walks off-camera, a gentleman to his teeth, intent only upon monogamy.

In managing his multitudes and playing the broad panorama of ships at sea, the boarding and raiding, the scaling of walls, the governor's banquet and all the rest Andre De Toth has kept the action steady and mostly believable. He and Joe Levine deliver the merchandize to Metro as contracted. But De Toth's script wobbles here and there and the editing is jerky now and then. The main faults lie in the post-production dubbing, not the voice matches or lip sync so much as the trite dialog on occasion and a handful of careless-seeming misfits as when the English ambassador, sound like a modern hood: *"We want a third of the take!"* or when the girl awakening on the field of carnage whimpers, *"Where am I?"*

It is not entirely fair yet there is an element of truth in the assertion that the production is superior to the direction in "Morgan The Pirate." The feeling will not go away that greater attention by De Toth to details would have enhanced net respect for the picture. Even so it is visibly superior to most swashbuckling stuff and its prospects under Joe Levine's saturation techniques of big ballyhoo and mass playoff seem certain to serve summer well.

Not the least arresting aspect of the production comes directly in the screen credits. They are large, they are many, they linger lovingly in frame. Even the assistant director takes a full solo bow. It's almost as if Italy wished to make a case, in passing, that it could match Hollywood, ego massage for ego massage. *Land.*

Schwarzer Kies
(Black Gravel)
(GERMAN)

Ufa production and release. With Helmut Wildt, Ingmar Zeisberg, Wolfgang Buettner, Peter Nestler. Directed by Helmut Kaeutner. Screenplay, Kaeutner and Walter Ulbrich; camera, Heinz Pehlke; editor, Klaus Dudenhoefer. At Filmbuehne Wien, Berlin. Running time, 113 MINS.

Robert Neidhardt	Helmut Wildt
Inge Gaines	Ingmar Zeisberg
John Gaines	Hans Cossy
Otto Krahne	Wolfgang Buettner
Elli	Anita Hoefer
Eric Moeller	Heinrich Trimbur
Bill Rodgers	Peter Nestler
Anni Peel	Edeltraud Elsner
Margot	Gisela Fischer
Loeb	Max Buchsbaum
Frau Marbach	Else Knott
Wiecher	Guy Gehrke

This is the pic against which the Central Council of Jews in Germany brought suit because of alleged anti-Semitic passages. Although the court exonerated director Helmut Kaeutner and UFA, latter decided to cut out the objectionable scenes.

What Kaeutner apparently had here in mind was to shoot a film that's realistic in every respect, including to let people talk like in real life, without mincing the matter. The results: As to the dialog, this is the most outspoken German film in years. Moreover, rarely has a German pic offered so many frank bedroom sequences. Along his ambition to create an utterly realistic film (with social-critical ingredients), Kaeutner has definitely gone overboard. Many scenes have a touch of tastelessness because they don't seem necessarily essential. Since also the story, quite apart from its "message" which is questionable, too, appears contrived, the whole film has a false ring and, in fact, disappoints.

Subjectwise, "Black Gravel" may be compared with the 1954 German feature pic, "Golden Pestilence." Set in a West German village, it shows how moral and ethical standards are turned upside down because of sudden wealth. Latter comes on account of a U. S. rocket base being built by Americans and Germans. "The world's richest milk cow," the U. S. Army, is being milked. Stables are turned into bars, dollars flow like wine, and there's prostitution and blackmarketeering.

The actual evildoers in this pic are Germans who smuggle black gravel destined for the rocket base to other outlets. But apart from unscrupulous materialism and prostitution, Kaeutner also shows people's fear of another war, their greedy thirst for pleasure, opportunism and inability for honest love. There's also a romance between a German truckdriver and the German wife of a U. S. major, a wild mixture of everything.

Kaeutner became a victim of himself: He just put too much into this film. And seemingly lost control. Some may admit that there's some golden footage too, such as some cleverly lensed outdoor shots and a number of good acting sequences. On the positive side is the discovery of Helmut Wildt, Berlin stage actor, who enacts here in his film debut the role of a German truckdriver. And there is a catchy jukebox song, "Fraeulein Schmidt," which could become a hit. *Hans.*

Nikki, Wild Dog Of The North
(COLOR)

Dogs, bears and Disney. Pleasant diversion for the family, and a satisfactory contender for the dog days of summer.

Hollywood, June 2.

Buena Vista release of Winston Hibler production. Directed by Jack Couffer. Don Haldane. Screenplay, Ralph Wright, Hibler, based on novel, "Nomads Of The North," by James Oliver Curwood; camera (Technicolor), Lloyd Beebe, Couffer, Ray Jewell, William W. Bacon III, Donald Wilder; editor, Grant K. Smith; music, Oliver Wallace; sound, Robert O. Cook; assistant directors, Phil Hirsch, Jerry Stoll. Reviewed at Academy Awards Theatre, June 2, '61. Running time, 74 MINS.

Andre Dupas	Jean Coutu
Jacques Lebeau	Emile Genest
Makoki	Uriel Luft
Durante	Robert Rivard
The Malemute	Nikki
The Bear	Neewa

Take one malemute dog (one-eighth part wolf, seven-eighths part husky) and one bear (100% bear), establish an incongruous friendship, set it against the picturesque wilderness of the Canadian Rockies, label it "Disney," and nature (human, American) will take care of the rest. The formula—dog meets bear, dog loses bear, dog wins bear—is familiar, but that doesn't figure to aggravate the mass moppet corps. Adults, too, should find "Nikki, Wild Dog Of The North" light and palatable entertainment. A family attraction, the Winston Hibler production should make a satisfactory showing during the "20 degrees cooler inside" cinema season.

The picture is a latitude North variation on the Disney featurette of a year ago, "The Hound That Thought He Was A Raccoon." The costarring coon is replacing by a costarring bear and the basset hound is replaced by a Malemute. The Hibler-Ralph Wright scenario from a novel by James Oliver Curwood brings the two together in their early youth, separates them from the dog's master and follows them through a series of mutual misadventures until the bear succumbs to hibernation instinct, at which point the dog is forced to grin and bear it solo in the unfriendly dog-eat-dog (or crow, or what have you) wilds of the North. After an unfortunate experience with a trapper who is a heavy to end all heavies (he mistreats everything), stouthearted Nikki relocates his master for a conclusion that is pure Log Cabin syrup.

Youngsters will learn a few things about animals from this film, including that nugget of knowledge about bear hibernation, probably the most oft-repeated grade school axiom in the education business. As for the photography, it is spectacularly colorful and dramatically perceptive (for the battery of lensmen, see above credit roster). Additionally helpful are Oliver Wallace's dramatic score, Jacques Fateux's instructive narration, Dwight Hauser's "additional" narration and Grant K. Smith's taut editing. A pair of directors astutely guided separate units (Cangary Ltd. and Westminster Films Ltd.) involved in three-ply production with the Disney people. They are Jack Couffer and Don Haldane. Two versions of the film were shot to avoid dubbing, one in French (for the French-Canadian mart), the other in English.

Nikki, a gifted barker, should be in the PATSY sweepstakes. Ditto Neewa, the bear. The people actors—Jean Coutu, Emile Genest and Uriel Luft—are less impressive. *Tube.*

The Ladies Man
(COLOR)

Likely Lewis moneymaker in which the uninhibited comic picks up where "Bellboy" and "Cinderfella" left off. Comedy is pretty scarce, but the customers won't be. Lavish production values.

Hollywood, June 1.

Paramount release of Jerry Lewis production, coauthored, directed and starring Lewis; features Helen Traubel, Kathleen Freeman, Hope Holiday, Lynn Ross, Gretchen Houser, Lillian Briggs, Mary LaRoche, Madlyn Rhue, Alex Gerry, Jack Kruschen, Vicki Benet; guest stars, Buddy Lester, George Raft, Harry James Band, Pat Stanley. Screenplay, Lewis, Bill Richmond; camera (Technicolor), W. Wallace Kelley; editor, Stanley Johnson; art directors, Hal Pereira, Ross Bellah; music, Walter Scharf; sound, Charles Grenzbach; assistant directors, C. C. Coleman Jr., Ralph Axness. Reviewed at Picwood Theatre, June 1, '61. Running time, 106 MINS.

Jerry Lewis pictures make money, and "The Ladies Man" is not likely to be the exception. De-

(Continued on page 20)

ALLIED ARTISTS' NEW BEEF-UP

New York Sound Track

Arthur O'Connell planed in briefly to collect an award from the Democratic Club of N.Y. "for his outstanding accomplishments in the fields of art, cultural development and civic activities"... **Dina Merrill** set for strawhatting this summer in "Voice of the Turtle"... Arizona circuit owner **Harry Nace** brought eight of his theatres into TOA.

Edith Head in town for a series of press conferences about costume designing with "Pleasure of His Company" the focal point ... **William Wellman**, who goes way back, has a coproduction deal with Paramount going. He'll produce and direct the adaptation of "The Rounders," **Max Evans** novel.

Producer-director **Robert Rossen** off to Israel to visit his son going to the university there .... **Jean Goldwurm**, prexy of Times Film, and Mrs. Goldwurm back from a six-week stay in Europe ... Two young filmmakers, **John Korty** and **Robert Lowe**, will attend the 7th Robert Flaherty Film Seminar in Puerto Rico as recipients of the Movielab scholarship ... **Irvin Shapiro's** Films Around The World has acquired U.S. rights to "The Ballad of Narayama," Japanese pic directed by **Keisuke Kinoshita**, whose "Carmen Comes Home" was featured in last year's fest of Japanese pix at the Little Carnegie here ... **Ritz Hayworth** and daughter **Yasmin Khan** passed through New York briefly en route from Spain to Hollywood. Miss Hayworth just completed a starring role in "Once A Thief," in which Yasmin does her first walkon bit.

United Artists' enthusiastic press department goofed. In a release announcing the departure of **Pamela Tiffin** for Germany to make **Billy Wilder's** "One, Two, Three," it was noted that the Wilder-I. A. L. Diamond team had previously collaborated on "The Apartment," which won, among other Oscars, the best actor award. **Burt Lancaster** won that Oscar, of course, but Elmer Gantry never quite made it into "The Apartment."

Jack Garfein-Carroll Baker's Prometheus Productions has bought an original screenplay, "Magic," by **Alex Karmel**, who scripted Prometheus recently completed "Something Wild," which UA is releasing. New property will be produced by **George Justin** and directed by Garfein .... The local Paper Book Gallery has just published "Views of a Nearsighted Cannoneer," by **Seymour Krim**, UA script reader ... The New Yorker Theatre, upper West Side artie, currently running a series on "The Forgotten Film," U.S. and foreign pictures which for one reason or another never quite made the critical grade in the the U.S. Sample titles: "While The City Sleeps," "Jet Pilot," "The Big Sky" and "Ugetsu."

Look reveals that **Doris Day** turned Christian Scientist 10 years ago and that guests at her home get no cocktails stronger than carrot juice ... Mag says she and hubby rate net value of around $6,000,000 and that she saves for personal use all clothes in her productions.

Moss Hart would like to see **Tony Perkins** impersonate him in the film of Hart's autobiog "Act One," latter's wife **Kitty Carlisle** told **Frank Rasky**, editor of Liberty (June). But Joshua Logan, who bought the rights, wants **Sal Mineo** to do it, he told same editor later.

Metro now busy arranging a Los Angeles date for "King of Kings" for the latter part of this year to qualify for Academy Awards consideration. Distributor hopes to follow the "Ben-Hur" pattern .... **Laurence Tisch**, chairman and continuing president of Loew's, goes before the N.Y. Society of Security Analysts today (Wed.) to answer what sometimes are penetrating questions ... **Joshua Logan** takes on a press conference next Monday designed mainly for him to talk about his latest "Fanny."

Al Tamarin's indie press relations outfit been signed to handle special publicity for **Carl Foreman's** "Guns of Navarone." ... **Bob Tisch** back from San Juan where deal was set for construction of a new Tisch hotel to be known as the Americana of San Juan.

Gower Champion's pressagents apparently took a survey. How else would they know he has an "unprecedented number of television offers"? Video producers have "deluged" him with bids. Anyway, that's using the old lexicon ... **Jack Beresin** of Philly na ed head of International Variety Club's Humanitarian Award Co mittee ... **Richard Basehart** tapped for title role in Allied rists' "Hitler," which **Stuart Heisler** will direct and **E. Charles Straus** will produce. Rolls in August ... AA's "Billy Budd" is before the cameras off the Spanish coast ... TOA group life insurance policyholders due for second consecutive cash dividend—proving exhibs don't have to be entirely dependent on product for revenue.

Carol Lynley will help U's "Last Sunset" kickoff in Chi Jan. 8, riding in a State St. motorcade ... Dickers are on for U to acquire global rights to the indie Twincraft's "Sergeant Was a Lady," which **Bernard Glasser** directed and produced ... With **Sophia Loren** brought in by **Joe Levine** for "Two Women" bally and dubbing, Allied Artists would like her to also drop some "El Cid" mentions around. She's costarred in it with **Charlton Heston**.

Andrew and Virginia Stone in London last week completing the formalities for their upcoming production based on the novel, "The Password is Courage," which is due to roll in London starting Sept. 1. It is based on the wartime experience of an English soldier, **Sgt.-Major Charles Coward**, and will be filmed entirely on location. Before returning stateside, the Stones visited the Auschwitz concentration camp in Poland, where some of the locations may be shot ... Rock singer **Cliff Richard**, one of Britain's top selling disk stars, started his first filmusical last week at the Associated British Elstree studios. It's titled "The Young Ones," will be in 'Scope and Eastmancolor, and is being directed by **Sidney Furie** under the production guidance of **Kenneth Harper**. **Robert Morley** has been inked to play Richard's father ... **Macdonald Carey** is currently working on his third British film, "On the Brink, a Hammer production for world release through Columbia. **Joseph Losely** is directing at Bray studios and other top roles have been assigned to **Shirley Anne Field**, **Oliver Reed** (nephew of Sir Carol) and **Alexander Knox** .... **Leo McCarey** has changed the title of his upcoming British production from "China Story" to "The Devil Never Sleeps." Pic, which will costar **William Holden** and **Frances Nuyen**, goes into production at the Metro-British studios on June 19, for world release through 20th-Fox ... World from the Jordan location of **Sam Spiegel's** "Lawrence of Arabia" reports that swarms of locusts have been hampering transportation convoys plying between Aqaba and the shooting sites at Jebel Tubeiq, some 250 miles to the East. As it's been impossible to keep windows closed in the 116-degree heat, drivers have been rigging cheesecloth curtains for their vehicles ... Hammer's exec producer Michael Carreras commissioning Lord Maugham to write a South Island story for $60,000. Deal was set through Eric Glass.

Ballantine Books will publish novella "Sardonicus," by **Ray Russell**, which author also film scripted for producer **William Castle**. Book is scheduled to tie-in with release of pic in fall and probably will be titled "Sardonicus & Other Stories" as volume also will contain some additional short stories by Russell ... **Jerry Bresler's** "Gidget Goes Hawaiian" for Columbia release will have initial run of 400,000 Bantam pocketbooks. **Ruth Brooks Flippen** wrote screenplay directed by **Paul Wendkos**.

Fred Hift due back in town today (Wed.) after a national tour on behalf of 20th-Fox's "Francis of Assisi" ... Producer-director **Irwin** ("Voyage to The Bottom of The Sea") **Allen** in town to talk to 20th toppers

'CID,' 'BUDD,' 'ROAD': $12-MIL

By JACK PITMAN

Allied Artists, which five years ago got its feet wet and its will chilled via "Friendly Persuasion," and later "Love in the Afternoon," appears to have again made the earnest plunge into the deeper waters. Meaning a new and classier image viz unweighted product perspectives. The still undisclosed but hefty shellout for Sam Bronston's Spain-made "El Cid" for hardticketing late this year is exhibit A, but tending, perhaps, to overshadow company-inspired efforts that are also helping to escalate it.

None of this implies that Allied, circa '61, sees itself on a blockbuster kick. If there is such a thing. But the AA image is nonetheless broadened. Peter Ustinov's "Billy Budd," and the "George Raft Story," Ray Danton-Jayne Mansfield costarrer, are both just underway. High hopes (and coin) are also pinned on "Reprieve" with Ben Gazzara; King Vidor-Viking's "Turn in the Road"; and Three Crown's "Hitler" with Richard Basehart starred, and obviously another attempt to cash in on the current "Nazi Beast" cycle.

To perhaps fortify the point, the upgrading can also be viewed in production costs. Company will have three attractions this year which between them will aggregate something like $12,000,000 in negatives—"Budd," "Road," and, of course, "Cid," latter accounting for $7,000,000 of that.

Moreover, Allied has three projects waiting activation which also look to burnish the new image. One of them, "Unarmed in Paradise," could yet get rolling this year, in Paris, probably with Maria Schell and Bradford Dillman. Preproduction snags have stalled it so far. Other two pix rated important are "Streets of Montmarte" and "79 Park Avenue"—if, as and when they get rolling.

Made 35 In 1958

Quantity cutbacks reflect the selectivity. Whereas AA released 35 pictures in 1958, this year, and including "Cid," eleven projects (at current projection) will bear the company aegis. Last year, for further comparison, figure was 12.

Used to be that Allied was a prime source of program westerns—it turned out no less than eight mostly low-budget shoot-'em-ups in both '57 and '58, in fact. By 1959 only one oater was produced, and last year there were none. There's nothing unique in this, of course—decline in cowboys correlated at virtually all studios with the splurge of sagebrush on homescreens.

Like the first spring robin, Allied's harbinger was "Persuasion" in '56. Company went another step in '58 with "Love in the Afternoon." And at the homeoffice precincts they think the upgrading was helped along also by "Hunchback of Notre Dame," also in '58, and "Big Circus" and "Al Capone," both out in '59. Tale of the Chi hood, as already muchdocumented, proved a "sleeper" and as profitable an attraction as the company has had in years. Made for $560,000, it's since racked up over $3,000,000 in rentals, with more to come. In its own way, indeed, "Capone" is AA's version of Universal's "Imitation of Life" b.o. sprint.

If its upgradings seemed for a while tentative, this year sees Allied really in the names-makenews arena. Sales topper Morey (Razz) Goldstein still has his share of who-dat cast mellers to push, but now he can also tick off for the marquees a Ustinov, King vidor, Dina Merrill, Charlton Heston and Sophia Loren, to list some at random.

Clifton Webb with **William Holden** [illegible] in 20th "The Devil Never Sleeps."

'Diversification' Carried Far Afield By Chesler's Canadian 7 Arts Group

Seven Arts Productions is aiming to set up an entertainment industry complex that will eventually span "the total cycle of creative production," from the promotion of new authors, through publishing, to the packaging, production and distribution of those properties to the stage, tv or motion picture theatre.

This was the way a top Seven Arts exec yesterday (Tues.) described the tremendous variety of activities and interests revealed in the company's just issued annual report. The report is the first to be issued since the present management team of Eliot Hyman, prexy of the U.S. subsidiary, Seven Arts Associated, and Ray Stark, head of motion picture activities, joined chairman Louis Chesler of Canada last fall.

Financially, the report reveals that the company lost $1,090,212 in 1960 fiscal year, including $770,000 on the record company, with the remainder being what are described as "organizational losses." Report states, however, that this loss will be more than wiped out by an anticipated net before taxes of $1,500,000 for the first 1961 quarter, primarily from the distribution of feature films to tv.

Company's annual meeting is set to be held in Toronto June 15, at which time stockholders will be asked to consider a "reverse split" of the company's common (submitting two shares for one in return), as well as plans for additional financing. (Main purpose of this kind of split, an exec states, is "to squeeze out the speculators" who might otherwise be encouraged to dabble in a low price stock.)

While Seven Arts' present financial health is totally dependent on the distribution of features to tv (see separate story in tv section), company's future plans envision a quite remarkable diversification in all phases of show business as well as in real setate.

Highlights of the activities as shown in the annual report include:

(1) A $5,000,000 investment in a resort, residential and commercial development on Grand Bahama Island in the Bahamas.

(2) The forthcoming acquisition of the Famous Artists Co., including the services of its head, Charles Feldman, not only as Famous Artists head, but as a top level exec with Seven Arts.

(3) A two-part deal with Bryanston Films of Britain, which gives Seven Arts an option to participate in the financing of various Bryanston pix, and which also sets up a new, joint company in Britain which, in turn, will offer 100% financing to top British filmmakers.

(4) A future coporduction deal with Associated British Pictures Corp., for the production of tv films.

The report also reveals that as of next Jan. 1 producer Fred Coe, now working on the film version of "The Miracle Worker," will join Seven Arts to work on "selected projects," the first of which will be the screen version of Tennessee Williams' short play. "This Property Is Condemned" (retitled "The Main Attraction").

In addition to Coe, company has talent deals with writer John Patrick, Mel Ferrer (as a producer for the stage and motion pictures), director John Huston, scenarist Isobel Lennart, among others These deals, of course, are all in addition to previously announced film deals with 20th-Fox, Warners, the Mirisch Company and United Artists, Columbia, Paramount and Universal.

One of the more interesting of of the Seven Arts pending deals is that providing for its acquisition of the Cinemiracle process. Deal is now subject only to the approval of the boards of directors of the two companies.

Commenting on its huge investment in the Grand Bahama project, a Seven Arts exec says that his company, like other film operations, will be rooted in real estate, "but not the real estate of studios, rather in the kind of real estate with a future, that which takes into consideration the increasing amount of liesure time being made available in this country." Grand Bahama lies just 80 miles off Florida.

A footnote to the company's financial statement shows that in February, the company entered into a revolving credst agreement with a bank to borrow $10,000,000 terminating in February of 1963. Of this sum, $4,500,000 is restricted for investment in the Bahama project, and $2,000,000 applied towards the payment of an earlier note. The new loan agreement restricts the parent company and certain of its subsidiaries from paying dividends, other than in stock, and provides for other restrictions "with respect for certain investments and to the creation of additional debt or guarantees."

Also considered of particular importance by Seven Arts toppers are their deals with Bryanston and Associated British Pictures. The joint Seven Arts-Bryanston company will have the effect of moving Seven Arts more and more closely to foreign distribution at a time when the foreign market is looming so important to U.S. film people. The product made by the joint company will be released in Britain through British Lion, and Seven Arts will control western hemisphere rights.

The report confirms Seven Arts management's interest in the domestic distribution scene, but says only that management feels that the film industry "can secure a margin of profit as any other *growth* industry, if methods of distribution can be streamlined and modernized ... Your company is perfecting more efficient methods of distribution both in America and around the world."

IRWIN ALLEN'S ROAD: EMBASSY VS. 20TH

Whether producer-director Irwin Allen will accept what he terms to be a "fabulous" offer from Joe Levine to join Embassy Pictures, or will continue on with 20th-Fox, will be decided within the next week or so, Allen said in New York Monday (5). Producer is in town to set plans for his national tour on behalf of his most recent 20th release, "Voyage to The Bottom of The Sea."

Allen said he expected his agents to meet on the coast either yesterday (Tues.) or today (Wed.) with 20th-Fox prexy Spyros P. Skouras to receive 20th's counter offer for his future services. He won't decide which way he'll go until he has time to study the terms.

In his two most recent pix for 20th, "The Lost World" and upcoming "Voyage," 20th participated as a partner with Allen's indie company, the producer said, with each pic made on a single pic agreement.

A new deal, he said, would certainly be a multiple pic arrangement. No matter with whom he signs, Allen intends next to make Jules Verne's "Five Weeks in A Balloon."

FOREIGN PRESS OFFICERS

Mixed Nationalities on Slate In Hollywood

Hollywood, June 6

Saverio Lomedico (Italy) succeeds Bertil Unger (Sweden) as prexy of Hollywood Foreign Press Assn. Latter held post for three years.

New panel also includes Ingrid Clairmont (Sweden), vp, Olga Andre (Latin America), secretary; Cyrus Zulghadr (Iran), treasurer. Board of directors: Dora Albert (Canada), Miro Brunetti (Italy), Miguel DeZarraga (Latin America), Victoria Wolff (Germany).

L.A. Dips Sharply Albeit 'Master' Trim $18,000; 'Constable' Hotsy 8G, 'Days' Fast 7G; 'Pleasure' 10G, 2d

Los Angeles, June 6.

First-runs are facing a bad slump in the seasonal dropoff this week although several individual pix are doing well. "Master of World" shapes trim $18,000 in three theatres. "Carry On Constable" is rated slick $8,000 at the El Rey. "Days of Thrills and Laughter" looks hefty $7,000 at Vogue.

Two other newcomers, however, are on the dull side, "Hitler's Executioners" being poor on opener at Beverly. Reissue combo of "Picnic" and "Caine Mutiny" is rated soft $14,000 in three houses.

"Young Savages" is shaping fair $13,500 in three spots. In contrast, "Pleasure of His Company" looms nice in second at Hollywood Paramount.

Estimates for This Week

State, Pix, Baldwin (UATC-Prin-State) (2,404; 756; 1,800; 90-$1.50) —"Master of World" (AI) and "The Hand" (Fox). Trim $18,000. Last week, State with Wiltern, Hawaii, "Two Loves" (M-G), "Secret Partners" (M-G), $12,900. Pix with Los Angeles, "Big Show" (20th), "Canadians" (20th), $9,500. Baldwin with Hillstreet, El Rey, "Absent-Minded Professor" (BV) (1st wk, Baldwin, El Rey; 3d wk, Hillstreet), "Atlantis" (M-G) (1st wk) (Baldwin), "Hangman's Knot" (Col) (reissue) (3d wk) (Hillstreet), "Great Impersonator" (U) (El Rey), $21,300.

Vogue (FWC) (810; 90-$1.50)—"Days of Thrills, Laughter" (20th). Hefty $7,000. Last week, "General Della Rovere" (Cont), "Tunes of Glory" (UA) (2d wk-5days), $2,500.

Los Angeles (FWC) (2,019; 90-$1.50)—"Cannibal Island" (Read) and "Without Pity" (Pat). Dull $4,500.

El Rey (FWC) (861; 90-$1.50)—"Carry On, Constable" (Gov). Slick $8,000.

Beverly (State) (1,150; 90-$1.50) —"Hitler's Executioners" (Val). Poor $1,500. Last week, "Friendly Persuasion" (AA) (reissue), $3,000.

Warren's, Hawaii, Wiltern (B&B-G&S-SW) (1,757; 1,106; 2,344; 90-

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,010,800
(Based on 23 cities and 244 theatres, chiefly first runs, including N.Y.)

Last Year $2,359,200
(Based on 24 cities and 247 theatres.)

'Deck' Fair 9½G, Toronto; 'Sun' 6G

Toronto, June 6.

Among newcomers, "All Hands on Deck" and "Raisin in Sun" are off to fairish starts, with "Return to Peyton Place," in second stanza, continuing big. "Saturday Night and Sunday Morning" shapes sturdy in second round. "Young Savages," also in second frame, is good. "Gone With Wind," in fourth stanza, still is torrid.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203; $1-$1.50)—"Saturday Night, Sunday Morning" (Cont) (2d wk). Sturdy $15,000. Last week, $16,000.

Eglinton (FP) (918; $1.50-$2.50) —"Windjammer" (NT) (24th wk). Steady $5,000. Last week, ditto.

Hollywood (FP) (1,080; $1-$1.50) —"Return To Peyton Place" (20th) (2d wk). Big $12,000. Last week, $14,000.

Hyland (Rank) (1,357; $1-$1.50) —"Raisin in Sun" (Col). Fairly okay $6,000. Last week, "Portrait of Sinner" (Rank), $4,500.

Imperial (FP) (3,343; $1-$1.50)—"All Hands on Deck" (20th). Fair $9,500. Last week, "Absent-Minded Professor" (BV) (6th wk), $7,500 in 4 days.

International (Taylor) (557; $1-$1.25)—"Never On Sunday" (Lope) (19th wk). Firm $3,500. Last week, ditto.

Loew's (Loew) (1,641; $1-$1.25) —"Young Savages" (UA) (2d wk). Hefty $7,500. Last week, $10,500.

Tivoli (FP) (935; $1.50-$2.50)—"Exodus" (UA) (11th wk). Good $6,500. Last week, same.

Towne (Taylor) (693; 90-$1.25)— "Virgin Spring" (Janus) (4th wk). Okay $4,000. Last week, $5,000.

University (FP) (1,360; $1-$1.50) —"Pepe" (Col) (5th wk). Okay $6,000. Last week, $7,000.

Uptown (Loew) (1,304; $1-$1.50) —"Gone With Wind" (M-G) (reissue) (4th wk). Torrid $10,000. Last week, $13,500.

Mpls. Laggard; 'Show' OK $8,000, 'Savages' Meagre 6G, 'Spartacus' Fair 5G

Minneapolis, June 6.

Trade remains sluggish here this round and probably will continue slow until the smallfry get out of school a week hence. Holdovers predominate again, but exhibs are planning wholesale changes for subsequent chapter when six fresh entries are slated to debut. Only newcomers this session are "Big Show," barely good at State; "Thrills and Laughter," fair at Gopher, and "Angry Silence," loud at the Suburban World.

"One-Eyed Jacks" looks pat in third shuffle at Lyric while "Question 7," a sleeper which is concluding pleasant five-week stay at World, shapes trim. Others bowing out this stanza are "Young Savages" at Orpheum, "Two Loves" at St. Louis Park and "Gorgo" at Uptown. Two of three hardticket offerings are also calling it quits this round, with "Spartacus" winding up lively three-month-run, and "Seven Wonders of World" ending run after eight weeks. "Exodus," third hardticket entry in 19th round at Academy, stays for one more week.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (19th wk). Looks moderate $4,500 in next-to-last round. Last week, $5,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (8th wk). Bowing out with fine $13,000. for eight days. Last week, $9,000. "Windjammer" (NT) (reissue) opens June 12.

Gopher (Berger) (1,000; $1-$1.25) —"Days of Thrills, Laughter" (20th). Fair $4,500. Last week, "Curse of Werewolf" (U) and "Shadow of Cat" (U), $4,000.

Lyric (Par) (1,000; $1-$1.25) — "One-Eyed Jacks" (Par) (3d wk). Nice $5,000. Last week, $8,000.

Mann (Mann) (1,100; $1.75-$2.65) —"Spartacus" (U) (12th wk). Concluding nifty three-month run with modest $5,000, same as last week. "Return to Peyton Place" (20th) opens Friday (9).

Orpheum (Mann) (2,800; $1-$1.25) —"Young Savages" (UA) (2d wk). Mild $6,000. Last week, $8,000. "Homicidal" (Col) starts Friday (9).

St. Louis Park (Field) (1,000; $1.25) — "Two Loves" (M-G) (3d wk). Okay $3,000. Last week, $3,800.

State (Par) (2,200; $1-$1.25) — "Big Show" (20th) Should hit good $8,000. Last week, "Absent-Minded Professor" (BV) (5th wk), $6,000.

Suburban World (Mann) (800; $1.25)—"Angry Silence" (Valiant). Fair $2,000. Last week, "Upstairs and Downstairs" (20th), $2,500.

Uptown (Field) (1,000; $1.25) — "Gorgo" (M-G) (2d wk). Winding up with so-so $2,800. Last week, $3,500.

World (Mann) (400; 85-$1.50) — "Question 7" (Indie) (5th wk). Trim $4,000. Last week, $4,500.

'Peyton' Big $10,000, Cincy; 'Show' Mild 7G, 'Sun' 7½G, 'Wind' 8G, 7th

Cincinnati, June 6.

Robust preem of "Return to Peyton Place" at Keith's and firm outlook for other newcomers shape for a heavy advance in film trade here this round. Looming better than par are "Raisin in Sun" at Grand and "Goliath and Dragon" at Twin Drive-In's west side. Ozoner's other side looks fairish for "Hitler's Executioners." Thirdweeker "One-Eyed Jacks" retains winning form and long-runs "Gone With Wind" and "Exodus" continue okay.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)— "One-Eyed Jacks" (Par) (3d wk). Bright $8,500. Last week, $10,200.

Capitol (SW-Cinerama) (1,400; $1-$1.50) — "Gone With Wind" (M-G) (reissue) (7th wk). Okay $8,000. Last week, same.

Esquire Art (Shor) (500; $1.25)— "Big Deal" (Indie). Fair $1,200. Last week, "General Della Rovere" (Cont), $1,500.

Grand (RKO) (1,300; $1-$1.25)— "Raisin In Sun" (Col). Oke $7,500. Last week, "Mein Kampf" (Col) (m.o.) (2d wk), $5,700 at $1-$1.50 scale.

Guild (Vance) (300; $1.25)— "League of Gentlemen" (May) (4th wk). Nice $1,400 after $1,600 in third.

Hyde Park Art (Shor) (500; $1.25)—"Up the Creek" (Indie) (2d wk). Okay $1,100. Last week, $1,400.

Keith's (Shor) (1,500; 90-$1.25)— "Return to Peyton Place" (20th). Big $10,000. Last week, "Young Savages" (UA), $4,500.

Palace (RKO) (2,600; $1-$1.25)— "Big Show" (20th). Mild $7,000. Last week, "Vera Cruz" (UA) and "Apache" (UA) (reissues), $5,500 at $1-$1.10 scale.

Twin Drive-In (Shor) (600 cars each side; 90c)—West: "Goliath and Dragon" (Indie) and "Half Pint" (Indie). Good $9,000. Last week, "Hippodrome" (Cont) and "Tiger Bay" (Cont), $6,000. East: "Hitler's Executioners" (Indie) and "It Takes a Thief" (Indie). Fair $5,000. Last week, "Atlas" (Indie) and "Dance of Desire" (Indie), $5,200.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Exodus" (UA) (11th wk). Rairish $5,500. Pickup on "last week's" announcement over $5,000 in 10th week. "Fanny" (WB), due June 30 on popscale.

West End Biz Okay; 'Peyton' Socko 12G, 'Sunrise' Dim 5G; 'Navarone' Big 28G, 4th; 'Exodus' Boff $21,000, 3d

Broadway Grosses

Estimated Total Gross

This Week $525,000
(Based on 29 theatres)

Last Year $492,300
(Based on 26 theatres)

'Pepe' Hefty 9G, K.C.; 'Jacks' 8G

Kansas City, June 6.

Trend is mild this session in keeping with calibre of new product. "Black Sunday" is fairish at Uptown and Granada. "David and Goliath" playing day-date in four drive-ins and two hardtops is likewise medium. "Atlantis" in six theatres is getting only a fair play. Best holdover is "Pepe" at the Paramount, hefty in second, and may stay again. "One-Eyed Jacks" is solid in second round at the Empire. Weather is about normal for season of year with little effect on film biz.

Estimates for This Week

Brookside (Fox Midwest-National Theatres) (800; $1.25)— "Gone With Wind" (M-G) (reissue) (9th wk). Okay $2,700, holds. Last week, $3,000.

Capri (Durwood) (1,260; $1.25-$3)—"Spartacus" (U) (15th wk). Good $5,000; stays on. Last week, same.

Crest, Riverside (Commonwealth) (900 cars each), Heart (Noah-Wiles) (1,500 cars). Boulevard (Rosedale Theatres) (750 cars). (90c)—"David and Goliath" (AA) and "Plunderers" (AA). Modest $12,000. Last week, sub-runs.

Empire (Durwood) (1,280; $1-$1.50)—"One-Eyed Jacks" (Par) (2d wk). Nifty $8,000; holds. Last week, $10,000.

Kimo (Dickinson) (504; 90-$1.25) —"Picnic on Grass" (Indie) (3d wk). Okay $1,500. Last week, $1,800.

Paramount (Blank-United Par) (1,900; $1.25-$1.50)—"Pepe" (Col) (2d wk). Hefty $9,000; holds. Last week, $11,000.

Plaza (FMW-NT) (1,630; $1.25) —"Young Savages" (UA) (2d wk). Medium $5,000. Last week, $6,500.

Rockhill (Little Art Theatres) (750; $1-$1.25)—"Love Game" (Indie). Fair $1,200. Last week, "Virgin Spring" (Janus), $1,500.

Roxy (Durwood) (850; $1-$1.50) —"Return To Peyton Place" (20th) (5th wk). Fairish $4,000. Last week, $4,500.

63d Street (S&S) (1,500 cars), Shawnee, Leawood, Dickinson (Dickinson) (1,100 cars, 900 cars, 700 seats), Hillcrest (Indie) (600 cars), Waldo (Rhoden) (700 seats) (90c)—"Atlantis" (M-G) and "Secret Partner" (M-G) new combo brings these usually sub-run drive-ins and outlying hardtops into first-run deal. Fair at about $15,000. Last week, sub-runs.

Uptown, Granada (Fox Midwest-NT) (2,043; 1,217; $1-$1.25)— "Black Sunnday" (AI). Fairish $8,500. Last week, "Big Show" (20th), $6,000.

Isis, Vista (Fox Midwest-NT) (1,360; 700; 90c)—"David and Goliath" (AA) and "Serengeti Shall Not Die" (AA). Fair $4,500. Last week, sub-runs.

'Pleasure' Hot $14,000, Denver; 'Atlantis' 10G

Denver, June 6.

Some new product will make things look on at the boxoffice this round. "Pleasure of His Company" shapes big at Centre while "Atlantis" is rated nice in first week at Orpheum. "Exodus" still is sturdy in second frame at Denham while "Absent-Minded Professor" looks good in fourth at the Denver. "Young Savages" is rated okay in second at Paramount.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2)— "Spartacus" (U) (20th wk). Nice

(Continued on page 10)

London, May 30.

Of the three major new entries in the West End last week, only one has turned out well. It is "Return To Peyton Place" at the Carlton, which is heading for a sock $12,000 opening frame.

The two disappointments are "Raisin in Sun," which looms mild in first Columbia session, and "Sunrise at Campobello," which shapes drab at about $5,000 at the Warner. Latter is due to be pulled at the end of its first stanza.

It's the blockbusting holdovers which continue to dominate the West End scene. "Guns of Navarone" finished its fourth week at the Odeon, Leicester Square, with a mighty $28,000, and only $2,000 below the record opening week take.

"Exodus," too, has been gaining strength at Astoria, with third round at around $21,000, and substantially ahead of the first two weeks. "South Pacific" remains the phenomenon of the firstruns, with a whopping $19,600 in its 161st week at the Dominion.

"All in Night's Work" shapes fancy in third Plaza week. "Spartacus" looks tall in 26th round at Metropole.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75) —"Exodus" (UA) (3d wk). Great $21,000, and better than the two preceding weeks. Substantial advance indicates lengthy run.

Carlton (20th) (1,128; 70-$1.75)— "Return To Peyton Place" (20th). Heading for sock $12,000 or near.

Casino (Indie) (1,155; $1.20-$2.10) —"Search For Paradise" (Robin) (12th wk). Lofty $22,000.

Columbia (Col) (740; $1.05-$2.50) —"Raisin in Sun" (Col). Below hopes at about $5,000.

Curzon (GCT) (500; 70-$1.70)— "La Dolce Vita" (25th-final wk). Finishing highly successful run with okay $4,800. "Ballad of Soldier" (BL) and "Virgin Spring" (Curzon) follow June 2.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (161st wk). Smash $19,500.

Empire (M-G) (1,700; $1.05-$2.80)

(Continued on page 10)

Juve Biz Helps L'ville; 'Ways' Hep $6,000; 'Prof.' Smash $12,000 in 4th

Louisville, June 6.

"Secret Ways" at the Kentucky is the lone newcomer, and holding it's own nicely in the downtown first-run lineup. All others are holdovers, and doing practically on a par with grosses garnered in previous week.

Weather is currently ideal, cool and pleasant, and with ending of school sessions, the downtown houses are getting plenty of juve trade. Many of the youngsters are visiting a real film house for the first time, their only previous experience at witnessing film fare having been drive-ins and old pix on tele. "Absent-Minded Profesor" in fourth session at the Brown still sockeroo. "Return to Peyton Place" in scond at United Artists looks good. "Mein Kampf" shapes okay in second at the Ohio.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 75-$1.25) — "Absent-Minded Profesor" (BV) (4th wk). Strong $12,000 after third week's $13,000.

Kentucky (Switow) (900; 75-$1) —"Secret Ways" (U). Good $6,000. Last week, "All Hands on Deck" (20th), $5,000.

Mary Anderson (People's (900; 75-$1)—"Young Savages" (UA) (2d wk). Fair $3,500, and slight upbeat over first week's $3,000.

Ohio (Settos) (900; 60-$1)—"Mein Kampf" (Col) (2d wk). Okay $6,000, topping first week's $5,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.20)—"This Is Cinerama" (Cinerama) (8th wk). Oke $6,500. Last week, $7,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Return to Peyton Place" (20th) (2d wk). Good $7,500 after opening week's $8,000.

DET. BIZ HOLDS VIA BIG H.O.S

Heat Hits Chi B.O.; 'Partners' Nice $7,000, 'Silence' Same; 'Wind' Fast 12G, 8th; 'Pleasure' Off to 20G, 2d

Chicago, June 6.

First spell of hot summer weather is wilting first-run biz generally this week, with newcomers little help. "Secret Partners," initialing at the Esquire, shapes nice $7,000. Loop pair of "Blast of Silence" and "Trouble In Sky" rates fancy $7,000.

Brightest items are a pair of longtermers—"Gone With The Wind" heading for a fancy eighth week at United Artists, and "Never On Sunday" shaping torrid in 18th at the Surf.

Holdover strength is concentrated in two second weekers, with "Pleasure of His Company" notching a great second lap at the Chicago and "Young Savages" looking socko in same sesh at the Roosevelt. "Big Show" looks only fairish in first holdover round at Oriental.

"Return To Peyton Place" is smash in Woods fifth. The 11th canto of "Absent-Minded Professor" is still okay at State-Lake.

"Exodus" is moving toward a hefty 25th round at the Cinestage on hard-ticket.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Summer With Monika" (Indie) (2d wk). Good $4,400. Last week, $5,000.

Chicago (B&K) (3,900; 90-$1.80)—"Pleasure of His Company" (Par) (2d wk). Good $20,000. Last week, $30,000.

Cinema (Stern) (500; $1.50)—"Tiger Bay" (Cont) (2d wk). Excellent $4,500. Last week, $5,500.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (25th wk). Sturdy $13,500. Last week $14,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Secret Partner" (M-G). Nifty $7,000 or close. Last week, "5 Golden Hours" (Col) (2d wk), $6,000.

Loop (Telem't) (606; $1.25-$1.80) "Blast of Silence" (U) and "Trouble In Sky" (U). Brisk $7,000 or near. Last week, "Mein Kampf" (Col) (5th wk) $9,000.

Monroe (Jovan) (1,000; 65-90)—"Nature Girl and Slaver" (Indie) and "Queen of Sheba" (Indie). Okay $4,500. Last week, "Prison-

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Loves' Lusty 13G, D.C.; 'Savages' 11G

Washington, June 6.

Trade outlook is on the mildish side this session as last week's great expectations failed to materialize in most situations. One of the few sparklers is "Love and Frenchwoman" which looks sock in second lap at the 278-seat Plaza. The top initialer, "Two Loves," rated fine at Palace. "Young Savages" looks stout at Keith's in second while "Absent-Minded Professor" shapes good at two Stanley Warner locations.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; 90-$1.49)—"Absent-Minded Professor" (BV) (5th wk). Good $10,000. Last week, $11,500.

Apex (K-B) (940; 75-$1.10)—"Flesh and Devil" (M-G) (reissue). Fair $3,000. Last week, "Days of Thrills, Laugher" (20th), $3,600.

Capitol (Loew) (3,430; $1-$1.65)—"Two Loves" (M-G). Fine $13,000. Last week, "Big Show" (20th), $7,500.

Keith's (RKO) (1,850; $1-$1.49)—"Young Savages" (UA) (2d wk). Fancy $11,000 after $16,000 opener.

MacArthur (K-B) (900; $1.25)—"Two-Way Stretch" (4th wk). Sturdy $4,000. Last week, $4,400.

Ontario (K-B) (1,240; $1-$1.49)—"Saturday Night, Sunday Morning" (Cont) (7th wk). Good $4,200, same as last week.

Palace (Loew) (2,380; $1-$1.49)—"Return to Peyton Place" (20th) (3d wk). Mild $9,000. Last week, $12,000.

Playhouse (T-L) (459; $1.49-$2)—"Mein Kampf" (Col) (5th wk). Good $4,500. Last week, $4,900.

Plaza (T-L) (278; $1-$1.80)—"Love and Frenchwoman" (Kings) (2d wk). Boff $7,000. Last week, $8,100.

Town (King) (800; $1.25-$1.49)—"On Double" (Par) (2d wk). Stout $7,000 after $9,000 opener.

Trans-Lux (T-L) (600; $1.49-$2)—"Wild, Wild Women" (T-L) (2d wk). Good $5,000. Last week, $6,100.

Uptown (SW) (1,300; $1.25-$2.25)—"Exodus" (UA) (15th wk). Fair $5,500. Last week, ditto.

Warner (SW) (1,440; $1.49-$2.25)—"Spartacus" (U) (21st wk). Nice $8,000. Last week, same.

Warm Weather Hits Hub; 'Show' Okay $12,000 But 'Double' Mild 11G, 2d

Boston, June 6.

Pix grosses came tumbling down this week with arrival of hot weather. Three houses, Pilgrim, Capri and Mayflower, went to second-run. Only one new entry, "Big Show," is barely okay at Paramount. "On Double" shapes slim at Metropolitan in second week. "Young Savages" is fairish at Astor in second.

"Return to Peyton Place" is in third, only one of recent openings, outside of "Saturday Night and Sunday Morning" also in third, at Kenmore, to maintain a hotsy pace. There is some snap left to "La Dolce Vita" at Gary with patrons reported returning to see it again.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"Young Savages" (Col) (2d wk). Fair $9,000. Last week, $13,000.

Beacon Hill (Sack) (678; $1-$1.50)—"Never On Sunday" (Lope) 9th wk). Okay $5,000. Last week, $6,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"Windjammer" (NT) (reissue) (4th wk). Third week, okay $8,000.

Capri (Sack) (900; $1-$1.50) — "Tunes of Glory" (Indie) and "Horse's Mouth" (Indie) (reruns). Mild $4,000. Last week, "Breathless" (FAW) (5th wk), $3,000.

Exeter (1,376; 90-$1.50)—"Make Mine Mink" (Cont) (4th wk). Third week, good $7,000.

Fenway (Indie) (1,350; $1.50)—"Dreams" (Janus) and "Lesson in

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'2 Loves' Modest 10G, Pitt; 'Wind' OK 8½G

Pittsburgh, June 6.

It's laregly holdovers here this stanza, with only "Two Loves," moderate at the Penn, the lone new entrant. Trade is mainly sluggish because most holdovers have spent their bolt. "One-Eyed Jacks" shapes fairish in second stanza at Stanley. "Return to Peyton Place" is rated fair in fourth round at Gateway. However, "Gone With Wind" still is okay in fourth at Nixon, and "Saturday Night and Sunday Morning" shapes big in fourth at arty Squirrel Hill.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"5 Golden Hours" (Col) and "Mad

(Continued on page 10)

'PLEASURE' HOT, 'JACKS' FAST 2D

Detroit, June 6.

With the exception of three newcomers, two of them strong, first-runs currently are in a holding situation—that is holding up with very solid grosses.

Hence, it looks like a great week.

"Pleasure of His Company" is wow in first outing at the Grand Circus. "This Is Cinerama" returns for a good first week at Music Hall. "Twinkle and Shine" coupled with "Picnic" are so-so reruns at the Madison.

Second week of "One-Eyed Jacks" at the Michigan is great. Also in second, "Young Savages" at the Palms shapes slick. "Return to Peyton Place" at the Fox is fairly good.

"Alamo" looms lofty in third session at United Artists. "Gone With Wind" still is loud at the Adams in fifth. "Saturday Night and Sunday Morning" looks nice in third trim week.

Estimates for This Week

Fox (Woodmount Corp) (5,041; 75-$1.49) — "Return to Peyton Place" (20th) (2d wk). Fair $10,000. Last week, $15,000.

Michigan (United Detroit) (4,036; $1.25-$1.49) — "One-Eyed Jacks" (Par) (2d wk). Great $18,000. Last week, $20,000.

Palms (UD) (2,995; $1.25-$1.49)—"Young Savages" (UA) and "Operation Bottleneck" (UA) (2d wk). Swell $17,000. Last week, $19,000.

Madison (UD) (1,408; $1.49-$1.80.—"Twinkle and Shine" (Col) and "Picnic" (Col) (reissues). Slow $7,500. Last week, "Question 7" (indie), $6,500.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Pleasure of His Company" (Par). Wham $20,000. Last week, "Two Loves" (M-G) (2d wk), $7,000.

Adams (Balaban) (1,700; $1.50-$1.80)—"Gone With Wind" (M-G) (reissue) (5th wk). Sturdy $14,000. Last week, $16,500.

United Artists (UA) (1,667; $1.25-$1.80) — "Alamo" (UA) (3d wk). Fine $12,000. Last week, $12,500.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65 — "This Is Cinerama" (Cinerama) (reissue) oke $12,500. Last week, "Seven Wonders of World" (Cinerama) (22d wk). $14,500.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Saturday Night, Sunday Morning" (indie) (3d wk). Trim $7,000. Last week, $8,000.

Mercury (UM) (1,456; $1.50-$3)—"Exodus" (UA) (17th wk). Fine $10,000. Last week, $12,000.

'Raisin' Smooth $9,000, Buff; 'Jacks' Fair 7G, 3

Buffalo, June 6.

Biz is unimpressive here this round, with three new entries not much help. However, "Raisin in Sun" looms good in initial week at the Center. Both "Big Show" and "Secret Ways" are dullish. "One-Eyed Jacks" shapes fair in third at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1)—"Young Savages" (UA) and "Gunfight" (UA) (2d wk). Weak $7,000. Last week, $10,000.

Center (AB-PT) (2,000; 70-$1.25)—"Raisin in Sun" (Col). Good $9,000 or near. Last week, "Return to Peyton Place" (20th) (4th wk), $7,800.

Century (UATC) (2,700; 70-$1.25)—"Big Show" (20th), "The Right Approach" (20th). Bad $5,000. Last week, "Mein Kampf" (Col) and "Carthage in Flame" (Col) (2d wk), $6,500.

Lafayette (Basil) (3,000; 70-$1)—"Secret Ways" (U), "Posse From Hell" (U). Droopy $5,000. Last week, "Alamo" (UA (2d wk-6 days), $4,000.

Paramount (AB-PT) (3,000; 70-$1.25)—"One-Eyed Jacks" (Par) (3d wk). Fair $7,000. Last week, $8,000.

Teck (Loew) (1,200; $1.25-$2.75)—"Exodus" (UA) (11th wk). Good $4,000. Last week, $4,500.

Cinema (Martina) (450; 70-$1)—"Captain's Table" (20th) (2d wk). Okay $1,800. Last week, $3,000.

Weather Bops B'way But 'Pleasure' Plus Stage Boff $165,000; 'Savages' Fine 28G, 2d, 'Double' Fast 16G, 3d

With only one big newcomer and the belated arrival of warmer weather wilting trade, Broadway shapes sluggish. Numerous holdovers which have been overly-extended and some recent arrivals that failed to hold up as well as expected are hurting biz generally.

"Pleasure of His Company" and new stageshow is heading for socko $165,000 in first week at the Music Hall, and looks in for a solid engagement. "Young Savages" looks to dip to solid $28,000 in second session day-dating the Astor and arty Murray Hill.

"White Nights," initial pic to play at the new Carnegie Hall Cinema, a 300-seater, hit a good $5,200 in first week which was only 6½ days because of the invitational preem. "Last Time I Saw Archie" looks like fair $13,000 in second stanza at the Victoria.

"Atlantis" is shaping for a good $25,000 or near in second session at the Capitol. "On the Double" looms fine $16,000 in third round at the Rivoli.

"Gone With Wind" is heading for a smash $23,000 in sixth round at the State. "Pepe" shapes fair $12,000 in 24th week at the Criterion. "Raisin in Sun" dipped to mild $13,800 in 10th week day-dating the Forum and arty Trans-Lux 52d Street.

"Return To Peyton Place" looks to wind its fifth-final session at the Paramount with a modest $18,000. "Wild in Country" supplants it next Friday (9).

"Secret Ways" is off to fair $15,000 in second stanza at the Palace, and stays only one more week, "Last Sunset" moving in June 14.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Young Savages" (UA) (3d wk). First holdover round ended yesterday (Tues.) was nice $22,000 or near after $30,000 on first week. "Goodbye Again" (UA) is next pic in here, and it will be soon, according to present indications.

Capitol (Loew) (4,820; $1-$2.50)—"Atlantis" (M-G) (2d wk). Second stanza finishing tomorrow (Thurs.) is heading for good $25,000 or close after $34,000 for opener.

Criterion (Moss) (1,520; $1.25-$2.40)—"Pepe" (Col) (25th wk). The 24th session completed yesterday (Tues.) was fair $12,000 after $13,500 in 23d week. Holds until "Guns of Navarone" (Col) opens on continuous-run policy on June 22.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (35th wk). This round finishing today (Wed.) is heading for good $17,000 or near after $23,000 on 34th week.

Palace (RKO) (1,642; $1.25-$2)—"Secret Ways" (U) (3d-final wk). The first holdover stanza concluded yesterday (Tues.) was fair $15,000 after $19,000 for opener. "Last Sunset" (U) opens June 14.

Forum (Moss) (813; 90-$1.80)—"Raisin in Sun" (Col) (11th wk). The 10th round finished yesterday (Tues.) was modest $9,500 after $10,000 for ninth week.

Paramount (AB-PT) (3,665; $1-$2)—"Return To Peyton Place" (20th) (5th-final wk). This session finishing tomorrow (Thurs.) is heading for mild $18,000 or near after $23,000 for fourth round. "Wild in Country" (20th) opens Friday (9).

Henry Miller (Gilbert Miller) 800; $1.50-$3.50)—"La Dolce Vita" (Astor) (7th wk). This week winding today (Wed.) looks like capacity $22,000 after capacity $24,000 for sixth round, being helped by holidays extra shows. Stays indef., with giant advance holding up well. Pic is playing to standees most nights, indicating real draw of this Italian opus.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Pleasure of His Company" (Par) and new stageshow. First stanza ending today (Wed.) looks like socko $165,000 or near. Holding. Last week, "Parrish" (WB) and stageshow (4th wk), $139,000.

Rivoli (UAT) (1,545; $1.50-$2.50)—"On Double" (Par) (3d wk). This session finishing tomorrow (Thurs.) is heading for fine $16,000 after $22,000 for second. Continues until "Two Loves" (M-G) comes in later this month.

State (Loew) (1,900; $1.50-$2.50)—"Gone With Wind" (M-G) (reissue) (7th wk). Sixth stanza ended last night (Tues.) was smash $23,000 or near after $27,000 in fifth week.

Victoria (City Inv.) (1,003; 50-$2)—"Last Time I Saw Archie" (UA) (2d wk). This first holdover round winding up Friday (9) looks to hit fair $13,000 or close after $19,500, not up to hopes, on initial week.

Warner (SW) (1,523; $1.50-$3.50)—"Exodus" (UA) (25th wk). This session ending today (Wed.) looks like wham $39,000 after $43,000 for 24th week, helped, of course, by the holidays.

First-Run Artles

Baronet (Reade) (430; $1.25-$2)—"Saturday Night, Sunday Morning" (Cont) (10th wk). The ninth round concluded Sunday (4) was smash $14,500 after $12,700 for eighth.

Carnegie Hall Cinema (F&A Theatres) (300; $1.50-$2)—"White Nights" (UMPO) (2d wk). First week concluded Saturday (3) was good $5,200 for 6½ days, opening

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Rain Blamed for Drab Trade in Balto; 'Hours' Slow 5G, 'Jacks' $5,500

Baltimore, June 6.

Drizzly weekend weather and Saturday eve sneak previews didn't help the local situation, new product making only a fair showing. "Five Golden Hours" is drab in first round at the Hipp.

Holdovers include "One-Eyed Jacks," fair in third at the Town; "Return to Peyton Place," okay in fourth frame at Mayfair and "Hitler's Executioners," fine in second at the Little Long-run champ is "Never On Sunday," now in record 29th week at the Playhouse. "Young Savages" is slow in second at the New.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Picnic" (Col) (reissue) (2d wk). Nice $2,000 after $2,500 in first.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (24th wk). Oke $2,000 after $2,300 in previous week.

Cinema (Schwaber) (460, 90-$1.50) — "Breathless" (Films Around World) (4th wk). Down to okay $1,300 after $1,500 in third.

Five West (Schwaber) (460; 90-$1.50)—"Two-Way Stretch" (Show) (5th wk). Pleasing $2,000 after $2,200 in fourth.

Hippodrome (Rappaport) (2,300; 90-$1.50) — "Five Golden Hours" (Col). Slow $5,000. Last week "Atlantis" (M-G), $9,000

Little (Rappaport) (300, 90-$1.50) "Hitler's Executioner" (Indie) (2d wk). Nice $3,000 after $4,000 in first.

Mayfair (Fruchtman) (750, 90-$1.50)—"Return to Peyton Place" (20th) (4th wk). Oke $4,000 after $5,000 in third.

New (Fruchtman) (1,600; 90-$1.50)—"Young Savages" (UA) (2d wk). Slow $3,500 after $5,000 opener.

Playhouse (Schwaber) (355; 90-$1.50)—"Never On Sunday" (Lope) (29th wk). Good $2,500 after $2,900 last week.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Curse of Werewolf" (U) and "Shadow of Cat" (U). Sad at $4,000. Last week, "Absent-Minded Professor" (BV) (5th wk), $4,000.

Town (Rappaport) (1,125; 90-$1.50) — "One-Eyed Jacks" (Par) (3d wk). Fair $5,500 after $7,000 in second.

Sunny Skies Slough Philly; 'Double' Boffo $16,000; 'Savages' Bangup 14G

Philadelphia, June 6.

Sunny skies are dampening first-run trade here currently. Longruns are starting to sag in some spots with biz not helped by any big batch of new product. Lone newcomer, however, "On the Double" shapes smash at the Goldman.

One of best holdovers is "Young Savages" rated fancy in second at the Fox. "Raisin in Sun" is hep in third at Midtown. "Gone With Wind" looks great in sixth session at Stanton. "Two Loves" is rated nice in third at the Arcadia.

"Exodus" still is trim in 19th stanza at Boyd. "Absent-Minded Professor" is torrid in eighth round at Stanley.

Estimates for This Week

Arcadia (S&S 536; 99-$1.80)—"Two Loves" (M-G) 3d wk). Okay $6,000. Last week, $7,500.

Boyd (SW) 1,536; $2-$2.75)—"Exodus" (UA) 19th wk). Nice $9,500. Last week, $12,200.

Fox (Milgram) 2,200; 99-$1.80)—"Young Savages" (UA) 2d wk). Fast $14,000. Last week, $23,000.

Goldman (Goldman) (1,200; 99-$1.80) "On Double" (Par) Smash $16,000. Last week, "Mein Kampf," (Col) 3d wk), $9,000.

Midtown (Goldman) (1,000; 99-$1.80)—"Raisin in Sun" (Col) (3d wk). Hep $8,500. Last week, $6,700.

Randolph (Goldman) (2,500; 99-$1.80)—"Return To Peyton Place" (20th) (4th wk). Fair $7,000, with help from preview. Last week, $8,500.

Stanley (SW) (2,500; 99-$1.80)—"Absent-Minded Professor" (BV) (8th wk). Still hot at $6,000. Last week, same.

Stanton (SW) (1,483; 99-$1.80)—"Gone With Wind" (M-G) (reissue) (6th wk). Great $8,500. Last week, $8,000.

Studio (Goldberg) (483; 99-$1.80)—"Garden of Eden" (Indie) and "Sun Lovers Holiday" (Indie) (2d wk). Neat $2,500 in four days. Last week, $6,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Never on Sunday" (Lope) (28th wk). Okay $4,000. Last week, $4,200.

Viking (Sley) (1,000; 99-$1.80)—"Hoodlum Priest" (UA) (6th wk). Mild $4,000. Last week, $4,500.

World (R&B-Pathe) (483; 99-$1.80)—"Love and Frenchwoman" (Kings) (2d wk). Nice $3,200. Last week, $4,400.

LONDON

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—"Ben-Hur" (M-G) (76th wk). Final week at Metro showcase before this theatre is remodelled to combined dance hall and modern theatre hit a stout $21,500. Pic moves today (29) to the Royalty, legiter leased on long-term by Metro, where pic continues.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Nearly a Nasty Accident" (BLC) 3d wk). Steady $8,000 or close. Second was $9,000. "Absent-Minded Professor" (Disney) is set to follow.

London Pavilion (UA) (1,217; 70-$1.75)—"Magnificent Seven" (UA) (7th wk). Sturdy $8,500. "Misfits" (UA) preems June 2.

Metropole (CMA) (1,410; $1.05-$2.20)—"Spartacus" (U) 26th wk). Tall $11,200.

Odeon, Leicester Square (CMA) (2,260; 70-$1.75)—"Guns of Navarone" (Col) 4th wk). Boffo $28,000 or over and better than two preceding weeks, but could stay longer at this gait.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75) — "Spare the Rod" (Bryanston BLC) 2nd wk). Average $8,500 or close.

Plaza (Par) (1,902; 70-$2.10) — "All in Night's Work" (Par) (3d wk). Fancy $15,000, or near, after $21,000 in second week. "Don't Bother to Knock" (WP) opens June 1.

Rialto (20th) (592; 70-$1.20) — "Can-Can" (20th) (m.o.). Heading for sturdy $6,500.

Ritz (M-G) (430; 70-$1.75) — "Secret Partner" (M-G). Neat $4,500.

Studio One (Indie) (556; 50-$1.20) —"101 Dalmatians" (Disney) (9th wk). Wham $8,000.

Warner (WB) (1,785; 70-$1.75)—"Sunrise at Campobello" (WB). Way below hopes at dull $5,000. "Stranger on Train" (WP) (reissue) moves in June 1.

DENVER

(Continued from page 8)

Dog Coll (Col) (2d wk). Dull $3,000. Last week, same.

Gateway (Assoc) (2,100; $1-$1.50) —"Return To Peyton Place" (20th) (4th wk). Fair $5,500. Last week, $6,700.

Nixon (Rubin) (1,760; $1.25-$1.80)—"Gone With Wind" (M-G) (reissue) (4th wk). Okay $8,500. Last week, $8,500.

Penn (ATC) (3,300; $1-$1.50)—"Two Loves" (M-G). Modest $12,000 in nine days.

Squirrel Hill (SW) (834; $1.25)—"Saturday Night, Sunday Morning" (Cont) (4th wk). Excellent $3,500. Last week, $4,500.

Stanley (SW) (3,700; $1-$1.50)—"One-Eyed Jacks" (Par) (2d wk). Fairish $8,500. First week, $14,000.

Warner (SW) (1,516; $1.50-$2.75) —"Exodus" (UA) (13th wk). Solid $9,000. Last week, same. Was to have closed June 6, but run extended to June 27. "Fanny" (WB) opens June 28.

'SPARTACUS' BOFF 6G, OMAHA; 'PROF.' BIG 9G

Omaha, June 6.

Biz stays soft at the downtown first-runs as weather proves ideal for the outdoors. Newcomers "Secret Ways" at Omaha and "Raisin In Sun" at Orpheum are both modest. Second week of "Spartacus" however, is hot at Dundee and third session of "Absent-Minded Professor" is lofty at State. "Revolt of Slaves" is rated fine for three houses.

Estimates for This Week

Cooper (Cooper) (687; $1.55-$2.20)—"This Is Cinerama" (Cinerama) (16th wk). Slowing to $4,800. Last week, $5,200.

Dundee (Cooper) (500; $1.55-$2.20)—"Spartacus" (U) (2d wk). Boffo $6,000 after $6,500 bow.

Omaha (Tristates) (2,066; 75-$1)—"Secret Ways" (U) and "Posse from Hell" (U). Modest $4,000. Last week, "Trapp Family" (20th), $7,800.

Orpheum (Tristates) (2,877; 75-$1)—"Raisin In Sun" (Col). Mild $5,500. Last week, "Big Show" (20th), $5,000.

State (Cooper) (743; $1)—"Absent-Minded Professor" (BV) (3d wk). Nifty $9,000. Last week, $9,500.

Admiral, Chief, Skyview (Blank) (1,239; 1,000, 1,122, $1)—"Revolt of Slaves" (UA). Fine $16,000.

NEW YORK

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night being invitational preview.

Fine Arts (Davis) (468; 90-$1.80) —"Cow and I" (Zenith). Opened Monday (6). In ahead, "Breathless" (FAW) (17th wk-6 days), fair $4,800 after $5,300 for 16th full week.

Beekman (R&B) (590; $1.20-$1.75) — "L'Avventura" (Janus) (10th wk). Ninth week ended Monday (5) upped to hep $6,000 after $5,000 in eight round. "Rocco and Brothers" (Astor) opens June 28.

Embassy (Guild Enterprises) (500; 90-$1.75)—"Primitive Paradise" (Indie) (2d wk). This week ending tomorrow (Thurs.) is off to nice $7,500 after $13,500 for first.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Ashes and Diamonds" (Janus) (2d wk). First frame ended Sunday (4) was good $6,500.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Violene Summer" (Films Around World) (3d-final wk). This week ending tomorrow (Thurs.) is heading for a good $7,000—after $10,500 in second. "Frantic" (Times) opens June 10.

Guild (Guild) (450; $1-$1.75)—"Please Turn Over" (Col) (6th-final wk). Okay $5,000 looms after $6,000 for fifth week. "Romanoff and Juliet" (U) opens June 8.

Murray Hill (R&B) (565; 95-$1.80)—"Young Savages" (UA) (3d wk). Second round ended yesterday (Tues.) was okay $6,000 after $9,000 for first.

Paris (Pathe Cinema) (568; 90-$1.80)—"Cheaters" (Cont.) Opened Sunday (4). In ahead, "Love and Frenchwoman" (Kings) (14th wk-6 days) fair $5,100.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (34th wk). The 33d round ended Monday (5) was great $14,000 after $15,500 for 32d week.

68th St. Playhouse (Leo Brecher) (370; 90-$1.65)—"The Bridge" (AA) (6th wk). Fifth stanza ended Sunday (4) pushed to big $8,100 after $7,200 in fourth. Fifth week was helped by the holidays.

Sutton (R&B) (561; 95-$1.80)—"Two Women" (Embassy) (5th wk). Fourth session finished Sunday (4) soared to wow $24,000 after $17,500 in third. Fourth week was bolstered by the holidays, and also was aided by Sophia Loren personals.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Raisin in Sun" (Col) (11th-final wk). The 10th round ended yesterday (Tues.) was good $4,300 after $5,000 in ninth. "Man in Moon" (T-L) opens June 12.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Secret Ways" (U) (3d wk). Second week concluded yesterday (Tues.) was mild $4,000 after $6,500 for first. "Last Sunset" (U) opens June 14, day-dating with Palace.

World (Perfecto) (390; 90-$1.50) —"Male and Female" (Mishkin) (16th wk). This week finishing tomorrow (Thurs.) is heading for rousing $6,500 after $7,000 in 15th week. Current week makes this one of longest coin-getting runs in many months at this house.

LOS ANGELES

(Continued from page 8)

$1.50)—"Picnic" (Col) and "Caine Mutiny" (Col) (reissues). Soft $14,000. Last week, Warren's, "Apartment" (UA), "Elmer Gantry" (UA) (reissues), $2,900.

Orpheum, Hollywood, Loyola (Metropolitan-FWC) (2,213; 756; 1,298; 90-$1.50)—"Young Savages" (UA) (2d wk) and "Clock Strikes Three" (UA) (2d wk) (Orpheum), "Big Show" (20th) (m.o.) (Hollywood, Loyola). Fair $13,500 or close. Last week, $25,300.

Hollywood Paramount (State) (1,468; $1-$2.40)—"Pleasure of His Company" (Par) (2d wk). Fine $10,000. Last week, $16,000.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue). Started third week Sunday (4) after big $16,600 last week.

Music Hall (Ros) (720; $1.85-$2.25)—"Saturday Night and Sunday Morning" (Cont) (3d wk). Big $8,000 or near. Last week, $10,700.

Chinese (FWC) (1,408; $2-$2.40) —"King and I" (20th) (reissue) (4th wk). Dreary $6,000. Last week, $10,000.

Hillstreet (Metropolitan) (2,752; 90-$1.50) — "Absent-Minded Professor" (BV) and "Hangman's Knot" (Col) (reissue) (4th wk). Slim $3,000.

Warner Beverly (SW) (1,316; $1.50-$2)—"Raisin in Sun" (Col) (7th wk). Slow $5,200. Last week, $5,800.

Four Star (UATC) (868; 90-$1.50)—"Pepe" (Col) (6th wk). Neat $6,500. Last week, $6,900.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (24th wk). Thin $6,500. Last week, $8,200.

Fine Arts (FWC) (631; $2-$2.40) —"Never on Sunday" (UA) (28th wk). Sharp $7,800. Last week, $7,300.

Pantages (RK) (1,513; $1.80-$3.50)—"Spartacus" (U) (33d wk). Tepid $8,500. Last week, $11,400.

HEAT WILTS PROV. BIZ BUT 'PEYTON' HOT 7½G

Providence, June 6.

First all-sunny weekend had most residents saying "have car will travel," and this brings a definite drop in cinema biz. Majestic's second week of "Return to Peyton Place" is still the leader with a hotsy total. State's "Atlantis" looms mild. Strand's third round of "One-Eyed Jacks" shapes strong. Albee's "Big Show" is fair.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Big Show" (20th) and "Days of Thrills and Laughter" (20th). Fair $6,000. Last week, "Curse of Werewolf" (U) and "Shadow of Cat" (U), $5,000.

Majestic (SW) (2,200; 75-$1.25) "Return to Peyton Place" (20th) (2d wk). Happy $7,500. First was $9,000.

State (Loew) (3,200; 65-90)—"Atlantis" (M-G) and "Gambler With Gun" (UA). Mild $7,000. Last week, "Gone With Wind" (M-G) (reissue) (3d wk), $6,000.

Strand (National Realty) (2,200; 90-$1.25)—"One-Eyed Jacks" (Par) (3d wk). Healthy $6,500. Second week, $8,000.

National Boxoffice Survey

Heat Sloughing Biz; 'Pleasure' Champ, 'Exodus' 2d, 'Wind' 3d, 'Savages' 4th, 'Peyton' 5th

Biz in key cities covered by VARIETY this session is showing an abrupt drop generally although some pictures are able to overcome seasonal tendencies. In numerous keys, exhibs are just marking time until the end of school terms and temporarily using oldies or staying with pix which normally would have ended their runs. With warmer weather, the dearth of enough strong films to go around looms all the more apparent.

"Pleasure of His Company" (Par), new this stanza, is taking over No. 1 spot, with indications that it will be heard from additionally in the future. "Exodus" (UA), which had slipped back to fifth a week ago, is finishing second.

"Gone With Wind" (M-G), fourth last round, is edging up to third spot. "Young Savages" (UA), champ last stanza, is copping fourth place. "Return To Peyton Place" (20th), third a week ago, is winding in fifth position.

"One-Eyed Jacks" (Par), second last frame, is taking sixth money. "Saturday Night, Sunday Morning" (Cont) is capturing seventh place, the highest an import has been in weekly ratings in many months.

"Absent-Minded Professor" (BV) is finishing eighth. "Big Show" (20th), doing much better than in previous weeks, is taking ninth spot. "Spartacus" (U) is winding up 10th.

"On the Double" (Par), out in release this week for first time to any extent, will wind up 11th while "Pepe" (Col) is finishing 12th. "Two Loves" (M-G), "Never On Sunday" (Lope) and "Raisin in Sun" (Col) are the runner-up films.

There are few newcomers just getting started this week. Perhaps standout is "Master of World" (AI), which is rated fancy in L.A. "Two Women" (Embassy) continues wow on extended-run in N.Y. "Mein Kampf" (Col), good in Washington, looks okay in Louisville.

"Make Mine Mink" (Cont) is torrid in Boston. "Days of Thrills and Laughter" (20th), fair in Minneapolis, shapes hefty in L.A. "Two-Way Stretch" (Show), nice in Balto, is rated stout in Washington.

"Tiger Bay" (Cont) looms hotsy in Chi. "Love and Frenchwoman" (Kings), nice in Philly, is boffo in Washington. "Breathless" (FAW), okay in Balto, looks fast in Frisco.

"Secret Ways" (U), fair in N.Y., shapes good in Louisville. "Ben-Hur" (M-G) is light in L.A. "Alamo" (UA), good in Boston, is fine in Detroit.

"Cimarron" (M-G), sluggish in Frisco, looks mild in Seattle. "Blast of Silence" (U) is rated brisk in Chi. "Black Sunday" (AI), shapes mild in K.C.

(Complete Boxoffice Reports on Page 8-9-10)

BOSTON

(Continued from page 9)

Love" (Indie) (2d wk). Slow $2,000. Last week, $2,850.

Gary (Sack) (1,277; $1.25-$1.80)—"La Dolce Vita" (Astor) (7th wk). Holding slick at $11,000. Last week, $12,000.

Kenmore (Indie) (700; $1.50) — "Saturday Night, Sunday Morning" (Cont) (3d wk). Wow $10,000. Last week, $11,500.

Mayflower (ATC) (689; 90-$1.25) —"Apartment" (UA) (reissue). Returns house to second-runs after try with a couple of first runs. Last week, "Never Take Candy From Stranger" (Indie) (2d wk), okay $3,200.

Metropolitan (NET) (4,357; 90-$1.25) — "On Double" (Par) (2d wk). Mild $11,000 or near. Last week, $14,000, way under hopes.

Memorial (RKO) (3,000; 90-$1.49) —"Return to Peyton Place" (20th) (3d wk). Loud $16,000. Last week, $18,000.

Paramount (NET) (2,357; 70-$1.25) — "Big Show" (20th) and "Canadians" (20th). Okay $12,000. Last week, "Angel Baby" (AA) and "Look in Any Window" (AA), same.

Pilgrim (ATC) (1,960; 75-$1.25)—"Alamo" (UA) (rerun). Sends house back to reruns with fair $6,000. Last week, "Atlantis" (M-G) and "Missiles From Hell" (Indie), $7,500.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (24th wk). Good $8,000. Last week, $9,000.

PITTSBURGH

(Continued from page 9)

$4,000 or near. Last week, $4,300.

Centre (Fox) (1,270; $1-$1.45)—"Pleasure of His Company" (Par). Big $14,000. Last week, "Return to Peyton Place" (20th) (3d wk), $7,000.

Denham (Indie) (800; $1.25-$2.50)—"Exodus" (UA) (2d wk). Sturdy $10,500. Last week, $11,500.

Denver (Fox) (2,432; $1-$1.25)—"Absent-Minded Professor" (BV) (4th wk). Good $8,000. Last week, $14,000.

Esquire (Fox) (600; $1)—"Savage Eye" (T-L) and "Private Property" (Indie). Big $4,000. Last week, "Carry On Sergeant" (Gov) (2d wk), $2,400.

Orpheum (RKO) (2,690; $1-$1.25)—"Atlantic" (M-G) and "Secret Partner" (M-G). Nice $10,000. Last week, "Gone With Wind" (M-G) (reissue) (5th wk), $5,500.

Paramount (Indie) (2,100; 90-$1.25)—"Young Savages" (UA) (2d wk) and "Mad Dog Coll" (Col). Okay $11,000. Last week, $12,500.

Towne (Indie) (600; $1-$1.45)—"One-Eyed Jacks" (Par) (3d wk). Good $5,000. Last week, $6,500.

'Cat'-'Curse' OK, $11,000 in Cleve.

Cleveland, June 6.

Too many grosses here are on the queasy side, neither outstanding and yet not in the cellars of key stands. Hippodrome is pumping up some okay biz with the horror combo, "Shadow of Cat" and "Curse of Werewolf." "Two Loves" is only okay for Stillman as only other fresh entrant. Top holdover is Palace's "One-Eyed Jacks" but it's only mild in second.

Estimates for This Week

Continental Art (Art Theatre Guild) (900; $1-$1.25)—"Millionairess" (20th) (3d wk). Thin $900 in 5 days after $1,700 on full week.

Heights Art (Art Theatre Guild) (925; $1-$1.25) — "Millionairess" (20th) (3d wk). Poor $1,900. Last week, $3,300.

Hippodrome (Eastern Hipp) (3,700; $1-$1.25)—"Shadow of Cat" and "Curse of Werewolf" (U). Okay $11,000. Last week, "Absent-minded Professor" (BV) (5th wk), $5,000 in 4 days.

Ohio (Loew) (2,700; $1.25-$2.75) —"Exodus" (UA) (12th wk). So-so $5,000 after $7,000 in 8 days last week.

Palace (Silk & Helpern) (2,739; $1-$1.50)—"One-Eyed Jacks" (Par) (2d wk). Mild $8,000. Last week, $12,500.

State (Loew) (3,700; $1-$1.50)—"Young Savages" (UA) (2d wk. Weak $8,000. Last week, $11,000.

Stillman (Loew) (2,700; $1.50)—"Two Loves" (M-G). Average $7,000. Last week, "Mein Kampf" (Col) (3d wk), $6,800.

CHICAGO

(Continued from page 9)

ers of Congo" (Teitel) and "Amazing Mr. Callaghan" (Teitel), $4,200.

Oriental (Indie) (3,400; 90-$1.80) —"Big Show" (20th) (2d wk). Mild $14,000 or close. Last week, $17,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"Young Savages" (UA) (2d wk). Torrid $18,000. Last week, $29,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Absent-Minded Professor" (BV) (11th wk). Off to oke $9,000. Last week, $17,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Never On Sunday" (Lope) (18th wk). Bangup $6,200. Last week, $6,400.

United Artists (B&K) (1,700; 90-$1.80)—"Gone With Wind" (M-G) (reissue) (8th wk). Fast $12,000 or near. Last week, $18,000.

Woods (Essaness) (1,200; 90-$1.80)—"Return To Peyton Place" (20th) (5th wk). Smash $14,000 or over. Last week, $16,000.

World (Teitel) (606; 90-$1.25)—"Virgin Spring" (Janus) (4th wk). Fancy $7,000. Last week, $7,500.

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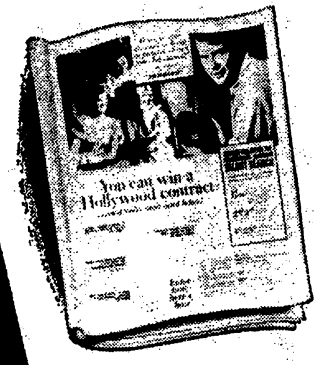

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The sweet sounds of Parrish are enchanting airwaves and eardrums on a nation-wide scale. The Max Steiner score has an echoing magic that lingers long after you've heard it. Climbing fast on the "hit song" listings, DJ's everywhere are spinning a lively Parrish platter from Warner Bros. records.

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Here's a fabulous first from Warner Bros. Anybody who has a TV show can personally conduct a live interview with the stars of Parrish. Each interview segment runs less than five minutes and is climaxed by scenes from Parrish. In addition, six TV trailers have been prepared. Two one-minute, three 20-second and one 10-second spot—with "open ends."

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The original hard-cover edition was a Literary Guild Selection. Pocket Books has now released a Giant Cardinal edition—featuring Troy and Connie in color.

this exciting material available to you to sell the most exciting young stars in America today! GET YOUR PARRISH KIT! GET YOUR PARRISH PRESS BOOK! CONTACT YOUR WARNER MAN NOW!

Days of Subtitled Foreign Films For U.S. Market Nearly Over—Graetz

Paris, June 6.

The days of subtitled foreign pix for U.S. market chances are about over. At least that is the opinion of French producer Paul Graetz. He opines that no foreign flim ever realy broke into complete and regular U.S. depth distrib. He thus gauges his films and usually immediately dubs his local pix, which, though costly and not guaranteed overall U.S. distrib, can still recoup their exorbitant dubbing costs, $15,000 to $20,000, via U.S. video sales. At other times, he makes a direct Anglo version along with the French. He is doing that now with "View From The Bridge."

Graetz points out that Yank majors are investing more and more in foreign pix which are in many cases just used in foreign marts to fill out necessary distrib skeds and pad out falling production. He thinks that foreign producers with the right savvy and flair now could begin to help give U.S. distribs and exhibs a lift with product that has the gloss, movement and feeling of Yank product with the added fillip of a frank and true art treatment.

How to go about that? Graetz feels it is simple. Get an American director and writer, plus a French writer for the local version, and go ahead. If it has a Yank locale there is no problem for exteriors can be made there. But on a strictly economic level, he finds interiors should be made on his home grounds. Graetz had the exteriors of "View" made in Brooklyn and then moved his international cast here. It came in exactly on sked, winding this week, with two and half weeks in N.Y. and five and a half weeks in Paris.

Another helpful factor was U.S. director Sidney Lumet whose tele and stage background led to speed and efficiency without sacrificing quality. Graetz says intensive prerehearsal then had things running smoothly and quickly. He reiterates that perhaps some foreign dubbed pix like the Brigitte Bardot films, the Alec Guinness epics and the Italo dubbed beefcake costumers broke into fairly wide distrib in the U.S. But he insists they are the few exceptions.

Two versions were made simultaneously on "View," and Graetz also feels that a plus factor is using a real Italo actor in the role of the naturalized Italian docker who has lived much of his life in the U.S.

Graetz believes that the best boxoffice is a good story and a good actor. That is why he insisted that Vallone rather than a known Yank star play the lead in "Bridge." He thinks that the author's intentions are the main thing and not fashioning a role around an already dedicated personality.

Walter Reade's foreign film distrib company, Continental, has invested in the pic for the U.S. rights. Graetz is so bullish about the film that he has already inked Lumet to direct his next pic, "Epitaph For an Enemy," to roll next year—also to be made in two versions.

Graetz claims the cost of "View" was $1,000,000, and feels it would have cost twice as much if made in the U.S. He says he is for two version films only when the subject calls for it.

Graetz, a French producer with a U.S. passport, has made pix here, in Italy, Great Britain and now in the U.S. He is a producer ready to travel when the subject calls for it. He is also convinced it is the era of the international film. But yet each should have one unifying outlook depending on the subject.

British Govt. Distrib Mulling Tokyo Rep

London, June 6.

The British Commonwealth Film Corp., an industry-operated outfit mainly concerned with the distribution of British pix in Japan, is toying with the idea of again having a fulltime rep based in Tokyo.

For some years past, Ralph S. Bromhead, a director of the corporation, has been acting as liaison between British producers and Japanese distributors, making periodic visits to Tokyo. The last fulltime rep was William Moffatt, former head of Pathe.

AN ACT APIECE

Three Ballerinas Share De Cuevas' 'Sleeping Beauty'

Paris, June 6.

Late Marquis De Cuevas' International Ballet came back as of June 2 for a limited repertory including its new "Sleeping Beauty."

For its opening at the Theatre Champs-Elysees, Cuevas Co. had three prima ballerinas each doing an act of "Beauty," to wit, Rosella Hightower, Nina Vyroubova and Liane Dayde plus split appearances of Serge Golovine and Nicolas Polejenko. Preem was in the nature of a salute to De Cuevas, delivered by Maurice Chevalier.

Incidentally, Horacio Guerrico has resigned as the company manager and given up all heritage claims and been paid off for his investments in "Beauty." James Slevin is on leave from the Fred Brisson office in N.Y. to act as production supervisor for the summer.

New Offensive For British Pix Opens This Wk.

London, June 6.

A new offensive for the promotion of British films in overseas territories starts this week with participation in an international film week in Beirut, which is to be followed by British weeks in Warsaw and Cairo.

Only British picture to be screened at Beirut will be the Associated British comedy, "The Rebel," starring Tony Hancock. The same film will also be one of six pix selected for showing at the Warsaw film week, starting June 17.

Other pix to be shown in Warsaw are "Saturday Night and Sunday Morning" (Bryanston-Cont), "Sons and Lovers" (20th), "The Long and Short and Tall," (Associated British), "Lady Killers" (Rank) and "Kind Hearts and Coronets" (Rank). Macgregor Scott of AB-Pathe and Richard Odgers of Rank Overseas will be repping their respective companies, while Tony Hancock and Richard Todd will be among the participating stars.

The Cairo film week, tentatively scheduled for the early fall, will be given full ambassadorial support. It will be the first promotion of its kind for British films in Cairo, though in recent times there have been numerous other weeks in the city, including ones sponsored by America, Japan and Russia.

Spain's Sanction Sluffs Scripts

Madrid, May 30.

Three young wave directors, two of whom have already made auspicious bows in the industry, will sit it out on the sidelines after government film authorities rejected scripts although plans for production were in various stages of preparation.

Marco Ferrari, Madrid-based Italian director who scored at the Venice Film Festival last year with "El Cochecito," was denied permission to film his version of Franz Kafka's "The Chateau."

Another banned was "La Boda" (The Wedding), which promising young Carlos Saura wanted to direct this year. Saura represented Spain at the Cannes Film Festival last year with biss "Los Golfos."

Miguel Picao, who planned to make his debut as director with "Jimena" (Chimene), will also have to wait until he can present a screenplay authorities will approve. "Jimena" was to be a modest-budgeted film story about the maidenhood - to - womanhood years of Spain's medieval distaffer who figures prominently in the great legend of "El Cid."

'El Cid' Exploiteer

Rome, May 30.

Unit of Samuel Bronston's production company recently completed editing of a 26-minute documentary on shooting of the battle sequences of Bronston's Spain-shot 'El Cid" feature. This is a 16m black-and-white film to be delivered to territorial distributors of the major production and to be used for promotion purposes, including showings before educational groups and local television.

Also nearing the completion stage is a 30-minute documentary in 16m on the life of the Spanish legendary hero, intended for similar outlets as the warfare picture.

Widmark Sold On Producing U.S. Pix O'Seas

London, June 6.

Richard Widmark, having wound up his role in "Judgment at Nuremburg," has arrived in Britain to discuss release of his indie production, "Secret Ways" (U), to find locations for his next Heath production, "The Tigers Roar," and to take a motoring holiday with his wife. "Tigers" is an original idea by Jack Davies, concerning the effects of an American air base on the inhabitants of a small village in England.

Widmark believes that it is essential to make films on location. "Television documentaries and quick travel have opened up the world to far too many people in cinema audiences for them to be fooled by back projection and studio mock-ups," he told VARIETY. "Maybe originally, Hollywood filmmakers went all over the world simply for kicks. But now, I think, they've discovered that you can't beat the genuine locations. It's not simply a matter of saving money. In fact, very often the reverse is the case." But Widmark admits that there can be snags.

"I shot 'Ways' in Vienna because the story is set in Vienna and Budapest, and I knew that the backstreets of Vienna could easily double for Budapest. But shooting in Vienna was sheer murder and I'd never go there again in similar circumstances. I had three Americans and three Britishers in my unit, but there's little English spoken in Vienna and we even had difficulty in finding interpreters. You can guess the problems of communication. I'd only shoot in a foreign speaking country again if I took over a full unit to get on with the job."

Widmark said he'd taken up production because "acting's too ephemeral to be a fulltime job. I go for subjects that interest me. You're bound to make mistakes in any business. It's best to learn from them but not worry about them. I was with 20th-Fox for years. I made some good ones and I made some bad ones. Sure, Fox made plenty of mistakes with me, but I'm a big boy now and I like to make my own mistakes."

"I'm only a smalltimer in the production business—just on my own—and it takes me about two years to set up a project. So I make films for other people to make enough money to make my own films. I like to make one a year for other companies. Of course, to do that you have to make sure you're in a big grosser like "The Alamo" (UA), because in Hollywood you're judged by what your last film takes. It's a blockbuster? Right, then offers for other jobs will pour in, but if it's a financial flop then they don't want to know."

10th Melbourne Fest

Sydney, May 30.

The 10th Melbourne Film Festival is currently underway with a varied group of product. Sydney also will hold another fest shortly, with about 125 pix listed for screening from 20 countries.

Current lineup in Melbourne includes "The Prize," "Madhamati," "Red Ink," "Muddy Waters," "People on Sunday," "The Young One," "Lola Montez" and "Nazarin." Fest will run about three weeks.

Inside Stuff—International

The rapid rise to fame of Manuel El Cordobes (Manuel The Cordovan) during the early phase of this year's bullfight season posed a conflict with another matador by the same name. Latter inserted a legal announcement in the press claiming priority based on patent number 58,185 for his use of the name in the "registry for intellectual property" and number 378,436 for its use in the press, on radio and television. If one of the two toreros does not drop the qualifying "El Cordobes" soon, someone is going to take the bull by the horns and sue.

Recommendations on appeal for reduction or abolition of theatre admission taxes in Japan will not be disclosed until the fall when study is completed by Tax Administration Investigation Commission. Problem appears to be how to make up the revenue that would be lost by such a move.

Japan's film production reached all-time high in 1960 with 551 features, 7 documentaries and 14 tv films which were subsequently released theatrically. Of total, color pictures reached record high of 243. Action films numbered 265 against 109 melodramas. Breakdown by studio: Shochiku, 76 (color 45); Toho 51, (color 18); Takarazuka 51 (color 12); Toei, 104 (color 57); Toei #2, 70 (color 17); Nikkatsu, (Toho affil). 12 (color 9); Tokyo Eiga, 12; Daiei 83 (color 37); Shintoho, 101 (color 40), Dokuritsu, 12 (color 4).

British Film Producers Groups Seek To Break Deadlock Over Co-Prod.

London, June 6.

Top brass of the British Film Producers Assn. and the Federation of British Film Makers will meet here next Friday (9) in a bid to break the deadlock that has arisen on negotiations for Anglo-European coproductions, following the walkout of the Federation of Film Unions.

A week earlier, having charged both of the employers organizations with bad faith in having failed to honor an undertaking to press for increased screen quota if coproduction was agreed, the FFU notified the BFPA and the FBFM that it was withdrawing from all the negotiations. The two associations are hopeful that a formula may be found that will induce the unions to resume roundtable talks.

The unions in the Federation of Film Unions claimed that the producers gave a solemn promise to ask the Board of Trade to hike the quota for the year beginning January, 1962, if coproduction was imminent, and staged their walkout after the BFPA had failed to do so. The FFU now asserts that it would have been satisfied with only a token increase of about 5% in the first year, and even if the bottom had fallen out of the coproduction market in that period, the slack could reasonably have been taken up by the feature film industry domestically.

As already noted, the BOT on the recommendation of the Cinematograph Films Council, has agreed that the quota shall remain static at 30% for the year beginning next January.

Though there is stalemate for the time being on paper, the producers are hopeful of an early conclusion of an Anglo-French agreement, and that a treaty with Italy, following last week's session in Rome, is on the cards to follow. What is admittedly dubious, however, is a pact with Germany, though exploratory talks were continued in Cannes. They will be resumed during the Berlin Film Fest later in the month.

'LIBERALIZED' GESTURE

Non-Resident Accounts Helped —Move May Be Omen

Tokyo, May 30.

Finance Ministry has approved transfer of non-resident accounts from one importer-distributor to another, retroactive to May 1. This is regarded as another step toward liberalization of the foreign exchange.

Move has little practical value, however, as such transfers are negligible.

Also approved was transfer of non-resident funds from a non-film industry account to one within the industry. But funds of such transfer must receive special treatment and would not fall under normal remittances could not be used for location shooting expenses.

In recent months, accumulated yen is being remitted regularly.

S. Amelio Named Peliculas Chief

Mexico City, May 30.

Salvador Amelio, exec who revitalized the Cimex operation, has been named new director of Peliculas Nacionales, and is charged with doing the same job for this distributorship handling national product within the country. Board of directors of Cimex will meet soon to name a replacement for Amelio.

Appointment of Amelio was by unanimous vote. He takes over for Blas Lopez Fandos, who bowed out to devote his time to private affairs. There are some reports that the Peliculas Nacionales setup needed some more activity.

Amelio, who was slated to fly to the Santa Margarita Liguori fest in Italy, cancelled the trip, and was closeted with Federico Heuer, Film Bank head, discussing the P.N. situation. He is also huddling with producers Pedro Galindo and Gregorio Wallerstein to map out reorganization plans.

A certified public accountant, Amelio first entered the picture business as an accountant for Peliculas Mexicanas, and moved up to assistant manager spot. About two years ago, he was given free hand to reorganize Cimex, which handles product in the American and European markets.

Ex-Editor Cast As An Ed in Brit. Pic

London, June 6.

Arthur Christiansen, former editor of the Daily Express and now editorial adviser to Associated Television, started his first role this week, playing an editor of a national newspaper.

He was originally engaged as adviser on "The Day the Earth Caught Fire," a scifi feature with a Fleet Street background. Subsequently, he was invited to essay the role of the editor. He started filming at Shepperton Studios yesterday (Mon.) and has been made a probationer member of British Actors Equity.

Metro Moves 'Wind' Into London Coliseum Since 'Spinster' Goes to Fest

London, June 6.

Selection of Metro's "Spinster" as the official U.S. entry at the Berlin Film Fest has thrown a wrench into the company plans for the takeover of the Coliseum. Press and public were alerted that the Shirley McLaine-Jack Hawkins - Laurence Harvey starrer would open the light Coliseum as a picture house with a gala preem June 6.

Since "Spinster" cannot now be shown publicly in Europe prior to the June 23 festival, Metro had hurriedly to scout around for a substitute. It has come up with a revival of "Gone With Wind."

"Spinster" is now the problem child. "Wind" might well run for an unpredictable period, maybe even up to the end of the year, when "King of Kings" is skedded for the Coliseum. If it's needed for fairly early general release — and Associated British Cinemas is currently debating the pic — "Spinster" may well have to settle for the smallish Ritz

International Sound Track

London

Albert ("Cubby") Broccoli has set up a new company, Warfield Productions, to make a lavish "Arabian-nights" type of film which **Wolf Mankowitz** is scripting. Broccoli will still operate as director and executive producer with Warwick Films . . . "The Spinster" is skedded to open the Metro takeover of the London Coliseum on Tuesday (6) . . . "Picture Parade," the BBC program, is under fire from some in trade as being too critical of the industry . . . **Carol Grey** co-stars with pop singer **Cliff Richard** in Richard's musical pic, "The Young Ones." **Kenneth Harper**, who produces, is linked with **Lew** and **Leslie Grade** and also Associated-British in this venture . . . **Richard Patterson**, who has just quit Paramount-British, has been named chairman of Seven Arts' European affairs in succession to **Kenneth Hyman**, who becomes vice-prexy . . . **Niall McGinnis** has been added to the cast of **Walt Disney's** "The Prince And The Pauper" . . . **Lady McIndoe**, who is the widow of **Sir Archibald McIndoe**, the plastic surgeon, has okayed a film about her husband's life titled "The Maestro." She has formed her own company to launch the pic.

Paris

Christiane Rochefort completed her first play "Soldier's Nightmare." Miss Rochefort wrote "Warrior's Rest" which **Roger Vadim** will direct with **Brigitte Bardot** for producer **Francis Cosne** . . . **Orson Welles** will play himself in **Louis Malle's** "Private Life" which he begins early next month also with Brigitte Bardot . . . French producer **Paul Graetz** has inked **Sidney Lumet** to direct "Epitaph for An Enemy" for him and intends to start early next season in Normandie. Film concerns a love affair between a French girl and a Yank GI right after D Day. Graetz may run into **Darryl Zanuck** down there who will be making "The Longest Day" (20th) . . . **Andre Roussin** has used **Diego Fabbri's** play "The Liar" as the basis of a new play he calls "The Shrewdie." It is due next season with **Jacqueline Gauthier** . . . The Polski Cannes prizewinner "Mother Jeanne of the Angels," which aroused Vatican fire, out this week at two firstrun houses with the **Siritzky Bros.** distributing.

Rome

John Cassavetes may direct **Sidney Poitier** in "The Iron Man" for Paramount-Galatea (Rome) first pic in new pact to link Par and the Galatea outfit in Rome, inked here on recent visit by studio chieftain **Jack Karp** . . . Poitier a hot property here after his Cannes appearances on behalf of "Raisin in the Sun" . . . he's also being paged for an Othello role in an **Alfred Jacob** Rome-based production . . . **Kerima** has just finished a key role in **Jean Negulesco's** "Jessica" (Dear-Arianne), which has **Maurice Chevalier**.

Denied here that **Steve Reeves** had nervous breakdown, interrupting his current "The Trojan War" stint in Yugoslavia . . . Reeves cabled he's on the set in Yugoslav location of "War" every a.m., and is going into Titanus' "Romulus and Remus" come August or September . . . "Two Enemies" unit comes back to Rome from Israeli locations around June 1st . . . **Sophia Loren** in U.S. for **Ed Sullivan** appearance, then returns here for "Madame Sans-Gene" (Malenotti) and "Boccoaccio '70" (Concordia) . . . in latter, she'll be directed by **Vittorio DeSica**, who guided her to her recent Cannes triumph, "Two Women" . . . also on the Loren agenda are "Shocking," opposite **David Niven**; "Moll Flanders"; and "Music Hall," with **Danny Kaye**.

Mexico City

Ed Pitman, Harry Belafonte's representative, has offered services of singer for benefit performances this coming September with coin going to the Mexican Rehabilitation Institute . . . "Butterfield 8," rechristened "A Venus In Mink," chalked up $21,801.28 in first week's run at the Roble Theatre, a record for the house this year . . . Termed an "autumnal" actress by press, **Jane Russell** nevertheless received deferential treatment from fourth state, with more than one referring to fact that "vintgae wine improves with age." The "Broadway Holiday" musical also got good notices and as for public, they still go for the Russell charms . . . Seems that talk of making light oaters in Durango by a Hollywood outfit is premature. Unions here are exerting efforts to lure Hollywood back to Mexico, promising they will be good boys, without inflicting excessive overtime and other surcharges of past. But only current bearing Hollywood label is "Geronimo" with this now shooting interiors at the Churubusco Studios. Union leaders elated by fact that this one used 119 Mex technicians to 16 Americans, one of highest totals in history of Hollywood production south of border.

ANICA Takeover of ECI Circuit Gives Italian Film Assn. Control Of Top Cinemas; Would Hit Monopoly

Rome, June 6.

The announced takeover of the Italian ECI Theatre Circuit, effective June 1, 1961, already has aroused considerable interest here, especially because of the lengthy controversies which surrounded the fate of the onetime state-subsidized circuit after its sudden and hushed sale to a northern banking group some months ago. Sale at the time brought charges of illegal deals, and even became the subject of parliamentary interrogations. At the time, ANICA had also charged that its bid for the circuit had been turned down, though higher than the one eventually accepted.

Now all seems to have been cleared, at least according to early reactions to the new deal here. Purchase, says sources close to ANICA, gives the Italo industry association control of top first and second-run houses throughout the country. Thus, it would have the ability to "balance" market trends and "defend" the Italian film, at the same time "combating" monopolistic tendencies on the Italo scene. Also noted that it will prove valuable in future "collaboration" with foreign — and especially American — companies operating here.

Takeover was effected by setting up a new company, SPE.CI as result of talks between ANICA and ACI (financially linked to ANICA) on the one side, and ECI on the other. Each side contributed equally to financing of SPE.CI for a total of some $160,000. Deal is valid for five years, during which time ECI cannot be resold to any foreign interest. During this time, ANICA controls all of ECI's program policy.

Still unclear at this writing is if and how this new situation affects Yank companies in Italy, most of them linked to ANICA via MPEA.

Spires Resigns MCA Post

Paris, June 6.

John B. Spires, head of MCA's vidpic distrib setup in Europe, Great Britain and the Near East, has resigned from his post as of June 3.

Spires has held it for two years and was formerly Continental manager for Universal here.

60% Triple-Feature

Tokyo, May 30.

More than 60% of Tokyo houses are running triple-feature programs, according to survey by Tokyoto Kogyo Kumiai (Tokyo Exhibs' Assn.) last May when Tokyo theatres numbered 564, with 380 reported to date.

Of those reporting, 232 were showing triple headers, 137 ran twin bills while only 11 houses programmed single features.

Survey indicated increase of triple-featuring in future. Now such multi-bookings are more conspicuous in small towns than in keys.

Davis Plans To Air Views On 3d Circuit

London, June 6.

Industry and political attention is being focussed on the third circuit in Britain. For many months, there have been recurring reports of the impending demise of the National Circuit, which would leave only the Rank and ABC theatre chains.

Next Tuesday (13) John Davis, deputy chairman and managing director of the Rank Organization, is hosting an all-industry dinner at the Dorchester because he believes the time has come for views on the National Circuit to be fully and frankly aired. In his letter of invitation, the Rank topper asserts that some of the comment has been informed, "but much has not."

The question also was raised last week in the House of Commons when the Minister of State indicated that the Board of Trade prexy would consider any request by the representative organizations in the industry to convene a conference to discuss the establishment of a third circuit, though he would not himself convene such a meeting.

The minister commented that there was a substantial degree of competition between the two major circuits, and British production had remained at the same level for some time, despite the decline in the number of theatres. He added that plenty of British films were being produced and were being successfully shown.

Eros Films Quits, $1,212,000 Loss

London, June 6.

Eros Films has gone into liquidation, with an estimated deficiency of more than $1,212,000. At a meeting of creditors last week joint liquidators were appointed and a committee of inspection was nominated.

It was stated, however, that films held by the company had considerable residual value, including in some instances world distribution rights. There was every reason to believe that negative costs would be recovered over a period when obligations to the bank could be cleared, and what remained would be to the benefit of creditors.

Eros, founded some years back by the Hyams Brothers, was taken over over two years ago by Irving Allen and A. R. (Cubby) Broccoli of Warwick Film Productions, and Michael Shipman, the latter becoming managing director. Sam Eckman Jr. was named chairman of the company, but resigned some time ago.

LARRY KENT RETIRING AS 20TH-FOX' G-B REP

London, June 6.

Lawrence R. (Larry) Kent is retiring this week and is planning to return to California on Thursday (8). He has been in London for the last 17 years, acting as 20th-Fox rep on the board of Gaumont-British and Circuits Management Assn., the company which administers all Rank exhibition interests. He also served on the Board of Fox Theatres in South Africa.

20th-Fox sold back its interest in G-B to the company earlier this year.

45 Nations to Take Part in Berlin Film Fest; Claim Overall Quality Of Product May Top Cannes Fest

Berlin, May 30

Forty-five nations will take part in the forthcoming 11th Berlin International Film Fest June 23-July 4. Of these, 20 willl come along with feature films. The overall quality of entered feature pix promises to be high, and it's claimed possibly higher than at the recent Cannes Fest.

Complete lineup of entries has not been revealed as yet. But there are quite a few pix which have already stirred considerable advance attention here. This goes for the German film, "The Miracle of Malachias"; Bernhard Wicki's second feature film, "The Bridge," and Switzerland's "Marriage of Mr. Mississippi," a Friedrich Duerrenmatt filmization, directed by Kurt Hoffman, Germany's talented creator.

Also likely entries are Italy's "La Notte" (Michelangelo Antonioni), Japan's "The Bad Sleep Well" (Akira Kurosawa), France's "Une Femme Est Une Femme" (Jan Luc Godard), England's "No Love For Johnnie" (Ralph Thomas) and "Macbeth," Brazil's "The End of Cangaceiros," Argentina's "La Patota" and "Two Loves" (M-G).

Lineup of important frame events includes two retrospectives, the distribution of Selznick Laurels, with their founder David O. Selznick personally attending, two big events at 25,000-seat Waldbuehne, Europe's largest amphitheatre, a festival revenue at the 12,000 seat Deutschlandhalle and the traditional film ball at Palais am Funkturm.

At least 12 world stars and several dozens of top players from around the globe are expected. Several names already have been mentioned (such as Jayne Mansfield, Tony Curtis, Janet Leigh, Shirley MacLaine, Charlton Heston and Curd Juergens.

The Assn. of German Film Producers, the Assn of German Distributors, Export-Union and the management of the Berlin Film Fest have agreed to set up a joint press department for the festival period to coordinate the multi-o'd publicistic tasks. Dr Hans Borgelt, the press manager of Export Union, has been named head of this department.

Borgelt has been the local film festival's press chief since 1953. The Berlin Fest itself is run by Dr. Alfred Bauer who's been holding this assignment since the event was started.

Toei Tops Japanese Majors in Earnings

Tokyo, May 30.

Toei, with product basis in costume actioners, claims the largest revenue of Japan's six major companies during latter half of its fiscal annum ending Feb. 28 in a report delivered by prez Hiroshi Ohkawa.

The topper declared earnings of $19,500,000, an increase of 4.3% over similar period of previous year. Ohkowo claimed net profits to be $3,490,000 and assured shareholders of a 20% dividend.

French Cinema Biz Below Par But Prod. Up

Paris, June 6.

Though filmgoing is still way below par here, film production is still on the upbeat. This, despite an almost alarming backlog of unreleased pix. French seem to be like Marshal Foch re the cinema. When surrounded they attack. There are now 26 pix in production compared to the 20 of last year.

The old guard seems to be in the saddle again with conventional pix or historical opuses to the fore. However, newcomers with more unusual topics are still holding forth and several Johnny-come-lately filmakers are now at work.

Henri Vernueil is making a love tale of "Lions Are Loose," with Michele Morgan. Daniele Darrieux and Jean-Claude Brialy. Claude Autant Lara does Alexandre Dumas' "The Count of Monte Cristo," and Bernard Borderie is making another Dumas, the much-filmed "The Three Musketeers." Other historical pix are "L'Aiglon, Napoleon II" and "La Fayette." A noted comic strip gets filming via "Tintin" while Jean Delannoy turns to melodrama in "Le Rendez-Vous," with Annie Girardot and Georges Sanders.

Gangster staples are also plentiful with Jean Gabin doing "The Sucker Strikes Back" and Jean Becker "One Named La Rocca." Newcomers still get their chances with Serge Koncr doing "Who Dares Accuse Us." Michel Richard "The Fourth Sex." Jacques Gaillard "The Straight Line" and Pierre Zimmer "Give Me 10 Desperate Men."

Fairly new film people are Francois Truffaut, with his third pic "Jim And Jules" and J.P. Mocky, with his third "Les Snobs." But the most eagerly awaited are the return of the two oldtime noted French filmakers Rene Clair with his "All the Gold in the World" and Jean Renoir with "The Pinned Up Corporal." Leonide Moguy, after a silence of several years, does a film on the Atom Bomb, "Men Want to Live."

FRENCH FILM TO PLAY IN U.S. BEFORE FRANCE

Paris, June 6.

Probably for the first time, an important French film will open in the U.S. before it does in France. This could be due to growing backlogs or the holding out for better exhib dates. Gilbert De Goldschmidt's updated film version of a Balzac tale, "The Girl With Golden Eyes," has been taken for the U.S. by Ed Kingsley, of Kingsley International, with a definite November date at the Paris Theatre, a N.Y. arty house, next November.

De Goldschmidt says he also has the pic set for South American openings next December and that it will probably not get its Paris, (France) run until late in December. Film is a first by director Gabriel Albicocco and stars Marie Laforet. It is about the comeuppance of a femme fatale.

RUSS UNION GROUP ON 14-DAY LONDON VISIT

London, May 30

Delegation from the Cultural Workers' Union of the USSR has been on a 14-day visit to Britain, a return trip for a 1959 jaunt to Russia made by a delegation from the British Entertainment Unions.

Headed by Cultural Workers' Union President Kalinnikov, the Ruski delegation to U. K. included tv actor Victor Dobrovelsky, Kira Pasheevitch, of the Leningrad Philharmonic Orchestra and George Shepotinnik, chairman of the trade union committee of the Mosfow film studios. They visited London, Stratford-upon-Avon, Blackpool, Edinburgh and Glasgow where they studied activities of British show biz unions.

1st Ozoner for Aussie Tropics Opens in June

Sydney, May 30

Far Northern Theatres, operating through the Aussie tropics (Cairns, Thursday Island and New Guinea), will open a drive-in next month at Port Moresby, the first ozoner in these tropics, with Billy Moloney in charge of operations. Site actually is at Ward's Strip, known to thousands of GI's during the last World War. New drive-in will hold 300 autos.

Highlight of new ozoner will be a cafe with a liquor license, first of its kind in this territory. With a limited rainfall yearly, the new site is ideal for open air biz.

Screen Actors Guild Favors Kennedy's Plan to End Star O'Seas Tax Shelter

Hollywood, June 6.

Screen Actors Guild is backing President Kennedy's recommendation, contained in his April 20 message to Congress, for repeal of the "total tax exemption now accorded to the earned income of American citizens residing abroad," and has officially informed the U.S. Congress of its position.

Simultaneously, the SAG, repping more than 15,000 actors and having collective bargaining agreements with over 1,000 producers of every type of film, repeated its oft-stated pitch for an "averaging" of the tax burden on high-salaried thesps, to cover a period of years rather than the few years in which many amass their greatest take. It asked Congress to consider "either an income averaging provision or an earned income credit provision, or both."

'Runaway' Angle

Support of the Presidential tax plan was made, according to a statment filed by Guild's directorate with Wilbur D. Mills, chairman of House Ways and Means Committee, in order to bring back to the U.S. American motion picture production which has gone overseas because of the present income tax structure. Number of theatrical films produced in this country has declined by "at least 100," it was asserted, and this shift to foreign production by American producers "has served materially to curtail the earnings potential of the great majority of the Guild's membership." It also has reduced employment of American technicians, musicians and other film workers, it added.

Noting that such income tax exemption repeal for Americans residing abroad would undoubtedly have "some braking effect" on current trend from domestic to foreign production, statement declared "The Screen Actors Guild has long favored and will continue wholeheartedly to favor any procedure, tax or otherwise, calculated to foster and encourage the production of motion pictures within the United States in contrast to the production in foreign countries by American interests of motion pictures intended primarily for U.S. exhibition."

It was also noted that major studio production abroad has increased from a previous high of 5% to a present average of 12%, and indie production has lofted from a previous high of 37% to 63%.

Personal Service

The mere repeal of the tax exemption given American citizens residing abroad isn't sufficient, however, according to the Guild statement, which urged Congress to correct the "fundamental discrimination, under current law, against income from personal services generally, in comparison to other classes of income as, for example, gains from investment."

This "discrimination," statement pointed out, particularly affects the so-called "bunched income" of entertainers, athletes and other specially-trained individuals whose productive careers are necessarily short-lived and highly remunerative for only a brief period of years. Canada, it was noted, has found an overall income averaging method "notably workable and effective."

The enactment of either an overall income averaging method or an earned income credit, or some combination of both, would afford a "real and positive to those endowed with special talents and unique abilities to dedicate complete efforts and services to their respective occupations and professions," SAG directorate in its statement held.

Matt Plunkett at K.C.

Kansas City, June 6.

Matt Plunkett has returned here to join the theatre management staff operating three downtown first-run theatres for Durwood Theatres Inc. Plunkett formerly was with RKO for a number of years, and had been manager of the Missouri Theatre for RKO when the theatre was sold to Durwood last fall.

Since then the Missouri has undergone extensive refurbishing and has been renamed the Empire. Durwood also operates the Capri and Roxy Theatres downtown.

'Kaye For a Day'

Milwaukee, June 6.

This burg gets a luncheon (press) and dinner (Variety Club) closeup of Danny Kaye next week (15) as part of the ballyhoo for Paramount's "On The Double." He'll appear at Standard Circuit's Riverside where the film opens.

"Kaye For A Day" was part of the booking deal for the comedy, having been outlined by Par at the Variety Clubs International convention in Miami.

Aller Shout-Down Vs. Tax Shelters

Hollywood, June 6.

Contending "no matter who the producer may be, motion pictures made abroad do not have an American flavor nor do they contribute to society as a whole; that the purpose of a motion picture should serve as an incentive to a better way of life," Herbert T. Aller, biz rep for International Photographers of Motion Picture Industries, Local 659, is filing brief with Ways & Means Committee of House of Representatives in Washington, coincident with his appearance Thurs. (8) before Committee.

In nine-page brief, Aller attacks alleged "tax dodgers" who seek to live and make pix abroad because of tax shelters, from both individual and corporate standpoints.

He discusses British quota law, advantages other countries offer Americans who make films abroad and advocates tax changes for presumed benefit of Hollywood motion picture industry.

Specifically, he names three points for consideration:

(1)—That total tax exemption accorded earned income of Americans residing abroad be completely terminated for those residing in economically advanced countries;

(2)—That this exemption for earned income be limited to $20,000 for those living in less developed countries; and

(3)—That exemption of $20,000 of earned income now accorded citizens who stay out (but don't reside) abroad for 17 out of 18 months also be completely terminated for those living or traveling in economically advanced countries.

Dolores Hart's seven-year deal with Hal Wallis is exclusive.

'Angel' Vs. 'Gantry'

Continued from page 3

tunate, since a handful of early dates have only been lukewarm.

Indie filmmaker also calls it "pretentious" to compare the two-pix, again on the plea of diverse approach. Whereas "Gantry" ridicules (a la the book) religious revivalism, "Angel" plays it straight, only making the point that bigotry is evil woods' position is that it was not for him to monkey with anyone's faith.

According to the producer, both films rolled at the same time, unbeknownst to each other—inference being he might have had a reservation or two about doing it when he did had he known what "Gantry" producer Richard Brooks was up to. But Woods implies he was bound to make the film ultimately, having nourished the idea for 10 years after reading the book, "Jenny Angel" by Elsie Barber, which was basis for the pic.

Whatever else it accomplishes, Woods believes "Angel" is at least notable for the screen bow of actress-dancer Salome Jens. Current on Broadway in "The Far Country," femme is tied to a five-picture deal, next to be "Flight of the Dancing Bear" which pokes satiric fun at Russian bureaucracy. It's to roll next winter in Yugoslavia or Sweden. Then, in June or July of '62, Miss Jens goes into "An Island Affair," to location in Samoa and dealing with conflicting cultures, with Edward Dmytryk helming. In that one, to somewhat continue the "Angel" mantle, actress will portray a missionary's wife.

Woods said he had to go to England and producer Sidney Box to make the co-financing deal for "Bear." U.S. majors, he said, all told him he couldn't make a comedy about Russia — meaning it wouldn't sell; hence his domestic distribution is open to dickers.

Manny Ellis

Continued from page 3

public. However, says Ellis, Carter and other defendants entered into "fraudulent" scheme to acquire control themselves.

According to Ellis, Carter in June, 1959, sold Ellis 10,000 common shares at $10 a share, when market price was $8.50. Ellis claims these shares—actually delivered six months later after Carter had purchased 249,383 shares in his own name in New York—carried a voice in control of Republic's operation. Ellis says defendants gained control of Republic but that he found himself excluded from any voice in management.

Cinerama's Cheering Prospect

Cinerama is going great guns, as Nicholas Reisini tells the story, which he does in the annual report to stockholders. The president-chairman of the "depth" production and exhibition company summarizes the progress made since last October when the yearly investors meeting took place, like this:

1. Contract set with Metro for coproduction of four pictures.

2. Now 42 Cinerama theatres, an increase of 13, and five more will open in June-July. There will be a worldwide total of 100 ready for the M-G pix.

3. Mobile units of Cinerama begin to roll shortly in France.

4. Cooper Theatre, Denver, has been opened as the first Super-Cinerama exhibition unit. An entire wall is covered by screen, from ceiling to floor, wall to wall.

5. Agreement has been entered with Boeing Airplane Co. and the U.S. Dept. of Commerce for production and exhibition of a science-space film at the Spacearium, Seattle World's Fair, opening in 1962.

6. Single lens camera and projection system is in the research and development stage and is scheduled for unveiling at the Seattle exposition.

7. Preliminary results are encouraging on development of a Cinerama panoramic still camera for amateurs.

8. Three million dollar loan taken from Prudential Insurance (and used for the purchase of the Stanley Warner Cinerama assets) has been repaid in the amount of $1,807,448, and loan agreement has been revised on more favorable terms.

Reisini said he sees in all this "an ample basis for pride under any circumstances," thinks it especially remarkable because it was accomplished in a period of only eight months.

Cinerama stock on the American Stock Exchange so far this year rose from $4.62½ per share to a high of $19.50. Closed last week at $16.87½. Cinerama theatre revenue and film rentals soared to $6,552,106 in 1960, compared with 1959's $2,565,251. New year brought a net profit of $136,375, compared with a loss in 1959 of $108,672.

Robin International, which is owned by Reisini, and which is interlocked with Cinerama in various ways, last year exercised options on 100,000 shares in Cinerama at $2.62½ per share.

Boston Festival-Laureled Features

Boston, June 6.

Four special commendations were awarded at Boston's first International Film Festival in Loeb Drama Center at Harvard U. in Cambridge. The four were from 12 films shown in competition.

"Macario," Mexico, directed by Roberto Galvadon, overall excellence; "The Good Soldier Schweik," Germany, directed by Axel Von Ambasser, general excellence in comedy; "The Sand Castle," Jerome Hill, U. S., commendation for breaking with conventional story techniques and presentation; "The pickpocket" France, Robert Bresson, commendation for philosophic statement.

Four short features were similarly honored. The four features receiving recognition out of 19 screened: "Moment of Happiness," U.S., for excellence in basic cinematic technique; "Language of Faces," U.S., for courageous presentation of a contemporary issue; "FajaLobbi," for excellence as an ethnographic survey; and "Seaward, the Great Ships," for pictorial excellence.

The awards jury was made up of members from the faculties of Boston U., Boston College, and Massachusetts Institute of Technology. The members: Elliot Norton, Boston Daily Record drama critic and B. U. prof.; Norman Holland, M.I.T., drama critic and cinematologist; Robert Steele, Boston U. cinematologist; Gerald Boxon, Boston U., prexy Society of Cinematologists; Joseph Figurito, Boston College, playwright; Lawrence Wylie, Harvard, drama critic.

FIELD DISPATCH FROM NUREMBERG LOCATION

By HALSEY RAINES

Nuremberg, June 6.

Reversing the convention that location scenes for a film are customarily shot first and studio sequences afterwards, Stanley Kramer's "Judgment at Nuremberg" was completed in California before the final, German background parts of the action were added.

A small, compact group came over with Spencer Tracy and Richard Widmark from Hollywood to Germany to wind up. Kramer's veteran production manager, Clem Beauchamp, has been with him for 12 years, as has his art director, Rudy Sterand. Both had made earlier trips to Germany to scan the terrain. Kramer was preceded by Al Horwitz, his publicity and advertising executive. Coming over also from Hollywood were Ernest Laszlo, director of photography; Ivan Volkman, Kramer's first assistant director; Dick Johnson, assistant to Laszlo, and Phil Stern, who is doing special photographic features for the picture.

German liaison group which came from Munich to work in Nuremburg included Hubert Karl, the German production manager, Hannes Lyn, camera operator, Ludwig Ostermayer, assistant operator, Lazi von Ronay, an assistant director, Joe Hembus, German publicity representative, and Karlheinz Vogelmann, still photographer, Pia Arnold, production assistant; wardrobe, prop and technical aids also came along. Frank Winterstein is German unit manager in Berlin. Representing United Artists on the operation in Europe was Carl Scheffler from Frankfurt.

From Munich, in addition to the German unit personnel, came a big Mitchell BC camera, dolly tracks, a dozen lamps of assorted sizes and a wardrobe van. Plans called for a week of shooting in Berlin after completion of the scenes in Nuremberg, but all the equipment rented in Munich is being returned there.

Feature, shot from Abby Mann's original screenplay, comprises several "firsts." It represents Kramer's first production activity in Germany, as well as Tracy's first visit to that country in either a professional or tourist capacity; it is the first time an American film company has done any picure work in Nuremberg (100 miles north of Munich), and it is the initial attempt to utilize the dramatic background of the 1947 Nuremberg trials for a fictional screen story.

Tracy plans to return to the United States by ship in June after a further bit of German sightseeing. Kramer, after finishing activities in Berlin and spending a week in Munich working on the scoring of the film with Ernest Gold (who did "Inherit the Wind" and "On the Beach" and won the Academy Award for "Exodus") will proceed to London, before returning to New York. Widmark has plans for a vacation in the south of Europe.

Tracy's reception in Germany has been enthusiastic. Referred to frequently in the German press as "der Nestor des amerikanischen Films" (which might be most accurately translated as "the dean of American film stars") he was mobbed by journalists and public on his air arrival in Frankfurt, while a huge crowd waited for four hours outside the Nuremberg hotel where he had been booked, the time of his arrival by auto from Frankfurt being indefinite. Widmark has always been a popular figure in Germany. Since he wasn't required for the scenes in Nuremberg, he made a quick stop down to the Cannes Festival, then went on to Berlin to join the unit there.

'Verne' & 'Bimbo,' 2,500 Pronto Dates

Joe Levine combo of "Fabulous World of Jules Verne" plus "Bimbo the Great," which Warners is handling, is set for 2,500 dates over the next five weeks.

Saturation release will follow launchings at Motorvue ozoner and Capital in Salt Lake City; Orpheum, Wichita, and Paramount Nashville.

France Nuyen

Continued from page 3

on Broadway—the studio, which was paid handsomely (she says $50,000) for her services, counted this time out of her seven-year contract.

She doesn't doubt the legality of this maneuver, but believes another arrangement could have been worked out which would have taken into account the remuneration received by the studio for her stage services. She also feels that someone should have considered that when she went back to the studio, she had prestige and experience which could only benefit the studio.

Instead, she says, she went back to the studio and her scale of salary (now $450 a week) is what it would have been two years ago if she hadn't gone to Broadway. While she is getting that $450, she understands that the studio received something in the neighborhood of $20,000 for "Archie."

Miss Nuyen doesn't give the impression of being temperamental or difficult in taking about these matters; the impression, rather, is that these are the day-to-day problems which cross a girl's mind when she's worrying about paying off on her mink and her Jag.

With the exception of the mink, in fact, she has made almost all her own clothes. She then notes candidly that the studio is more than happy when photographers or the press comment on how well she dresses, or how snappy she looks buzzing around town in the Jag, but still her employer doesn't budget balance.

Those, however, are domestic problems peculiar to Hollywood. Career-wise, she's happy as a clam, eagerly anticipating her association with McCarey and Holden on "Devil." The picture, about a young Chinese girl who thinks she's in love with an American priest in China circa 1949 (just before the complete Communist takeover), will be shot entirely in London with, perhaps, some exteriors in the Wales made famous by 20th's "Inn of The Sixth Happiness."

Following the 14-week shooting sked, she's planning to move on to Paris for a vacation. Though born and raised in Marseilles, she doesn't know Paris and is looking forward to the acquaintance.

ELVIS PRESLEY

HAS A SWEET, WILD SONG FOR EACH OF THEM— AND FOR EACH...A SWEET, WILD LOVE.....!

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JERRY WALD'S PRODUCTION

WILD IN THE COUNTRY

20th Century-Fox

CINEMASCOPE
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Hear Elvis On R.C.A. Victor Records!

Mixed Sit-Ins and Pickets Beset AB-PT on Segregation Issue

Four sit-ins stayed put overnight outside AB PT exec offices and were still on duty at VARIETY *deadline yesterday (Tues.). Ditto the pickets patrolling W. 66th St.*

Four sit-ins, mixed and in early 20's, took up positions in executive reception room of West 66th St. American Broadcasting-Paramount Theatres, N.Y., homeoffice Monday (5) to protest Dixie film theatre discriminations. Outside another group—numbering 15 at one point, and also white — picketed with placards.

Protest indirectly touched off a "news suppression" charge at the circuit from Radio-Newsreel-Television Working Press Assn. of N.Y., alleging that cameramen and scribes were prevented from interviewing the sit-ins on the fourth floor. Group's freedom of information unit, headed by newsmen Gabe Pressman of NBC and Tom Costigan of CBS, assailed company's action as a *"contradiction of your own stated support of the principles of a free press."* ABC-TV news chief Jim Hagerty was still out of the country, and at VARIETY deadline AB-PT prez Leonard Goldenson hadn't replied for the chain.

A spokesman, however, denied claim of suppression. Exec reception area, he said, was simply too small to accommodate newsreels and other newsmen. Sit-ins, he added, were asked if they wanted to meet the press outside, but declined.

(Late Monday, however, newsmen finally were allowed up on the fourth floor.)

Official statement by the circuit noted that all of its theatres "are and have always been operated on an autonomous basis by local subsidiaries. Their executives are responsible citizens who can be expected to work within their respective localities for the welfare of the community." Handout added that the parent company "has expressed to its theatre affiliates its point of view that they should proceed with desegregation as fast as they possibly can within the limits of their responsibilities for the welfare of the particular community and theatre located there."

Right-Wing Leftists?

Understood the protesters were members of a young Socialist group. Was also noted their handbills distributed at the scene listed numerous supporting organizations. Near as could be learned, none of the AB-PT brass ventured to talk with the sit-ins.

Not clear was whether the sit-ins were breaking any laws. Puzzled AB PT spokesmen said it was for sure they weren't invited, but were stumped as to whether tresspassing or other improbity was involved in the action.

There's evidence here and there that some theatre integration has been accomplished south of Mason-Dixon—but obviously too slow for such as the N.Y. demonstrators. In Lexington, Ky., three downtown theatres are skedded to integrate on a trial basis as of June 21, following eight months of Negro picketing. And several weeks ago, two Louisville situations integrated, apparently peacefully. None of these theatres, however, are AB-PT operations.

'Bunny Lake' Is Delayed; Prem Moves Up Casting Of 'Advise and Consent'

Per whisperings, Otto Preminger has postponed "Bunny Lake is Missing" to next spring. Producer says Lee Remick, who's to have femme lead, is expecting a child and won't be available till then. Pic, for Columbia release, was to have rolled next month. There'd been speculation of setbacks due to script snags, but reportedly screenplay is now set after wholesale doctoring by Dalton Trumbo.

Delay of "Bunny" has prompted Preminger to move up shooting on "Advise and Consent" from mid-November to September. United Artists handles this one. It's being cast now, and Preminger goes to Washington tomorrow (Thurs.) for talks with Allen Drury, who authored the novel, and to scout locations.

Wald Checking Europe

Hollywood, June 6.

Producer Jerry Wald takes off June 20 for a 10-day grand (business) tour of Europe, hitting a minimum of six countries.

In England he'll meet Nunnally Johnson, now scripting "Mr. Hobbs Takes A Vacation" and T. E. B. Clarke, who has completed the first draft on D. H. Lawrence's "The Lost Girl." In Ireland, he and director Jack Cardiff will scout locations for James Joyce's "Ulysses," scheduled to start in June, 1962. There will also be hops to Switzerland to see Norman Krasna, writing "High Dive," based on his own story; Paris, to see Raoul Levy, and a possible deal on Marcel Proust's "Remembrance of Things Past," which Levy owns; Rome, to see A. E. Hotchener, who is adapting Hemingway's "Adventures of A Young Man"; Sweden, to see Ingrid Bergman, and then back to London to see Deborah Kerr, re lead in "The Lost Girl."

Urge Liquidation Of Roach Studios

Scranton, Pa., June 6.

"Orderly liquidation" of the 14½-acre Hal Roach Studios in Culver City, Cal., is recommended in a 57-page report filed in Federal Court here by attorney J. Julius Levy and John F. Murphy, trustees.

The report was filed in connection with reorganization under the Bankruptcy Act of Hal Roach Studios, wholly-owned subsidiary of Scranton Corp.

The trustees, who note they did not resume production of motion pictures and television productions discontinued in 1959 because "this enterprise was of a highly speculative nature," state the basis of any effective plan of reorganization would have to be sale of the facilities to a "successful" production company.

They also recommend continued distribution of the film library and "its eventual liquidation" and instituting of litigation to recover assets of Hal Roach Studios "which appear to have been dissipated."

At the same time, Attorney Levy and Murphy, a banker, asked for suggestions for a plan of reorganization from creditors and stockholders. Federal Judge John W. Murphy, no relation to the banker, set July 15 as a deadline for receipt of such plans.

Also recommended is liquidation of Rabco TV Productions Inc., another subsidiary of Scranton Corp., which is also in reorganization under the Bankruptcy Act.

The trustees blame Alexander L. Guterma, former chairman of the board of SC, now serving a prison term for violating Federal securities laws, for much of the financial plight of Hal Roach Studios and Rabco TV. They cite numerous "unrecorded" bank accounts and "unauthorized" loans running into millions of dollars.

Another cause contributing to the failure of Hal Roach Studios, according to the trustees, was a net operating loss of more than $1,000,000, due to lack of production, for a period of about seven months preceding reorganization proceedings.

However, the report discloses rental income of $52,000 now being received from Metro-Goldwyn-Mayer for lease of facilities during a 16-week period starting last April 24. The trustees state no profit is being made on this arrangement, but "it helps to cover current cash needs" of Hal Roach Studios.

According to the report, "Go, Johnny, Go," the only feature in the active film library of Hal Roach Studios, shortly will be made available to television.

Seven sound stages are included on the property, established in 1919 by Hal Roach Sr. and improved and expanded six different times.

Filmways O'seas Posts

Hollywood, June 6.

Filmways Inc. has opened central offices in London and Rome to coordinate all foreign operations and activities, it was announced by board chairman Martin Ransohoff. Richard B. Sage, overseas production head, will be in charge.

Filmways has been functioning in every country in the world during the past four years, operating in tv commercials, industrials, programs and features.

Jack Karp Sees Italo-Franco-GB Co-Prod. Soon

Hollywood, June 6.

Successful conclusion before the end of the year of talks leading to government - level coproduction agreement among Britain, France and Italy was predicted here by Jack Karp, Paramount studio head, on his return from a 10-day visit to Par offices in those countries.

Chief advantages of such an international tieup would be in production, according to Karp, though he pointed out distribution values would accrue in elimination of quota restraints. Initial import, however, would be seen in financial ease for American production companies and this could well expand avenues of international production.

Paramount already has active participation for coproduction in France and Italy, Karp noted, pointing to upcoming Martin Poll project, "The Iron Men," which is being made in connection with Italy's Galates and Paramount's French company, Marienne. Coproduction with French Gaumont Co. on "Malefices" ("Bad Omen") is also underway and announcement was made while he was in London that Paramount British company will make Russell Foreman's novel, "The Long Pig," in Fiji Isles. While he could not disclose feeling of Paramount with regard to any future production that could be involved in a three-way tieup "until further study and consideration," the executive appeared interested in longrange values this could have for entire film industry.

Philly Drive-In Charges Majors & Two Theatres Fractured Antitrust

Chicago, June 6.

South City Drive-In of Philadelphia, last Friday (2) filed a suit for $675,000 against eight picture distributors and two theatre owners alleging conspiracy and monopolistic practices through discriminatory booking.

Suit, filed by Chi theatrical attorney Seymour Simon, names the following as defendants: Warner Bros., United Artists, MGM, 20th, Columbia, Paramount, Buena Vista, American International, Stanley Warner Corp. and Stanley Warner Management Corp.

South City, in its complaint filed in the District Court of Eastern Pennsylvania, cite some dozen instances in which they claim the two Warner corporations pressured or entered into agreements with the distributors to prevent normal competition between South City and the Warner-owned Broadway, Savoia and Benn theatres. Plaintiff's suit maintains that the Warner companies utilized their circuit buying power to force the distributors "to deviate from their customary distribution policies relating to outdoor theatres in the Philadelphia metropolitan area" and preventing simultaneous showings at the South City and the Warner theatres.

South City's complaint states that "by reason of the illegal conduct of the defendants, plaintiff has suffered loss and injury to its business and property since March 27, 1958, in an amount in excess of $225,000." Gross suit amount of $675,000 is based on triple-damage provision of this type of suit.

Another Big Italo Censorship Fight

Delay in Passing on Documentary Film Irks Producers; Hassle Over Old Footage

Rome, June 6.

Another major censorship hassle is currently centered here around a feature documentary pic, "Mussolini: Anatomy of a Dictator." Film was reportedly submitted to the censor by Documento Films on April 24. No decision followed in five subsequent meetings of the censor group, though it's said that nine other pix were passed.

Other local sources suggest that the delay is not because of censorship reasons, but is ascribed to a controversy over who owns the rights to oldtime footage used. While producers say the material was found abroad, though it may legally be property of the LUCE Institute, latter is said to have laid claim to it, thus "blocking" further action on the pic.

Still other observers here note that property rights should end after the legal 20 years, leaving all pre-1941 celluloid in the public domain area. Anyway, protests Documento, such economic details should not affect its censorship status. Once a pic is released, other problems could be solved, if LUCE's claim is found to be valid.

"Mussolini" is one of several pix currently being readied for release in which the Fascist era is redepicted or, as in this case remembered via newsreel material. Galatea Films also recently announced as ready for release a "Benito Mussolini" feature.

Another recent controversy concerned RAI-TV's self-sensorship of a video program depicting Fascist era called "Tempo di Musica." After the first week, the show was sharply abridged, and the case was a longtime local headline maker.

Windsor, Chi, Doomed

Chicago, June 6.

Windsor Theatre, double-feature house on the otherwise arty Near Northside, has shuttered but not because of poor business. It's to be razed as part of a land clearance project for area redevelopment.

Owned in recent years by the H&E Balaban chain, house had a 75 year history that dates back to pre-turn-of-century days when it was an outlying situation for legit plays that started in the Loop. It had been rebuilt twice, once as a result of a fire, and it became a picture house in 1914. It was also once a break-in for vaude acts.

More U.S. Cities Show German Pix

Number of U.S. cities where German language films are shown on a regular basis has increased "considerably" in the last year, Munio Podhorzer, prexy of Casino Films, reported in New York last week.

In many cities where previously art houses might show German language pix on rare occasions, there are now theatres, sometimes arties and sometimes neighborhood houses, where this non-subtitled product is being shown on a once-a-month basis, or perhaps even more often, according to Podhorzer.

Exec, who is also the U.S. rep for Franco-London Films, left New York for Paris Friday (2) for talks with F-L toppers. Later he'll go on to Berlin for the annual film fest (June 23-July 4), also visiting Munich, Hamburg, Vienna and Tel Aviv, before returning to the States in the middle of the summer.

TORN LIGAMENT SLOWS LEVINE, BUT NOT MUCH

Boston, June 6.

Embassy's Joe Levine, the Boston Barnum, is grounded here at Peter Bent Brigham hospital with an ailment that's puzzling the medicos. What was expected to be a three-day stay on torn leg ligament necessitated tests which will keep him hospital for at least two weeks.

He had planned on checking out of the hospital Saturday (3) and had set arrangements to bring Sophia Loren in to his Newton home Sunday (4) for a big press whoopup.

In the meantime, Life had a writer up for interviews with the Boston showman for an upcoming piece in the weekly mag. Business was being conducted from the hospital suite by telephone by the producer as much as possible, and Levine staffs were flying in for conferences.

Arrangements and subsequent cancellation of the Sophia Loren press confab was handled by George Kraska, Levine's longtime Boston press rep.

Levine, a fast man with a crack, reacted to local columnist putting him into the wrong hospital. Said Levine: "Get a correction in quick! I've already lost 30 boxes of candy!"

RE-LIGHT CHI'S PALACE

Will Grind With 'This Is Cinerama' From June 28

Chicago, June 6.

Palace Theatre, dark since Jan. 19 of this year, will re-open on June 28 with the reissue of "This Is Cinerama" on grind. Pic ran 99 weeks on hardticket at the same theatre from June, '53, and other Cinerama films ran until October, '59. House will follow with the other previously-run four Cinerama pictures "at prices competitive with other Loop first-runs" (probably $1.80 top).

Theatre closed for five months after the last Cinerama pic and opened in March, '60 with "Can-Can," which was followed by "Alamo" in October, both hardticketers.

Rogers & Wm. Morris

Continued from page 2

Agency prexy, and Nat Lefkowitz, WM treasurer, will represent the Morris agency at the outing. The Morris family has long had a summer home (Camp Intermission) at Saranac Lake and have been active in hospital affairs. "Mother" Morris, as she was known to several generations of patients, continued her participation in hospital affairs until her death a few years ago.

The Association between Morris and Will Rogers was pointed up recently in an editorial in the Adirondack Enterprise, which described the Morrises as friend of the Adirondacks, and which went into a history of the relationship between the head of the booking agency and the cowboy comedian.

Rogers, having played England unsuccessfully in the early 1900s, had steadfastly refused to return. While holidaying on the Continent, Rogers was persuaded by Morris to rescue a failing musical comedy produced by Charles Cochran, who was later knighted. Morris took the view that whereas Rogers failed to register as a nonentity, he would be acclaimed as a star. The resultant appearance proved Morris right. Rogers, so elated with the fact that he became a tremendous name in England, refused to accept money for his engagement, and this, of course, meant that Morris lost a sizeable commission.

A sidelight of this story, as recounted in the editorial, was the suggestion by the late *Sime* (Silverman) VARIETY's founder that Rogers contribute an article to a special William Morris number. Rogers would only do so with the proviso that he pay for what he wrote. His article appeared in the issue of Oct. 27, 1926.

The Morris family tradition of working on behalf of the Will Rogers Hospital is being continued by William Morris Jr., who retired some years ago as president of the agency, and who now lives permanently at Camp Intermission.

Life Begins at 12

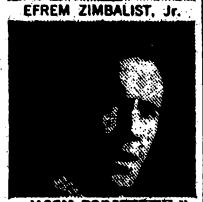
Houston, June 6.

Karen Balkin, 12-year-old local actress, has been notified that she will get the big role in William Wyler's upcoming film of Lillian Hellman's "The Children's Hour." She had returned following a screen test thinking role given to someone else.

She's in Hollywood now.

LANA TURNER

EFREM ZIMBALIST, Jr.


JASON ROBARDS, Jr.

GEORGE HAMILTON

SUSAN KOHNER

BARBARA BEL GEDDES

THE BOLD BEST SELLER THAT SENT A FEVER THROUGH AMERICA NOW FIRES THE SCREEN!

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UA

LANA TURNER EFREM ZIMBALIST Jr. JASON ROBARDS Jr. By Love Possessed co-starring GEORGE HAMILTON SUSAN KOHNER THOMAS MITCHELL also starring BARBARA BEL GEDDES

Produced by WALTER MIRISCH Screenplay by JOHN DENNIS Music ELMER BERNSTEIN COLOR BY DELUXE Directed by JOHN STURGES

JUNE 15 / CHICAGO—United Artists / LOS ANGELES—Grauman's Chinese

Film Reviews

Continued from page 6

The Ladies Man

spite those in the land who do not cotton to his outrageous antics, the fact remains that, at the moment, Lewis is Hollywood's clown prince.

Actually "Ladies Man" is a kind of parlay of scraps and ideas apparently left over from Lewis' last two films, "The Bellboy" and "Cinderfella." In its episodic nature, it resembles the former. In its lavish production and eye-appeal, it takes after the latter. And the central character is kind of a combination of the downtrodden "Fella" and the hapless "Bellboy." The slight plot, written by producer-director Lewis with the aid of Bill Richmond, concerns a girl-shy goof who becomes the houseboy in a sort of palatial girlatorium. Primarily the plot is little more than a limp excuse for a series of anything-goes slapstick sequences and sight gags punctuated by an occasional song or dance, an occasional romantic interlude and a lethal dose of the star's homely philosophy. Lewis will try anything for a laugh. It's a hit-or-miss proposition. When he hits, it's a belly laugh. But too often he misses.

The odd characteristic of this picture, and of many of Lewis' pictures, is its close resemblance to the style of an animated cartoon. It can be found in the technique of absurd facial exaggeration, the repetition, the insane body gyrations, the incongruous relationships of sight and sound, the trick effects, the abundance and short duration of scenes, the very fantasy of the thing.

Although he appears to be aging beyond the sphere of the dim-witted juvenile, Lewis gets by okay this time as the rubber-faced, rubber-legged, clumsy hero. For glamour, he is surrounded by 31 girls and an elaborate set, the exact likes of which has never been seen on the screen. It is the accomplished handiwork of art directors Hal Pereira and Ross Bellah, a complex three-story multi-roomed, strikingly-tinted $350,000 creation that is something to behold. Ditto the $150,000 worth of props and furnishings chipped in by set decorators Sam Comer and James Payne.

The girls do all right, but they play second fiddle to the set, especially an all-white room that's a classic. Game and valuable comedy support is contributed by Helen Traubel, Kathleen Freeman, Doodles Weaver, Westbrook Van Voorhis and guest stars Buddy Lester and George Raft, among others. Pat Stanley makes an auspicious screen bow as Lewis' heart-throb.

Jockeying around that set required astute photography and sound, which it got from W. Wallace Kelley and Charles Grenzbach, respectively. Edith Head's wardrobe for the ladies is heavy on the pants and capris which, while authentic for the Hollywood scene, is lamentable, aesthetically speaking. Several songs by Harry Warren and Jack Brooks please the ear but leave the memory. Stanley Johnson's editing is geared to the comedy tempo, but a number of scenes should have been spliced out by Lewis for a tauter film. Walter Scharf's score discerningly punctuates the comedy. *Tube.*

Un Taxi Pour Tobrouk

(A Taxi for Tobruk)
(FRENCH—DYALISCOPE)

Paris, May 30.

Gaumont release of Franco London-Prucusa-Continental Film-SEG production. Stars Lino Ventura, Charles Aznavour, Hardy Kruger; features Maurice Biraud, German Cobos. Directed by Denys De La Patelliere. Screenplay, Rene Havard, Michel Audiard; camera, Marcel Grignon; editor, Jacqueline Thiedot. At Marignan, Paris. Running time, 90 MINS.

Theo	Lino Ventuar
Samuel	Charles Aznavour
Ludwig	Hardy Kruger
Francois	Maurice Biraud
Jean	German Cobos

Crucible pic has four Free French soldiers lost in the African desert during the last World War. They capture a German truck with an officer in it, the film recounting their odyssey. This has humor and witty patter with the right smattering of pacifism and suspense. It thus appears mainly a playoff item on its deft construction rather than an arty entry.

The Frenchmen come to depend on and even like the German officer though one of them, who is Jewish, makes it clear he has accepted him but not forgiven him. The trip takes them through enemy territory and minefields till they are all killed except one when the German truck is blown up by an Allied tank.

Characters are familiar in the tough but good hearted sergeant, the mama's boy, the benign Jewish fellow, the more bitter one and the enemy but "good German." Direction keeps this moving, but the script and talk make them all fairly petty people. Only intermittently does the war, plight and action take on depth and meaning.

Charles Aznavour is reserved and effective as the Jewish boy while Hardy Kruger shows an adept talent in limning the German. Technical credits are good and this is an okay war pic with acceptable chances abroad if well placed and handled. Dubbing seems called for. *Mosk.*

Don't Bother To Knock

(BRITISH-COLOR)

Richard Todd's first indie production is a rather contrived, self-conscious little joke about the love problems of a young Scottish travel agent; difficult to visualize any stampedes at b.o. for this one.

London, May 30.

Warner-Pathe release of a (Frank Godwin) Richard Todd-Haileywood production. Stars Richard Todd, June Thorburn, Nicole Maurey, Judith Anderson, Elke Sommer. Directed by Cyril Frankel. Screenplay, Denis Cannan, Frederick Gotfurt from Clifford Hanley's novel; camera, Geoffrey Unsworth; editor, Anne V. Coates; music, Elisabeth Lutyens. At Plaza Theatre, London, May 29, '61; Running time, 88 MINS.

Bill	Richard Todd
Lucille	Nicole Maurey
Ingrid	Elke Sommer
Stella	June Thorburn
Guillo	Rik Battaglia
Maggie	Judith Anderson
Harry	Dawn Beret
Perry	Scott Finch
Mother	Eleanor Summerfield
Father	John Le Mesurier
Rolsom	Colin Gordon
Ian	Kenneth Fortescue
Fred	Ronald Fraser
Al	Tom Duggan
Spinster	Joan Sterndale-Bennett
Colonel	Michael Shepley
Neighbour	Kynaston Reeves
Taxi Driver	John Laurie

Richard Todd, who has scored many successes in fairly serious screen roles, has now branched out into production on his own account, and not unnaturally starring himself in his first effort. He has chosen a light, flippant comedy. It would be over-loyal to rate it as more than a qualified success. The film is amiable, harmless, but lacking in witty bite, with situations mostly predictable. Todd emerges as the pleasant man he is. But there is nothing about his comedy performance to suggest that Jack Lemmon, David Niven or Tony Randall need be unduly worried. The result is a slim entertainment that may do useful local trade but is unlikely to create much of a boxoffice stir internationally.

Main gimmick is that Todd has surrounded himself with glamorpusses and has also provided audiences with brief, vicarious glimpses of Edinburgh and some Continental pleasure spots. Both the gals and the scenery are easy on the eye though it is not difficult to decide which are the more artificial.

Storyline has Todd as an Edinburgh travel agent who goes off on a Continental business trip spree after quarreling with his fiancee (June Thorburn). He falls for a variety of charmers and hands out the key of his apartment to them with abandon. Having patched up his differences with his girl friend over the phone, he returns to Edinburgh and, of course, all the other feminine complications then arrive and take up residence. Unfortunately, none of the visitors to his apartment is as amusing as those who cluttered up the Lemmon resident in "The Apartment."

Here is the basis of a spry bedroom farce, but the dialog of Denis Cannan and Frederick Gotfurt is heavy-handed. And director Cyril Frankel has not been able to induce performances that disguise this sorry fact. Todd spends most of his time looking understandingly bewildered over the naïve behavior of the character he is playing. Of the girls, Nicole Maurey is certainly the most attractive. June Thorburn the one who has to work hardest to make any effect and Elke Sommer the one who proves the biggest disappointment in view of a publicity buildup.

Ronald Fraser, Colin Gordon, Dawn Beret, Scot Finch and Tom Duggan all score on various occasions. Judith Anderson, as one of those American matriarchs who take the daughters of literary societies on tours of Europe, sails through the film with a determined dedication worthy of a better cause. But, overall, the main memory that this reviewer will retain of the performances in "Don't Bother To Knock" is that of John Laurie, who briefly plays a dour taxi-driver superbly.

The color is good, the lensing of Geoffrey Unsworth impeccable and the music and artwork okay. Todd, a fine professional, will not be satisfied with this initialler. But it's to be hoped that he will not be deterred and that his next fling will provide him with meatier opportunities.

Picture, incidentally, has the same title as the Richard Widmark-Marilyn Monroe starrer which 20th-Fox released in 1952. The stories, of course, are different. *Rich.*

Love In A Goldfish Bowl

(PANAVISION-COLOR)

Strictly teenage fare that misses the mark frequently, but has several values that might attract the attention of young people. Long shot chance as a summer entry.

Hollywood, June 1.

Paramount release of Martin Jurow-Richard Shepherd production. Stars Tommy Sands, Fabian; features Jan Sterling, Toby Michaels, Edward Andrews. Directed by Jack Sher. Screenplay, Sher; camera (Technicolor), Loyal Griggs; editor, Terry Morse; art director, Roland Anderson; music, Jimmie Haskell; sound, Frank McWhorter. Reviewed at the studio, June 1, '61. Running time, 88 MINS.

Gordon Slide	Tommy Sands
Guiseppi La Barba	Fabian
Sandra Slide	Jan Sterling
Blythe Holloway	Toby Michaels
Sen. Clyde Holloway	Edward Andrews
Dr. Frowley	John McGiver
Alice	Majel Barrett
Clara Dumont	Shirley O'Hara
Lieut. J. G. Marchon	Robert Patton
Gregory	Phillip Baird
Oscar Flegler	Denny Miller
Jenny	Susan Silo
Jackie	Elisabeth Macrae

Here's a dark horse entry for the summer vacation season, a picture for teenagers that might just cause a few traffic jams at the ozoners. Martin Jurow-Richard Shepherd production does come close to capturing teen-acity, '61, than most of the condescending, precocious confections about youth in recent years. Despite shortcomings the Paramount release, if it spurs discussion among the self-conscious high schoolers, could turn into a summer boxoffice sleeper.

Especially helpful, from an adolescent standpoint regarding marquees, are the names Tommy Sands and Fabian. Sands, his tresses bleached a Dobie Gillis shade of bright, shocking yellow (the question, "why?", pops to mind) is the central figure in the Jack Sher screenplay about two young, parentally neglected students (male and female) who retreat, with Thoreau-like intentions, to his mother's home in Balboa (while she's away) to innocently bone up on plane geometry during a two-week vacation span. All goes well (his and her bedrooms, etc.) until an amorous, though reasonably normal and clean-cut sailor (Fabian) makes a pitch for the girl (Toby Michaels), leading into a wild party sequence interrupted by the arrival of the parents, who jump to conclusions. It is at this point that the platonic relationship between Sands and Miss Michaels flowers (at last) into puppy romance, followed by parental understanding and enlightenment. For a moment it appears that Sands' mom (Jan Sterling), a frivolous widow, and Miss Michaels' dad (Edward Andrews), an unattached state senator, will succumb to cupid, too, in the tradition of happy romanticomedy endings, but this soggy cliche is neatly sidestepped, a welcome bit of writing restraint.

Much of this strains credulity (the audience is, in effect, asked to stand still for the notion that sex and romance isn't the main thing in life to youngsters of 18), a great deal of it sputters and misfires comedically and most of it can be anticipated, but Sher's scenario at least gives the benefit of the doubt to the kids, and regards them as young, occasionally irrational but ordinarily responsible human beings, which is really somewhat refreshing. The point is made that parents be concerned, but not so concerned, that it overlaps into over-possessiveness or watchdogging. Sher's direction has the proper tang and hop, for the most part.

Sands, blonde locks and all, creates an amiable (though incredibly innocent) character, displays he is a competent actor. Fabian is a decorative addition for the autographed photo legions. Pretty, sweet and feminine Miss Michaels shows true potential. Andrews is outstanding, Miss Sterling polished and spirited. Others who contribute most favorably are John McGiver, Majel Barrett, Shirley O'Hara, Robert Patton and Elisabeth Macrae, with adequate support from Phillip Baird, Denny Miller and Susan Silo.

Capable camera work by Loyal Griggs, editing by Terry Morse and art direction by Roland Anderson are incorporated. Jimmie Haskell's score has youthful bounce and drive. There are two tunes in the teenage pop vein, at least one of which, the title ditty by Hal David and Burt Bacharach (sung by Sands) has the herky-jerky tempo and frenetic lyric ("yeah, yeah, yeah, yeah") to be a his contender. One thing is sure—it'll help sell the picture. *Tube.*

Le Capitaine Fracasse

(Captain Fracasse)
(FRENCH—COLOR—DYALISCOPE)

Paris, May 30.

Unidex release of Plaza-Metzger & Woog-Paris Elysees Films-Hoche Documento production. Stars Jean Marais; features Genevieve Grad, Gerard Barray, Louis De Funes, Anna-Maria Ferrero, Daniele Godet, Alain Saury. Directed by Pierre Gaspard-Huit. Screenplay, Albert Vidalie, Gaspard-Huit from novel by Theophile Gautier; camera (Eastmancolor), Marcel Grignon; editor, Louisette Hautecoeur. At Normandie, Paris. Running time, 105 MINS.

De Sigognac	Jean Marais
Isabelle	Genevieve Grad
Vallombreuse	Gerard Barray
Scapin	Louis De Funes
Marquise	Anna-Maria Ferrero
Sophie	Daniele Godet

French costume actioner mixes melodramatic skullduggery and some okay sword play. It has a good production dress but lacks the sprightliness, movement and invention to blend the two. This makes it loom an okay local item sans much exportation chances.

An impoverished nobleman takes up with a traveling acting troupe in 17th Century France. He falls for the ingenue who loves him but will not marry him. Then she turns out to be the half sister of a villainous young nobleman who has courted and kidnaped her. When she is saved she can marry her nobleman and forgive her chastened half brother.

Jean Marais has the dash for the hero and the action sequences are deft and fast. But there are too many slow courtly asides, and the concoction only jells intermittently. Technically it is first-rate. *Mosk.*

Mumu

(RUSSIAN)

Artkino release of Mosfilm production. Features Afanasi Kochetkov, Nina Grebeshkova, Yelena Palevitskaya, Leonid Kmit. Directed by Anatoli Bobrovsky and Yevgeni Teterin. Screenplay, K. Khesonsky, based on story by I. Turgenev; camera, K. Petrichenko; music, A. Muravlyov. At Cameo Theatre, N.Y., June 3, '61. Running time, 65 MINS.

Gerasim	A. Kochetkov
Tanya	N. Grebeshkova
Lady of Manor	Y. Palevitskaya
Kapiton	I. Bezyayev
Gavrila	I. Ryzhov
Khariton	Y. Teterin
Stepan	L. Kmit
Lyubimovna	V. Myasnikova
Housekeeper	A. Denisova
Ustinya	A. Fyodorova

The unhappy lot of the serf under the Czarist regime emerges as a moving and touching film in "Mumu." A Mosfilm production based on an Ivan Turgenev story, this Russian import has little appeal to the average commercial house filmgoer but should prove an interesting feature for art houses. B.o. prospects are fair.

Decadence of the pre-revolution Russian aristocracy as mirrored by the Turgenev yarn has been caught none too subtly by this tale of a deaf mute giant who is taken from his rural surroundings by the whim of a wealthy "lady of the manor." During his daily menial tasks as a janitor at her estate he falls in love with a pretty laundress and later becomes attached to a mongrel pup which he calls "Mumu."

But the heartless despotism of the manor's elderly ruler compels the laundress to wed a drunken cobbler. Her lack of consideration also forces the mute to drown the pup upon which he's lavished his affections in lieu of the laundress. Ironical aspects of the film are pointed up by the lady of the manor's remark, "How cruel these Russian peasants are," after she learns of the dog's drowning.

Some fine performances distinguish this import. Afanasi Kochetkov, cast in a difficult role, wins sympathy as the mute giant who's become a victim of circumstances. Nina Grebeshkova as the laundress gives a strong pathetic quality to her part while Yelena Palevitskaya is the epitome of a femme Czarist aristocat who delights in making her subjects miserable. They're aided by good support provided by I. Bezyayev, among others.

Direction of Anatoli Bobrovsky and Yevgeni Teterin helps accent the unpleasantness of the times while K. Petrichenko's camerawork adequately captures the sombre atmosphere surrounding the manor and its people. The A. Muravlyov score is an asset while other technical credits are standard. Black-and-white print, however, was somewhat grainy at screening caught. *Gilb.*

Fox Globalates

Continued from page 5

preem in San Francisco later in month. Darryl Zanuck is back in France getting ready to begin "Longest Day," following New York confabs with son Dick, Jose Ferrer and Ron Alexander. Latter two have retired from "The Chapman Report" as director and scripter. Wyatt Cooper is new scripter, no director set.

Robson and McCarey are in London on their projects. Mankiewicz is in Rome shuttling between there and Cairo on "Cleo." Wald skies to London, his first stopover, June 20.

Martin Manulis, who planned to produce "Dooley," based on Dr. Tom Dooley's bio, in Thailand, has suspended all moves until outcome of political unrest in country where famous doctor worked.

Weinstein didn't accompany Henry King to France on "Tender Is The Night," preferring to remain at his Bevhills cubicle. He is one of prime constituents and producers in Milburn, N.J. and Westport Playhouses, latter having 13-week season, half of Milburn. He is in contact with both operations almost daily, a rather difficult undertaking were he to go abroad at this time.

Meanwhile, prexy Spyros P. Skouras arrived from Gotham last Thurs. (2). He has been in day and night conferences with production and studio operation heads Bob Goldstein and Pete Levathes. Seshes are in preparation of two new board members visit to studio this week for looksee and what not.

Warner Junket

Continued from page 3

national publicity manager; Ernie Grossman, exploitation-promotion manager; Bill L. Hendricks, director of public relations; Max Bercutt, studio publicity director, and Zinn Arthur, exec assistant to "Fanny" producer-director Josh Logan, will address seshes.

Also taking part in talks will be Bill Latham, assistant studio publicity manager; Bill Rice, studio news director; Carl Schaefer, international advertising ad and pub director; Tom Buchanan, studio ad manager; W. W. Brumberg, western exploitation coordinator; Bob Quinn and Mort Lickter, studio publicity; Irving Blumberg, Philadelphia; Frank Casey, Chicago; Al Dubin, Toronto; Wilson Elliott, Detroit; Kevin Genther, Dallas; Floyd Fitzsimmons, Boston; Don Walker, Kansas City; J. D. Woodard, Atlanta; and Jack Wodell, Denver.

Columbia's Hectic Sked

Hollywood, June 6.

Columbia Pictures is embarking on unusually heavy summer sked, total of 10 pix rolling by end of August. Six new pix are slated get underway at rate two monthly, following start of "Notorious Landlady," three others currently in production through August including "Sail A Crooked Ship," "Walk on Wild Side," "Tiger Among Us."

June starters include "Five Finger Exercise," "Three Stooges Meet Hercules; July, "Diamond Head," "Diamond Bikini" August, "Operation Terror," "The Interns."

Their love was a bridge between two worlds!

WHY THIS MOVIE WILL BE THE TALK OF AMERICA

Because . . .
the famed book and Reader's Digest special feature comes to life on the screen!

Because . . .
millions were thrilled by the romance of this girl from Tennessee!

Because . . .
it was hailed as the greatest love story of the war years!

Because . . .
the movie inspired by true life is unlike anything you have ever seen on the screen!

CONTACT YOUR M·G·M BRANCH NOW!

Do Their Hearts Belong to Daddy?

Or Can COMPO Have Individual Spokesmen Sell 'All' Upcoming Product

Cynical voices were heard following last week's meeting of the exec committee of the Council of Motion Picture Organizations. It was at this session that a vote was taken favoring an intra-mural industry program designed to acquaint hinterland theatre employes with the manner and means of publicity campaigns for just about every picture which is American-based.

Idea is to have ad-pub specialists from the various distributors visiting theatremen, in local groups, to discuss with them the various facets of the bally. No one is to blow his own horn especially; a man from Paramount, say, might talk up the promotion given by Columbia for one of its pictures.

The missionaries are to make with the big talk about all kinds of film publicity programs.

This new item on the COMPO agenda has its origin in a presentation made by Robert Ferguson, ad-pub head of Columbia, before Canadian theatreowners. He talked about Col pictures, of course, and evidently made an impressive pitch. Col exec v.p. Abe Montague took the cue and wants to do it on an industry-wide basis. He offers it as a COMPO project.

Is It Human Nature?

Now for the sentiments of the cynics. They find it difficult to dig just how a man from one company will upbeat the campaign undertaken by a rival. And they state that COMPO is "just being given something to do."

Latter point seems especially significant. This all-industry organization lacks undying support all around. The president of one company, at least, is represented as going along with COMPO just so long as "it doesn't cost money."

In this respect it apparently doesn't count that COMPO was the basic force in admission tax elimination a few years ago. Disregarded, too, is the fact that COMPO represents the ever-present machinery for any kind of all-industry endeavor, and at low cost.

Point made by the dissidents is that COMPO, now, merely is looking around for something to justify its existence.

The whiz-bangs in the ad-pub field say, however, that promotional activity deserves more attention. They argue that tub-thumping achievements are as important, or almost, in selling a picture as the entertainment values of the picture itself.

This position especially is manifest at Col. This distrib's press conferences frequently focus on campaigns, rather than personalities. And when an individual filmmaker is set up for an interview, it's not surprising to find he's surrounded by six or seven free-space merchants very much eager to ram home the details about the promotion.

9 DANCERS WILL TOUR AS 'WEST SIDE' BALLY

Hollywood, June 6.

Mirisch Co. is planning a "live trailer" composed of nine selected dancer-singers from "West Side Story" (UA) to tour key cities late this summer to stimulate sales.

Group would appear in a musical package presentation in theatres, department stores, colleges and in front of group sales reps in a show staged from the Jerome Robbins choreography from the picture. Cost of the entire program, according to a Mirisch Co. spokesman, would run around $10,000 and tour would last about a month.

"West Side" opens in New York in October, with key bookings following.

Wyckoff at TelePrompter

A. Lawrence Wyckoff Jr. has been named mid-Atlantic sales manager for government services department of TelePrompter's Communications Systems Division. He'll report to Herbert Nettleton, who heads the government services dept.

Wyckoff was with Remington Rand for 30 years, most recently as vice-president of its western hemispheric sales d, Remington Rand America Corp. . . .

MEMPHIS ADDS 2 GALS TO MAKE CENSORS 7

Memphis, June 6.

Censor board has received okay of City to increase its number to seven. New members are Mrs. Minter Somerville and Mrs. William Wilder which at the same time increases the femme power of the board to five. Mrs. Judson McKellar is the chairlady.

Mayor Henry Loeb told newsmen in adding the two new members that he was successful in getting a city bill through the last Legislature at Nashville for the "special authorization." He explained, "the idea was to spread the work load of reviewing pics among more persons."

Indonesian Schoolgirls Ape U.S. Screen Example

Des Moines, June 6.

Christian women of Indonesia are trying to combat the Hollywood influence on youngsters there.

Mrs. Sri Abednego, a school teacher there and president of her country's Christian Women's Assn., noted to a church group here recently that Indonesian girls, affected by U.S. pix, are imitating their American counterparts by wearing sleeveless blouses—apparently a radical sartorial departure.

Mrs. Abednego said her organization has been pressing for closer supervision by Indonesian schools of students' dress.

Robert Pirosh bowed out as producer-director of Paramount's "Hell Is for Heroes," after script differences with studio. Don Siegel replacing him as director.

DIRECTORS GUILD SETS 2 SEPARATE COUNCILS

Directors Guild of America has elected two councils, one to operate in east and other to headquarter in west. For first time assistant directors, associate directors and stage managers have been included in both groups. Prexy Frank Capra, in revealing groups, states new council will deal with situations anent directors heretofore dealt with by regional and national Guild boards. This will give boards more time for overall Guild biz.

Composed of 16 members, east-and-west groups each will have eight men in office two years and like number for single year.

Elected for two years in Hollywood were: Capra, Delbert Mann, George Marshall, George Seaton, George Sidney, George Stevens, Billy Wilder, and Fred Zinneman. For one year in same group: David Butler, Richard Brooks, Delmer Daves, John Ford, Sheldon Leonard, Mervyn LeRoy, John Sturges, and Robert Wise.

Named for two years on east coast were: Vincent Donehue, Arthur Hanna, Clark R. Jones, Sidney Lumet, Arthur Penn, George Schaefer, Franklin Schaffner, Alex Segal. For one year: Joseph Anthony, Lamar Caselli, Fielder Cook, Albert de Caprio, Gray Delmar, Grey Lockwood, Robert Montgomery, and John J. Sughrue.

Tom Buchanan's Chores

Hollywood, June 6.

Tom Buchanan, creative head of Warner Bros.' trailer department, takes on added duties of newly-created post of studio advertising manager, in a further realignment of ad-publicity personnel at Valley lot.

Buchanan, who came to WB in February, 1959, from Compton Agency, will supervise local trade and newspaper advertising and work in close coordination with national ad manager Max Stein of Gotham homeoffice in development of photographic ad art at studio.

U.S. Analysis of Film Markets

Washington, June 6.

Foreign rentals of American films amounted to $225,000,000 during 1960—a jump of about $5,000,000 over 1959 remittances from abroad, according to a U.S. Commerce Dept. report. And signs point to continued good times this year.

The Business and Defense Services Administration, which compiled the report, pointed to an improved trading climate in a number of countries as one of the big factors strengthening the overseas film mart.

Remittances of U.S. film earnings, the report said, are "virtually free of restrictions" in Europe and Latin America. BDSA cited as major trade-easing developments the increase in film remittances granted by Italy, removal of all restrictions by the United Kingdom, West Germany and the Philippines and a liberalized Japanese film import policy.

But probably more important, the government analysts said, were "the number of high-quality productions being exported" and the steady growth of theatres throughout most of the world.

Although there are solid grounds for optimism this year, the future outlook "is not without its problems." Latter include tougher competition from foreign producers, particularly in the Far and Middle East and Europe; growth of tv nearly everywhere and continuing trade restraints imposed on American films by several countries.

The report gave this market-by-market rundown:

Common Market

European Economic Community (Belgium, West Germany, Italy, France, Luxembourg, and Netherlands)—accounts for about 25% of Europe's 104,000 theatres. Big problem here is growth of tv. U.S. film industry also eyeing carefully moves leading toward a common tariff policy among the member nations and what effect this will have on the film mart. Motion picture attendance in West Germany is still on the decline but the drop during 1960 is believed to have been less sharp than the 12.4% fall-off from 1958 to 1959. Although Belgium has one of the highest concentrations of theatres (one seat for every 12 persons), tv is cutting into attendance and shuttering houses, which numbered 1,485 at end of 1960. The Netherlands experienced a similar downward trend at the wickets as result of a 200,000 rise in number of tv sets during 1960.

France, Italy, W. Germany

France, Italy and West Germany increased their own film output, giving U.S. exporters more cause for concern. Total production by the three nations was estimated at 385 for last year, including from 75 to 90 co-productions.

Latin America

Latin America—This is one area where tv has not yet made serious inroads, although there are signs it may soon offer competition in Brazil and Argentina. American product remains popular, occupying about 65% of screen time, and there are no serious restrictions. Although U.S. film exports to Cuba have not yet been curbed by Castro, the outlook is a little uncertain there.

Asia

Asia and Far East—Biggest gains in theatre construction have been registered in this area—from 9,735 in 1955 to 15,697 last year. But the bigger market thus afforded U.S. films is at least partially offset by an increase in domestic productions in Japan, India and the Philippines. Some trade restrictions have been imposed as protection to domestic filmmakers also.

Africa

Africa — Restrictive actions by Morocco, Tunisia and Ghana have worried U.S. exporters during the past year. These nations are desirous of developing domestic film industries. Ghanese censorship doesn't help either. In an understatement, the report predicted that U.S. film exporters face a "difficult period" in the strife-torn Congo.

Inside Stuff—Pictures

Although Spain's director general for cinera Munoz Fontan appeared on-stage at Cannes (May 18) to receive the Golden Palm for the Spanish co-winning entry, "Viridiana," the government's press censor advised newspaper editor in Spain the next day to delete any reference to the film directed by long-time exile from Spain, Luis Bunuel with government approval. Censor's telephonic advice completely eliminated any news whatsoever in Spain about the stunning last-minute Cannes victory after two days of euphoric private comment, sprinkled with critical mention of the film's "blasphemous" and "sacrilegious" story line.

Before the news blackout went into effect, one scribe revealed that "Viridiana" producer Uninci ran out of pesetas before production ended. "Finish" money was finally raised via a million pesets loan from millionaire bullfighter and bullfarmer Luis Miguel Dominguin.

As a cable story in last issue of VARIETY revealed Fontan lost his job for having licensed Bunuel to make the film, which has since been singled out by the Vatican newspaper, together with "Mother Jeanne of the Angels," from Poland, as Cannes winners highly distasteful to the Roman Catholic hierarchy.

State Rep Tom James of Dallas charged at Austin, Tex., that the motion picture industry, through its lobbyists, had "dealt a fatal blow to our efforts to bring the obscene literature racket under control." His crack was made after the Senate Jurisprudence Committee shunted into subcommittee his bill designed to crack down on the publishers, sellers and exhibitors of pornographic magazine, books, pictures, phonograph records and motion picture films.

Speaking against the bill was John Reed of Austin, representing the Texas Council of Motion Picture Organizations who declared James' bill "takes away the rights of individuals." He pointed out that the mere possession of obscene material becomes an offense under the James bill.

"Frankly, we are afraid of who would be the judge of what is obscene," he said.

Rep Culp Krueger of El Campo moved the bill be sent to a subcommittee at the request of Senator Preston Smith, a Lubbock theatre owner, who is not a member of the committee and therefore could not make the motion himself. Senator George Parkhouse of Dallas, who asked that the bill be reported out favorably, was voted down.

Samuel Bronston, who has a $700,000 conspiracy suit pending against Barnett Glassman and others in N.Y. Supreme Court, is defendant in an action brought by Glassman. Press release via the latter states that Glassman is demanding an accounting for 25% of the profits of Bronston's "King of Kings" and "El Cid" and both the Supreme Court in Special Term and the Appellate Division have upheld Glassman's right to proceed with the accounting before the American Arbitration Assn.

Bronston contends that Glassman's rights were waived through a prior settlement agreement and has filed an appeal with the Court of Appeals.

Glassman, who is head of Pathe News, alleges further that Bronston made "substantial profits" in other transactions involving oil, apartment houses and other ventures in Madrid and has failed to account to Glassman.

Suit in which Bronston is plaintiff asserts that Glassman and associates interfered with the "El Cid" production through "false and defamatory" statements designed to discourage film companies and actors from dealing with producer Bronston.

Lead paragraph in Inside Stuff in last week's (31) VARIETY pertaining to the contretemps between Richard Davis, of the Fine Arts Theatre, New York, and Zenith International Pictures was erroneous, according to Zenith prexy Daniel Frankel. Contretemps revolved around Davis' desire to play another picture after the run of "Breathless," instead of Zenith's "The Cow and I," starring Fernandel, as the exhib had contracted to do.

VARIETY reported that "Davis had asked Zenith to let him out of his contract requiring him to play the Fernandel film immediately following 'Breathless,'" but did not point out, as Frankel emphasizes, that Davis was simply asking for a postponement, since he was willing to play "Cow" later. "It is one thing when an exhibitor requests postponement of an opening; but it is quite another when an exhibitor asks to be 'excused' from his obligation to play a picture," says Frankel.

Seven Arts Production Ltd. of Toronto is issuing 139,134 shares—plus an undetermined number of additional ones—to Ray Stark in exchange for all outstanding shares of World Enterprises Ltd., World Films Ltd. and Worldwide Productions Inc. and has hired him. Date of takeover is set for July 31, with number of added shares to be based on World's increased assets from Oct. 1, '60, to that date—and on future income of a film in which World has a profit interest.

Seven Arts—of which Toronto's Lou Chesler is board chairman—has employed Stark at $125,000 a year plus $200 a week expense allowance; and with an option to buy 75,000 shares of Seven Arts at $9.50 (U.S.) instead of market price of close to $14. Stark is also to open a California office at Seven Arts' expense. The firm has granted various employees stock options of between $7.78 and $11.42 a share.

Entering a new phase of operation, Cinerama has formed Cinerama Camera Corp. subsidiary to develop new patent owned by parent company for mass production of moderately-priced Cinerama panoramic still camera for amateur photographers, prexy Nicolas Reisini informed stockholders. Agreement has been entered with Los Angeles engineering firm to develop consumer products in amateur photographic field, Cinerama head added. He will reveal name of company in statement later to holders.

It's stated that a new all-transistor resulting in higher fidelity, lower operating costs and space savings also has been developed for Cinerama exhibition.

May be a tough time is developing for American distributorships in Mexico. Salvador Amelio, former Cimex boss now in saddle of Pelicules Nacionales, handling Mexican product internally, has vowed he will get more time for Mexican pictures in Mexico. While nothing officially has been said, this could mean a curtailment of Hollywood and other product. Amelio also is stout booster for increased feature and short subject production in Mexico.

The return engagement of Magna Pictures' "South Pacific" at the Three Falke Bio Theatre in Copenhagen is now in its 22nd week and has racked up a total gross almost equal to the first 22 weeks of the initial engagement, according to a report by Joe Sugar, general sales manager of Magna. In its original Copenhagen engagement, the film ran 71 weeks, an all-time record for a theatre in Denmark. Sugar says he can't estimate how much longer the current date will go.

Walt Disney will combine fantasy with music in his upcoming production of "The Rainbow to Oz," which he'll produce as a musical, based on a story by L. Frank Baum. With exception of "The Wizard of Oz" Disney owns the screen rights to Baum's complete series of "Oz" stories, under a deal finalized in 1954. Metro controls "Wizard," on which studio based its 1939 version.

'OBSCENE' SENSIBLY DEFINED

Mixed Bag of Delinquents

[BILLY THE KID, JAMES, DRACULA, ETC.]

Hollywood, June 6.

Hal Roach Jr. has set package production deal combining western and horror on two new pix, "Billy the Kid vs. Dracula" and "Jesse James Meets Frankenstein." Roach will join Carroll Case as executive producers of the films, which Carl Hittleman produces from his own original scripts.

To roll in mid-June, pix will be shot on location and at Roach Studios under the Showcase Enterprises banner. Budgets, according to Roach, will be in the area of $500,000 each. He expects them to be ready for mid-summer release.

Negotiations are now underway for cast and director and deal is near completion for major studio release, executive said. He declined to reveal if pix were to be handled as comedy or satire, but said format would be different.

'Prof' Bounces to Top Scorer; Revived 'Wind' a May B.O. Breeze; 'Peyton' and 'Kampf' Display Zing

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S.-Canada market, this monthly reprise does not pretend to express total rentals.

Exhibitors around the country were favored by mild but very wet weather much of last month. As a result, film grosses ran ahead of what is normally expected in May. Memorial Day holiday and long weekend prior to May 30 also helped.

Business for the month is reflected in the figures for the three top grossers which came through with a total of nearly $3,300,000 gross take. In fact, the first six top moneymakers were in the big chips. After these six toppers, there was a sharp dropoff in totals, probably reflecting the usual absence of enough big films to fill exhib needs.

"Absent-Minded Professor" (BV), second in April, soared to No. 1 spot last month over the country in key cities covered by VARIETY. "Gone With Wind" (M-G) (reissue), which was sixth in April, wound up second.

"Exodus" (UA), champion in April, captured third position. "Return to Peyton Place" (20th), a newcomer, finished fourth although out in release only three weeks during the past month.

"Mein Kampf" (Col), another newie, wound up fifth despite some wow opening weeks. "One-Eyed Jacks" (Par), winner of 10th spot in April, pushed up to sixth. "Spartacus" (U), long high on the monthly lists and fifth in the previous month, copped seventh place in May.

"Pepe" (Col), which finished fourth in April, took eighth place. "Never On Sunday" (Lope), a runner-up film in the preceding month, captured ninth money in May. "Ben-Hur" (M-G), which has been champ or near the top for months, dropped down to 10th.

"Hoodlum Priest" (UA), which was 12th in April, finished 11th. "Raisin in Sun" (Col), rated as having a high potential on its April showing, rounds out the Top 12 for last month.

"Saturday Night, Sunday Morning" (Cont), a newcomer, heads the list of runner-up pix, with indications it will be heard from plenty this month. Other runner-up pictures are "Alamo" (UA), eighth in April; "Breathless" (FAW) and "Cimarron" (M-G), 11th in April, in that sequence.

Several new films, launched late last month, hint high potential. "Pleasure of His Company" (Par), which went into the N.Y. Music Hall on June 1, was smash on preem weeks in Frisco, L.A. and Chicago. "Angel Baby" (UA) was hotsy in first week in Boston.

"Atlantis" (M-G), another newie, has done fairly well but not in all keys. However, it was solid in N.Y., and big in Boston the final week in May. "On the Double" (Par), big in N.Y., was great in Washington and nice in Boston.

"Young Savages" (UA) not only was uniformly smash to wow in nearly all spots opened, but was strong enough to land No. 1 spot in the final week of May. Pic appears to have high future potentials, too.

"Saturday Night, Sunday Morning" is one of the few so-called arty pix to rack up such a sizeable gross the first week out in release to any extent. "Big Show" (20th) was highly disappointing at the wickets in nearly all of its playdates thus far although doing well enough in final week of May to wind up as a runner-up pic.

"Breathless" was a runner-up film three times during the month. "League of Gentlemen" (Kings) finished in runner-up category twice last month. "Virgin Spring" (Janus) was runner-up three times.

"Apartment" (UA), brought back to cash in on Oscar awards, copped sixth place one week early in May. "All Hands on Deck" (20th), finished 12th another week.

"Two Women" (Embassy), great from opening session in N.Y., is displaying socko staying power there. "Wild, Wild Women" (T-L), was boffo on initial round in Washington. "Black Sunday" (AI), was smash on several opening engagements late in the month.

"General Della Rovere" (Cont), continued racking up sizeable biz in smaller arty houses. "Two Loves" (M-G), showed up strongly in a majority of initial engagements.

Very Warm for May B.O.

1. "Professor" (BV)
2. "Gone With Wind" (M-G).
3. "Exodus" (UA).
4. "Return Peyton" (20th).
5. "Mein Kampf" (Col).
6. "One-Eyed Jacks" (Par).
7. "Spartacus" (U).
8. "Pepe" (Col).
9. "Never on Sunday" (Lope).
10. "Ben-Hur" (M-G).
11. "Hoodlum Priest" (UA).
12. "Raisin in Sun" (Col).

Screen Publicists Elect

Hollywood, June 6.

Don Boutyette, who conducts his own press agency firm, succeeds Dan Thomas of Universal as president of the Screen Publicists Guild, local 818. Post, along with other officers, is for two years, effective June 12 when new slate will be inducted at regular quarterly membership meeting.

Don McDonald, Universal, is new first veepee; Bob King, Disney, second veepee; Jack Garber, Universal, treasurer; Ann Del Valle, Free Lance, secretary; Jack Atlas, Columbia, trustee; Mike Buchanan, CBS-TV, trustee for radio-tv unit.

Lloyd Ritchie continues as biz rep.

DOES IT 'INSULT' BODY & SPIRIT?

A new—and considerably more exact—legal definition of "obscenity" seems to be in the making.

That's the way film industry lawyers are interpreting Judge Stanley's H. Fuld's majority opinoin handed down in the New York Court of Appeals' four-to-three decision acquitting the magazine "Gent" of obscenity charges. Obscenity, of course, is just about the last legal ground on which a film (or book or magazine, for that matter) can be prosecuted. Because of that, the necessity for a clearly written definition has become all the more important to legal minds in the communications media.

Judge Fuld's opinion, one of two majority opinions in the "Gent" case, is regarded with particular interest by film lawyers since the same jurist's opinions in the "Miracle," "La Ronde" and "Lady Chatterley's Lover" cases in New York eventually pointed the way to the U. S. Supreme Court's rulings on those films.

In his concise and (to a non-legal mind) remarkably clear opinion re "Gent," Judge Fuld states that only publications containing what he terms "'hard-core' pornography" can be legally prosecuted under the New York law.

Per D. H. Lawrence

In his definition, obscene material "focuses predominantly upon what is sexually morbid, grossly perverse and bizarre, without any artistic or scientific purpose or justification. Recognizable 'by the insult it offers, invariably, to sex and to the human spirit' (a D. H. Lawrence quote), it is to be differentiated from the bawdy and the ribald."

The Judge's opinion recalls earlier atempts to define obscentiy, citing the Roth case, in which the court said obscene material "is material which deals with sex in a manner appealing to prurient interest"—the test being "whether to the average person, applying contmporary community standards, the dominant theme of the material taken as a whole appeals to prurient interest."

According to Judge Fuld, however, these statements only indicate "the broad boundaries of any permissible definition of obscenity under the U. S. Constitution."

Anti-Vagary

Clearly, if Judge Fuld's definition of obscenity is adopted generally throughout the country, the fight against vaguely written and all-encompassing obscenity definitions will have taken a giant step forward. Until recently in New York, a literary work could be judged obscene if any one part of the work could be condemned—rather than considering the total effect of the work—or if the work might "deprave or corrupt those whose minds are open to such immoral influences."

As Judge Fuld points out, "it wasn't until 1956 that the U. S. Supreme Court declared unconstitutional a standard of obscenity which rested on the tendency of the objectionable material to corrupt the morals of the young or immature." The idea there being that such a standard would have the effect of making illegal almost any work except that which might be placed in the library of a small child.

Judge Fuld's new definition of obscenity would make censorship attacks against such highly praised cinematic works as "Hiroshima Mon Amor" and "Les Amants" academic, to say the least.

The "Gent" court proceedings involved a criminal charge of circulating an obscene publication brought against Richmond County News Inc., a magazine wholesaler and distributor. The distributor was convicted of the charge in Special Sessions Court in New York City. This decision was reversed by the Appellate Division which, though it agreed the magazine was obscene, decided that there was no proof that the distributor was aware of this fact, an essential point in the case vs. Richmond County News Inc.

The Court of Appeals majority eventually decided that the magazine was not obscene, and thus that whether or not the distributor knew its contents was beside the point.

In the second of the two majority opinions in the case, Chief Judge Charles S. Desmond agreed with Judge Fuld but was less specific in defining the meaning of obscenity.

In the dissenting opinion, written by Associate Judge Charles W Froessel, the three minority judges expressed some alarm with trying to limit the definition too closely.

The dissent stated in part: "If only hard-core pornography may be prescribed purveyors of magazines and periodicals on a large scale and almost free rein will be at liberty to flood the newstand and candy stores in every local community in the state with material 'the average person' would condemn as obscene and lewd."

The dissenters described pictures in the girlie "Gent" quoted from several stories and concluded that the magazine "clearly comes within the test of obscenity . . . even within the narrow standard Judge Fuld would set."

Says Negroes Need 'Racial Quota' For Proportional Representation On American Screen and Video

Holywood, June 6

Formation of a "racial quota system," whereby Negro entertainers would be repped in proper proportion to their race in the picturization of the American scene in motion pictures, was propounded by a local Screen Actors Guild member for submission to the week-long Inter-American Entertainment Workers Foundation May 19-25, in San Jose, Costa Rica, it's been disclosed

Pitch for such recommendation had been made by Lawrence F. LaMar, head of the local Negro Press Bureau and Screen Guild member, in a letter addressed to Fredrick O'Neal prexy of Negro Actors Guild Inc of Manhattan, who attended Costa Rica conclave as delegate of his union Plea was made by LaMar in the hope of equating the position of Negro actors and correcting a complaint in which the Natl Assn For Advancement of Colored People also has interested itself NAACP recently revived its pitch in this direction in behind-the-scenes talks with industry leaders, when it pointed out that less and less employment of Negro thesps is made available

On closing day of its conference, after an Inter-American Entertainment Workers Federation was set up by reps of all U S show biz unions and 40-odd delegates from 17 other countries, one of four clauses embodied in an adopted constitution included the following:

"End discrimination on race, religious or other grounds."

LaMar noted here, in reporting that he had sent his letter to O'Neal that there is evidence of the existence of an "Operation Blot Out" While Negro white collar employees, athletes politicians and others enjoy more visibility they are remarkably invisible on theatre screens.

In his letter to O'Neal, LaMar stressed that despite the enormous increase in Negro population in the U S, and the mounting importance to the general economy the Negro has become in various public situations, "there appears evidence of a gigantic scheme to keep him 'blotted out' on screens and television Fact that only in few instances that Negros are pictured as part of the normal population of the U S means that the actor who ordinarily would be hired to portray this portion of the population "is being deprived of a job" according to dispatch

This social 'blot out' has become an economical nightmare, LaMar emphasized, adding that integration if it is to become a reality, "must be reflected more fully in the presentation of the American scene through the story line, production and direction of our films and television shows."

LaMar also noted in his letter that with the exception of [illegible] 150 paid-up members of SAG and another 200 in Screen Actors Guild virtually no Negro employees are in any of [illegible] organizations forming the Hollywood AFL Film Council which rep all phases of the motion picture industry.

"Much [illegible] subject of [illegible] LaMar ended his letter to O'Neal. "Perhaps this might prove to be the corridor through which [illegible] of the racial employment [illegible] could be eradicated and [illegible] permitted to flow smoothly forward."

Sentimental Tie-In

Atlanta, June 6.

Warner Bros. is flying a 14-year-old Summerville, Ga., girl and her family to Australia, top prize in a "Why I would like, etc." letter contest company held for "Sundowners."

The girl, Sandra Pritchett, entered unbeknownst to her mother, a registered nurse—and an Aussie war bride who hasn't been home in 15 years.

Atlanta Active; 'Prof.' 26 Days

Atlanta, June 6.

Otto Preminger's "Exodus" closed with a rush (which is typical of hard ticket engagements here) at Wilby-Kincey's Roxy Theatre Sunday (28). Israeli epic rounded out eight weeks. House went dark Monday (29) for mechanical preparations and adjustments and opened today (Tues.) with American-International's "Master of the World."

Wilby-Kincey's flagship, 4,400-seat Fox also opened today with "The Ladies Man," Jerry Lewis starrer, after a profitable 26-day run of Walt Disney's "The Absent Minded Professor."

Fox is building up something of a family type theatre designation and this is not just a happenstance. Management planned it that way. Since the first of the year they've booked and played, most of them for three and four-week runs, such top grossers and pleasers as "Cinderfeller," "Swiss Family Robinson," "G.I. Blues," "Gorgo," "Sundowners," "All Hands on Deck" "Pepe" and others of similar nature. "Not a prostie in the bunch," city manager Noble Arnold boasts.

Only deviation was "The World of Suzie Wong," Nancy Kwan starrer, which stayed nearly five weeks.

"Return to Peyton Place," another long runner, will move out of Rialto Thursday (June 1) after four weeks in favor of "The Right Approach."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
FRED ASTAIRE DEBBIE REYNOLDS LILLI PALMER TAB HUNTER
"THE PLEASURE OF HIS COMPANY"
Co-starring GARY MERRILL • CHARLES RUGGLES
A Paramount Picture in Technicolor
and Gala New Stage Spectacle "COLORAMA"

Title Conflict Over 'Nuremberg': Says 'Verdict' Impinges 'Judgment'

Hollywood, June 6.

Producers Stanley Kramer and Cyrus Harold are locking horns over rights to "Nuremberg" title, with Kramer filing a protest against Harold's C R Enterprises, Ltd film "Verdict at Nuremberg," and possibility looming of latter filing a cross complaint against Kramer's "Judgment at Nuremberg."

C R's attorney, Joseph Fairfield, told VARIETY his client may file the cross complaint because "we were here first," meaning his picture is already completed and in editing and scoring stages. Gunther Schiff, representing Kramer, said he is protesting the "Verdict" title on basis of what lawyers call "secondary meaning," which he described as a case in which a product becomes identified with a certain name in public eye and, thus, another similar name is "unfair competition."

He pointed to case of an Italian picture made in 1949 as "The Earth Cries Out" and re-released in N. Y. recently by independent Bernard Hoffer under title "Exodus," which immediately resulted in a court injunction, he said.

Fairfield countered by reading sections of Library of Congress Copyright Office rulings, Section 35, which states "no title can be copyrighted in the United States." He also charged Kramer's title conflicts with the "Nuremberg Diary," book written by William Shirer in 1947 and now out on newsstands.

Both attorneys said they would go to court to protect the rights of their clients.

Meanwhile, Harold is setting foreign distribution deals on "Verdict in Nuremberg" and has closed negotiations with Rebfilms, Ltd. for release in the United Kingdom and British Commonwealth, as well as others in Germany, Australia and for eastern areas.

Films' Harry McWilliams Joins Univ. of Cincinnati

Oldtimer film publicist Harry K. McWilliams has been appointed coordinator for community relations at the University of Cincinnati.

Most recently McWilliams served as ad-pub director for Columbia's "Pepe." For the last three years he also worked on the Motion Picture Assn. of America's Oscar promotion, as well as on such pix as "Ben-Hur," "King of Kings," "Oklahoma" and "South Pacific."

Rembusch on Beating Censorship in Indiana: Watch Weekend Dating

Proponents are starting to articulate a need for censorship in Indiana, which has none at either state or local levels. But Trueman Rembusch, longtime power in Hoosier exhibition circles, thinks the bluenose fever can be stifled by a system of classification.

Voluntary way, he notes, is already operative in many situations. One scheme is the avoidance of weekend dates for adult-themed pix — "Suzie Wong," "Butterfield 8," etc. Family trade is wooed clear through Sunday matinee, with the exploitationer unspooling after 5 p.m. on the Sabbath. Rembusch says public reaction has been favorable—and the Sunday eve wicket activity lively. Seems distribs have been the ones kicking up—"they're not always cooperative," says Rembusch.

Z-R Productions changed title of its "Rise and Fall of Mussolini" to "The Mussolini Story," following Metro's protest over similarity to its own "Rise and Fall of the Third Reich."

Francis X. Still On the Nostalgia

By GENE ARNEEL

Francis X. Bushman recalls that he made his first motion picture in 1911 as the old Essanay studio "which was just about the difference between a cathedral, or what a theatre is, and a boiler factory, which is what old silent films were."

The former star says that when he saw his first film he offered to buy it from George K. Spoor with the intent of destroying the print because it was so "terrible." Spoor said "no" and Bushman stayed on for another 300 films, all two- and three-reelers.

Later, in the 1920s, Bushman was comp pictures and legit in Hollywood where his valet told Louis B. Mayer the actor was too busy to see him backstage, as Mayer had requested. Bushman recounts that "for 25 years I was practically barred from major studios in Hollywood. Mayer was a power . . . an absolute dictator."

Bushman is reminiscing on a five-minute daily show on CBS Radio this week under the banner of "Personal Story." Full network is heard 3:10-3:15 p.m., New York time.

The old days were the good old days, says oldtimer Bushman: "Audiences used to cry in my time. I made one movie, 'Dear Old Girl,' that was such a tear-jerker its viewers lost all control of themselves. Nobody cries anymore, nobody is affected. Emotionalism has vanished. In my day an actor was something special, like a visitor from a phantom planet."

Current filmmaking is appraised in part by Bushman. "I lived through what the period of great writers, great directors, great actors. One great star in Hollywood today stands like a great stone Indian, has no expression on his face, and mumbles so you can't hear what he is saying. As Mrs. Bushman says, there are more stars in Hollywood today than there are actors."

Noel Langley completed new script for Metro's "Lady L," which George Cukor will direct.

Use Theatres, Circuit TV Other Showmanship For Standard Oil Meeting

Boston, June 6.

Standard Oil of New Jersey went theatrical here with a closed circuit tv stockholders sesh skedded for three theatres, the Metropolitan, film house, and two legiters, Shubert and Wilbur recently, plus a ballroom. However, only the Metropolitan and Wilbur were used.

The 79th annual shareholders conclave "played" to over 4,000 with matrons sitting side by side among other stockholders in the theatres. The marquee of the Metropolitan read: "79th Annual Meeting Standard Oil Co." Posters reading: "We Are Pleased to Meet Our New England Shareholders" were in the lobby display cases.

Twenty Jersey Standard femme employe lookers, wearing carnation corsages, were usherettes and microphone handlers. Pith helmeted men employes assisted stockholders from their cars and directed "traffic" through the theatres.

Stockholders were given a box lunch and a package containing a can of lighter fluid, a can of oil and a road map. It was the first stockholders meeting outside of New Jersey. Officers of the company presided at the meeting from the stage of the Metropolitan, and the goings on were televised via closed circuit to the next door Wilbur legiter. Stockholders who showed up at the Shubert and Bradford Motel ballroom, were shunted into the Wilbur.

M. J. Rathbone, prexy, announced that earnings of the company last year amounted to $689 million, an increase of 9% over 1959.

Crews worked in the Wilbur and the Metropolitan installing telephones, and closed circuit tv equipment for two days preceding the meeting; then pulled it all out following close of the meeting.

The oil company rented the Wilbur from Jujamcyn Corp., New York, owners of the Colonial and Wilbur, Boston, St. James New York, Shubert, Philadelphia; and the Metropolitan from New England Theatres Corp.

Amusement Stock Quotations

Week Ended Tues. (6)

1961 High	1961 Low	N. Y. Stock Exchange	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	23½	ABC Vending	86	26⅝	23½	24	—2
61⅞	43⅛	Am Br-Par Th	138	55½	51¾	55½	+3¼
27¾	20¼	Ampex	1142	23¾	22¼	22⅞	— ⅜
42⅜	35⅜	CBS	224	40	38½	39¼	— ¾
34⅞	21⅜	Col Pix	101	29¼	27⅝	28¼	— ¾
47½	32⅝	Decca	184	41⅜	39⅜	39½	—1½
46½	26⅝	Disney	113	41½	39	39¾	+ ¾
119¾	104¼	Eastman Kdk.	†715	110¼	105	106¾	—2⅝
7⅝	5¾	EMI	340	6⅜	6⅛	6⅛	— ¼
17½	13¼	Glen Alden	403	16⅜	15⅛	15⅛	—1¼
32¾	15⅞	Loew's Thea.	354	32¼	29	30½	+2
71	41½	MCA Inc.	38	67¾	67	67¼	— ⅛
70⅜	41½	Metro GM	184	66⅛	62⅛	63	—2⅞
41⅜	27⅛	NAFI Corp.	242	37⅛	34¼	34¼	—1¾
9⅛	5⅛	Nat. Thea.	125	7⅝	7¼	7¼	— ¼
85¾	52⅜	Paramount	178	84	73½	80½	+8
25⅛	17¾	Philco	771	25⅝	23⅛	24⅞	+1⅝
227	175	Polaroid	†153	225½	216¾	220½	—1½
65⅝	49½	RCA	567	63⅜	61⅜	61⅜	—1⅜
18¾	10¾	Republic	647	18½	15	15⅝	—2¼
22	14¾	Rep., pfd.	75	21½	18⅛	19¼	—1¾
35	26¼	Stanley War.	76	32½	29¾	30½	—1¾
34¼	27¾	Storer	46	32⅜	31⅝	31¾	..
55¼	40⅝	20th-Fox	224	48¼	45½	46½	+ ½
40¾	30¾	United Artists	150	39¾	38⅛	38⅜	— ¾
67⅝	52¾	Warner Bros.	74	69	60½	69	+8⅞
185	97¼	Zenith	495	185	163	175½	+14
		American Stock Exchange					
8⅛	4½	Allied Artists	112	6⅛	5⅝	6	..
4¼	2⅞	Buckeye Corp.	329	3⅛	2⅞	3	— ⅛
24¼	9¾	Cap. Cit. Bdc.	115	23⅞	21⅜	21⅜	—1⅝
19½	4⅝	Cinerama Inc.	414	17½	15½	15⅞	—1
16⅞	10½	Desilu Prods.	119	12⅛	10¾	10¾	—1¼
8⅞	4⅞	Filmways	587	8⅞	6⅞	8⅜	+1½
25¾	8¼	MPO Vid.	30	23¾	21¼	22	—1⅜
5¾	2½	Nat'l Telefilm	129	4⅜	3⅞	3⅞	— ⅛
42⅜	11¾	Technicolor	2633	34⅜	27½	30¼	—3¾
31	9¾	Teleprompter	251	30⅝	26½	27	—2⅞
6¼	2⅝	Tele Indus.	25	4¾	4⅜	4⅜	— ⅛
25¾	14½	Trans-Lux	22	25¾	21¾	25	+3¾
18½	5½	‡Cliv B (GAC)	9	16⅞	16	16	— ¾

* Week Ended Mon. (5).
† Ex-dividend.
‡ Listed on Midwest Exchange.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	5⅝	6⅛	+1⅝
Four Star Television	22½	24⅝	+1½
Gen Aniline & FA	270	304	—20
General Drive-in	18	19⅝	—2¼
Gold Medal Studios	¼	⅝	— ⅜
King Bros.	1¾	2⅛	..
Magna Pictures	4⅜	4⅞	..
Metromedia Inc.	21⅛	22⅝	+ ⅞
Movielab	15¾	17½	—1¼
Official Films	3⅞	4⅜	+ ¼
Screen Gems	19½	21½	..
Sterling Television	4⅛	4⅝	+ ½
U. A. Theatres	7¾	8⅝	+ ⅛
Wometco Enterprises	26¾	29⅛	+1

(Source: National Assn. of Securities Dealers Inc.)

Insider Stock Buys, Sales

[MARCH 10 - APRIL 11]

Washington, June 6.

Big sales of Allied Artists common stock were reported in latest Securities & Exchange Commission summary on insider stock transactions. Report, covering the period March 10-April 11, listed 12,100 shares sold by George D. Burrows, leaving him with 29,686; 12,000 by Sam Wolf, leaving him with an even 10,000; 5,400 by Sherrill C. Corwin, leaving him with 12,000; and 1,800 by Edward Morey, leaving him with 12,550. In addition, Roger Hurlock bought 400 common shares for a total of 22,100, and Albert Zugsmith sold 200 shares of preferred stock, holding onto 500.

In other show business deals (all in common stock unless designated otherwise):

Buckeye Corp.—Mass. Mohair Plush Co. received in a swap deal for other obligations 614,381 shares.

Capital Cities Broadcasting—James Fletcher disposed of 500 shares, holding onto 37,901.

Cinerama Inc.—B. G. Kranze bought 500, hiking his holdings to 800.

Columbia Pictures—Fico Corp. unloaded 10,000, leaving it with 104,189. Paul N. Lazarus Jr. exercised option to buy his first 2,773 shares. Abe Montague sold 600, leaving him with 4,366 shares. B. E. Zeeman purchased 1,667 shares, giving him a total of 1,681.

Filmways Inc.—Rodney Erickson swapped all his stock in Rodney Erickson Enterprises for 27,500 shares in Filmways.

Loew's Inc.—Joseph A. Macchia bought 100, hiking his holdings to 300.

Loew's Theatres Inc. — Lewis Gruber bought 100, for a total of 600 shares. Herbert A. Hofmann bought 200 shares, giving him 1,200 in all. Hofmann also bought 100 shares through a trust, making 1,200 owned in this fashion. Arthur M. Tolchin bought 1,000, giving him a total of 6,500 shares.

Metro-Goldwyn-Mayer — Nathan Cummings sold 4,000 shares, leaving him with 54,300. Joseph A. Macchia sold 100, holding onto 200. William A. Parker, through a partnership, bought 500. Sol C. Siegel exercised options to buy 6,000, giving him 6,500 in all. Benjamin Thau sold his entire holdings of 4,101. Joseph R. Vogel sold 14,800, leaving him with only 578 shares. (Prior to new option takeup.)

National Theatres & Television—Eugene Klein acquired 19,602 shares for a grand total of 42,225.

Radio Corp. of America—In stock option exercises, John Q. Cannon bought 416, for a total of 1,083 shares. Charles M. Odorizzi bought 3,000, for a total of 12,305. Douglas Smith bought 2,100 for a 3,664-share total.

Reeves Broadcasting & Development Corp.—J. Drayton Hastie sold 12,000, leaving him with 76,100.

Storer Broadcasting Co. — J. Harold Ryan, in a conversion deal, sold 25,000 shares of Class B Common, leaving him with 75,000. George B. Storer disposed of 160,000 of the same stock, holding onto 923,540.

Telectro Industries Corp. — Stanley Rosenberg disposed of 5,800 shares, leaving him with 173,450. Harry Sussman 4,200, holding onto 175,550.

Teleprompter Corp.—Fred Barton sold 2,000 shares, holding onto 41,643. T. F. McMains bought 300, upping his holdings to 500 shares.

20th Century-Fox Films — C. Elwood McCartney sold 600, leaving with 650 shares. Joseph H. Moskowitz disposed of 2,000, leaving him with 1,200.

Warner Brothers — Serge Semenenko, through a trust under his name, sold 200. He still owns 1,800 directly.

Zenith Radio Corp.—Hugh Robertson exercised to buy 1,500 shares, hiking his ownership to 8,083. Joseph S. Wright sold 500, leaving him with 4,660.

Federation Agin Censors But Warns of Agitation Due to Sex and Violence

Hollywood, June 6.

Urging a "return to decency by adopting a stricter code of self-censorship," California Federation of Women's Clubs at its annual state convention took another poke at the film industry for "its emphasis on sex, crime and violence, and its bad influence" on teenage audiences.

In statement issued to press clubwomen regretfully "see state censorship, which seems to be definitely in offing, since a large section of the industry has repudiated self-censorship."

Resolutions were passed seeking to improve films and influence minds and morals of viewers.

Distribution of criticized films in foreign countries also is of serious concern to group "because of the American image they create abroad." Body also urges industry accept responsibility of policing films distributed outside U.S.

Commenting on the C.F.W.C. resolutions, Metro producer Joe Pasternak observed, "There is no better censor in the world than a mother and father insofar as children are concerned."

Jerry Wald, 20th-Fox producer, added: "First of all I'd like to commend members of Federation for recognizing the dangers of state censorship and for seeking to stimulate the making morally better films by calling the film industry's attention of lessening of standards in current product. As a working producer, it is my belief that the majority of films made in Hollywood have not lessened their standards in current product. As a working producer, it is my belief that the majority of films made in Holywood have not lessened their standards, however. All responsible producers continue to work within the bounds of the motion picture code and if some of its former strictures have been lifted it is not because moral standards have been weakened but because the changing attitudes of our times make them obsolete."

20 New Eidophor Units for TNT Web

Nathan Halpern's Theatre Network Television appears to be stealing a march on competition with cross-country installation of 20 new Eidophor bigscreen closed-circuit projectors. Purchased for around $600,000, they'll be in key markets this summer, and more units will be added if the original 20 prove out as biz builders.

The Eidophors are said to enable feature motion picture quality via dual light path projectors. Oft-voiced complaint anent present equipment has been its greyness and lack of largescreen definition. Eidophor, according to Halpern, furnishes a 600% brighter image, with more contrast and resolution.

TNT purchased the new units from Gretag Ltd., Swiss electronics subsidiary of the Ciba pharmaceutical outfit. Eidophor systems are currently in use in Japan, W. Germany, France, Italy, Switzerland and Britain. Halpern's will be the first in this country.

Latham, Rice In Job Shifts

Hollywood, June 6.

Bill Latham moves from head planter to assistant studio publicity director at Warner Bros., in realignment of department initiated by Max Bercutt, who succeeded Bill Hendricks as publicity director. Hendricks was upped to aide of prexy Jack L. Warner.

Bill Rice, who held post of assistant for 14 years, swings over to department news editor.

NEWTON SHOOTIN': AN EPILOG

Updating the Paar-NBC Story

In addition to finding a replacement for Dave Garroway, sooner or later NBC will have to come to grips with the certainty that Jack Paar means it when he says the cross-the-board beat is too grinding and he wants to check off his late night show by Christmas, give or take a few weeks either side. NBC, hopeful that the Paar feeling will go away, is still doing nothing about it in terms of projecting the new Paar career in tv. NBC is at least hopeful that its late night star will stick through the '61-'62 season until next May.

It's never been a case of money with Paar (even though his $4,000 to $5,000 a week is under the approximate $6,000 that Dave Garroway has been taking home each week from the "Today" show). It's just that Paar finds it too gruelling and wants an end to it. Let NBC give him half a dozen travel specials a season (a la "The Square World of Jack Paar) and there'll be no quarrel from its star money-earner.

Israel Press Gives Plum to ABC For Best Coverage of Eichmann

By JOSEPH LAPID

Jerusalem, June 6.

Israelis are following closely the coverage given to the Eichmann trial and they measure the sympathies and the understanding of various nations toward the Jewish plight according to these reactions.

In a recent article that appeared in the Jerusalem Post, the paper's New York correspondent, Jesse Zel Lurie, reflects the U.S. reaction to the Eichmann trial.

"No one has come forward to sponsor a national network program on the trial," complains Lurie. As to the networks, he says:

"While NBC is fulfilling its function, the Columbia Broadcasting System was sticking to its westerns and Ed Sullivan. Martin Agronsky was in Jerusalem for a month. Walter Cronkite stayed at Beit Haam for two days. While Agronsky broadcast spot news almost daily, CBS coverage was minimal".

The palm, the Jerusalem Post says, goes to ABC. Under the subtitle "Hagerty's Success," the paper reports:

"But the essential Eichmann-tv story is not in the two giants at all. Both of them have lost out to an up-and-coming competitor, The American Broadcasting Co. Last fall ABC hired Eisenhower's pressman, James C. Hagerty, at a substantial salary, to shake up the network's public affairs programs and thereby take away listeners and prestige from the larger networks. Jim Hagerty's successful handling of the Eichmann trial has been his first major success. In the New York area, the local ABC outlet has found a sponsor, a real estate corporation, for a daily half-hour, Monday through Friday, during evening hours, for the tapes of the trial. From the inception of the trial, this has been the only station in the country where listeners could tune in at the same time every evening and see the highlights of the previous day's session at Beit Haam. Another local station, Channel 13, tried to put on the full hour's tape, as received from Jerusalem (the video tape is cut and edited in Jerusalem to one

(Continued on page 50)

NBC-TV Grabs Block, Lanolin

Yesterday (Tues.) saw a sharp spurt of biz for NBC-TV, with a $3,000,000 blockbuster from Block Drug poured into six of the web's fall stanzas and a unique summertime order from Lanolin-Plus worth $200,000.

Web's sales team of Don Durgin, Tom McFadden and Max Buck nailed Block to the Saturday night motion picture spread, "Cain's 100," "Detectives," "Laramie," "Outlaw" and "Thriller" in an outpouring of nighttime participation coin. Deal was set via two agencies, Gray and Sullivan, Stauffer, Colwell & Bayles.

Lanolin, in its first network buy, is taking a summer spread on the Friday "Michael Shayne" mystery series.

Ed Pierce Exits NBC

Ed Pierce is leaving NBC where for 11 years he was a staff producer to start his own packaging house, Pyred Productions.

Pierce, who now has product that MCA is peddling for him, is winding up at the web with production of the TV Guide Awards stanza slated for Tuesday (13).

$15,000,000 New, Renewal Biz On NBC-TV Daytime

NBC-TV daytime programming has picked up about $15,110,000 in new and renewed orders in the last six weeks, the web reports.

Three big renewal orders have come in: Miles, spending an estimated $3,000,000 (270 quarter-hours), in seven NBC daytimers; Procter & Gamble, for about $3,900,000 (300 quarter hours), in four strips; and General Mills for over $4,000,000 (somewhat over 310 quarter hours) in a program spread as wide as Miles'. (The-Miles buy includes the five-minute cross-the-board "Kuklapolitans" at 5 p.m., the equivalent of one-and-two-thirds 15 minute segs weekly).

Lever also brought in an NBC-TV daytime renewal, worth $700,000, for 52 quarter-hours on the season in the morning "Price Is Right."

Thomas Leeming (78 quarter hours) at $1,230,000; Pillsbury (104 quarter hours) at $1,400,000 and Ex-Lax (71 quarter hours) at $880,000 were the new NBC-TV predark sponsors to come in recently.

SEE MEX-U.S. PACT BORDER BONANZA

Mexico City, June 6.

A Department of Communications spokesman said that the recently ratified radio-television pact between Mexico and the U.S. will be highly beneficial for both nations. He predicted that fruits of agreement will be visible within six months with the operation of new tv stations along the Mexican-American border.

While no official comment can be had, behind the scenes maneuvers point to a big expansion of television facilities in the border strip from now on.

Squibb's ABC News Coin

For the first time in at least a year, the regular early evening ABC-TV newsstrip has got a sponsor. Beginning at the end of September, Squibb will probably go with two of the five quarter hours available in the 6 p.m. Bill Shadel stanza.

At present, the sponsorless Shadel who succeeded the virtually sponsorless John Daly, is carried by 38 ABC affiliates. The Squibb order, however, calls for feeding 118 ABC stations or nearly 90% of the U.S. tv homes.

MINOW IMPACT A YEAR AWAY

By GEORGE ROSEN

Some of the signs and portents of the '62-'63 television season are manifesting themselves, suggesting the "new forms" in programming the medium will take a year hence. This is not only attributed to FCC chairman Newton Minow's denunciation of the status quo but almost equally to viewer disenchantment with existing forms, particularly where the hour action shows are concerned.

Unfortunately the "Newton shootin'" came too late (four months too late) to have any effect on the '61-'62 season which starts in September, since the three network schedules are already locked in. By virtue of the necessity of long range planning, budgetary commitments, etc., it would be folly to attempt to realign the schedules for the upcoming season. As result the viewer will be subject to another season of the uninspired trivia which reduced the present tv season to a new low level of mediocrity and which helped inspire the Minow blast. For better or for worse, only two last-minute post-Minow decisions will have any effect on the entertainment aspects of programming in '61-'62: ABC-TV's rejection of an hour action show in order to find a slot for a real live Steve Allen weekly hour of variety-comedy (the first the network has had), and second, the decision of NBC to return "National Velvet" to the nighttime schedule for a Monday at 8 slotting instead of a new 7:30-8:30 action show. Otherwise next season's from carbonsville.

Last week's meeting of CBS-TV prexy Jim Aubrey and the web's program brass with all the outside packagers and producers brought forth some of the initial thinking and format plotting in terms of '62-'63, with evidence that:

1.) The anthology form of half-hour and hour dramas will be restored to the tv schedules;

2.) Look for a reemphasis on personality shows;

3.) Look for swing back to variety programming (already triggered by ABC's pacting of the Steve Allen hour);

4.) Probably most important of all, a new emphasis on live shows, with production from the east restored to some semblance of respectability.

It's the latter area that provides the more intriguing aspects. In the course of the last few-years N.Y.-L.A. migration of packagers and program entrepeneurs, with the celluloid entries of Warners, 20th-Fox, Metro, Four Star, Desilu, Revue, Ziv, et al, virtually taking over the medium, the Gothamberthed producer and packager has practically become extinct (save for a Goodson-Todman and an isolated few who have been well-entrenched in the program sweepstakes). But the success of a "Candid Camera" and a Mitch Miller in the past season, coupled with the categorical rejection (both on the D.C. and viewer fronts) of the transplanted conventional B films into hour action shows is already having a salutory effect on a New York production renaissance in the projecting of tv properties for '62-'63.

CBS Scooters

What with CBS-TV getting increasingly economy-minded as annual profits have tended to level off and even decrease, some of the smaller details of network operations are under scrutiny.

One of them was the cost of special messenger service between CBS offices in and around 485 Madison Ave. and the web's Production Center in W. 57th St. In order to discourage use of special messengers, the network has inaugurated its own scooter messenger service between the two points. Trips leave from each location on the half-hour from 9 a.m. to 5:30 p.m., across-the-board.

Selling Pace Slows Down at TV Networks With Little Hopes Of Complete SRO by Sept. Preem Time

Despite the far-from SRO situation prevailing at the networks for the fall season, the pace of selling has slowed down considerably. Moreover, things are expected to remain that way for a while. The webs are confident of a near-sellout by September, but they feel that filling the few slots still left is going to be a slow, laborious process. (At CBS TV, for example, the primetime schedule is about 83% sold.)

CBS is sanguine about an eventual near-sellout because the big openings happen to lie in high-rated shows or prime time periods. For example, they feel filling the skip-weeks on "Pete & Gladys" and "Twilight Zone," which are still half-sold, is not going to be a major problem, since both are pretty high-rated shows in valuable timeslots. But it's gonna take time, since there simply aren't that many bankrollers around with enough money to buy an alternate-week half-hour, or $3,000,000 worth of time and program. By September, however, and probably sooner, the top advertisers who get a clear enough picture of their budgets and sales prospects to come up with additional money.

Same confidence for the long pull holds for "Ichabod," which is sandwiched between "Dobie Gillis" and Red Skelton, as good an availability as exists in tv. American Telephone & Telegraph has been negotiating for the open half, but its top management simply hasn't had time to reach a decision, what with the hot & heavy competition for government contracts to launch communications satellites and other financial and governmental considerations.

Open hunk of "Alvin & the Chipmunks" is another story. There, the web figures it can't clinch a deal until the first film is in on the cartoon show, which won't be for at least a month. These, along with a skip-week half-hour of "Checkmate," represent the big gaps in the web's schedule, in terms of half-hour availabilities.

Then, there's the area of participating shows and pubaffairs entries. "Frontier Circus" and "The Investigators," along with "I've Got a Secret," are the principal spot-carriers, and the first two have begun to fill up, with "Secret" just now on the market as a minute vehicle. Web isn't overly concerned about these, and figures that even

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Bell & Howl

On "The Flabby Americans" last week, ABC News decried the sad physical and mental state of the nation as the result of the push button-sit-on-the-rump age.

It was a reasonably effective editorial—that is until sponsor Bell & Howell issued its final commercial of the evening, which extolled the advantages to be gained in buying a B&H film projection unit that allowed one to operate it entirely from a chair by push-button control.

CBS Mfg. in A Change of Pace (Phonos, Tubes)

Manufacturing division of CBS Inc., is initiating some new and drastic policy switches effecting both its phonograph and its tube divisions. For some weeks there had been talk that CBS was going out of the phonograph business. A high corporate source denies that this is so, but say that henceforth the unit, both portable and console, will no longer move through dealers but through a direct tie-in with the Columbia Records clubs.

As for CBS-Electronics, it's adapting to the "space age," with abandonment of the entertainment-type receiver tube. Latter inventory is being purchased by the Raytheon Co., with the CBS shutdown scheduled for June 30. The CBS plants in Danvers and Newburyport, Mass., will be shuttered in a move effecting 1,200 workers.

Instead CBS-Electronics will put the whole tube accent on industry (computers, etc.) and Government defense orders.

A few years back CBS Inc. decided to get out of tv set manufacturing after encountering considerable losses.

CBS-TV's Dwindling Staff Directors List; Mel Ferber Resigns

Number of staff directors at CBS-TV is now a mere handful, with Mel Ferber latest to ankle the web. Ferber, who directed such notable productions as "Wonderful Town," the Victor Borge specials and several "Seven Lively Arts" and "Studio One" stanzas, has quit the web to freelance after 10 years as a staff director.

Ferber's initial directing deal is a "Way Out" segment for Talent Associates (which, ironically is on CBS-TV). He's negotiating other projects as well. For the past couple of years, his directing activities at the web had been relegated to religioso and other pubaffairs packages, with few opportunities for primetime drama or musical entries.

Frank McCall's D.C. Post

San Antonio, June 6

Frank McCall, one of the old-timers of the radio-tv news business, is leaving his latest broadcast post at WOAI-TV, San Antonio, to become executive assistant in Washington to Mrs Marie McGuire of the National Housing Commission.

McCall, who was news director of WOAI-TV, and prez of the San Antonio Press Club, has not yet been replaced at the station. At one time, the new Federal aide was an executive with NBC News. Mrs McGuire is also from San Antonio.

Godfrey Yens Own TV Show

Arthur Godfrey is anxious to get back into tv with his own show on a regular weekly basis, and has initiated discussions with CBS TV program execs on possible vehicles for either a '62-'63 start or a possible midseason replacement entry next season.

Godfrey, of course, has been emceeing "Candid Camera" this year, plus doing specials for CBS. But he's pulling out of "Camera" and would like to move in with his own weekly format, something he hasn't had for the past four years. His inclination is a weekly series patterned after the format he's employed on his specials namely, remote taped visits to various colorful spots.

Though he's travelled worldwide on his specials, his most recent a couple of weeks ago involved a trip to India, the weekly format would rule this out, and so the remotes would be restricted to spots inside the U. S. Even that presents a formidable technical and cost problem, and if it can't be overcome alternative formats based on his old "Godfrey & His Friends" stanza will be considered.

Minow's at It Again: Thinks TV Should Cuffo Time to Politicos

Washington, June 6.

Federal Communication Chairman Newton N. Minow is still on his controversy kick. He declared Monday (5) that broadcasters should be required to give time to presidential candidates and perhaps state and local contenders too.

In his first public talk since his "vast wasteland" speech to the NAB convention May 9, Minow told the Women's National Democratic Club here:

"I think there should be mandatory free time for presidential candidates . . . I don't see why broadcasters should profit for carrying programs that are the lifeblood of democracy."

Minow did not spell out his ideas on the subject but it was recalled that his former law partner, Adlai Stevenson, supported the Magnuson-Mahoney proposal last year of giving presidential runners 16 hours of web tv time. Out of this proposal came the temporary suspension of 315 and the great debates whereby the networks gave time and effort voluntarily.

The young chairman said, however, broadcasters might be reimbursed for "out-of-pocket" expenses in carrying political speechifying. And, he said he thought he was alone on the Commission in supporting mandatory free time.

By way of giving credit where it was due, Minow said the great debates represented "one of the most constructive things the broadcasters have done."

Questioned by a panel including Sen. Albert Gore (D-Tenn.), and Washington Post tv critic Larry Laurent, Minow also said he viewed with "great concern" newspaper ownership of broadcast outlets in areas where it verges on monopolization of communications media. Joint ownership of broadcasting stations and newspapers in communities where there are only "one or two" of each pose a situation which "goes to the very heart of the democratic process," he said.

Minow, joined by Gore, praised as "tv at its best" the network coverage of president Kennedy's current European doings. But Gore got one of the biggest rises from the Democratic clubwomen when he said: "One of the healthiest things that could happen to the industry would be the refusal of the commission to extend a few licenses."

Minow: 'I Meant It'

Washington, June 6.

Newton Minow, big fish of the Federal Communications Commission, has again said publicly that television and radio licensees should bear all the costs of FCC's operations.

"The FCC should not be supported by the taxpayer but by the people who use the airwaves," Minow stated on a tv program with

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WBC's 'PM' Show Set for WNEW-TV

WABC-TV lost out in its bid to take "PM East & PM West," the Westinghouse Broadcasting late-night strip away from rival N.Y. outlet, indie WNEW-TV. Latter, a Metropolitan Broadcasting chain station, will begin carrying the hour-and-a-half nightly program on the same date, June 12, as the six other stations now set to carry it.

WNEW-TV's boss Bennett Korn had an oral agreement with Westinghouse, and after WABC-TV came through with a higher bid, refused to let WBC go. Moreover, there is a compensation for WBC: Metropolitan can supply Washington for "PM," since it owns WTTG there and negotiations are now underway to deliver the taped series to the nation's capital by the 12th.

In Chicago, WGN-TV is going to carry the stanza. Other five markets at present are where the Westinghouse o&o's are located: Boston, Baltimore, San Francisco, Pittsburgh and Cleveland.

WNEW intends carrying "PM" from 11 p.m. to 12:30 a.m., followed by five minutes of news, the Debbie Drake exercise show, a half-

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Sec. 315 Switcheroo

Nassau County, L.I., high school students may be deficient in Latin and calculus but they're hep when it comes to Section 315 of the FCC Code. At WFYI in Garden City-Mineola there is a daily newscast that is done by a different high school each day.

WFYI gets good promotion, school gets nice plug by the student, and student is big man on the campus. The FCC regulations anent political broadcasts crept in last week when the guest-student-newscaster plugged one candidate in the school election.

Next day John Frogge, WFYI News Editor, got call for equal time from opposing candidate; and gave him the time.

Roger Englander Music and Arts Design for TV

Whatever their faults, the annual Emmy Awards do serve one valuable purpose—to point up how little use television makes of some of its more important talents and potentials. Case in point is producer-director Roger Englander, who copped an Emmy for the Leonard Bernstein's "Young Peoples Concerts."

Englander, one of television's top directors in the music field, did exactly four "Young People's Concerts" and four other concert shows last year—that was his total output in the musical field, other than an occasional religioso entry which was musically themed. The other concert quartet was the series which Bob Herridge produced for Revlon on CBS-TV last spring.

So far for next season, the only assignments pencilled in definitely for Englander are four more Bernstein concerts. So he's decided to attempt to create some interest in music, and has set to work packaging a series of eight musical specials, which his agent, Jerry Hellman (Hellman, Ziegler & Ross) is peddling.

Series of eight would be broken down into three categories, one documentary, a second comprising drama's about musical events or personalities, and the third such Broadway musicals as he feels lend themselves especially to television. The documentaries, which he's titled "Bigger Than Baseball," deal with the grassroots interest in music and the arts—the thousands of chamber groups, orchestras, little theatres, etc., on a local level.

The dramas would revolve about historical events in music — the premiere of "Carmen," for example, which was a firstnight flop; a play about 19th Century American pianist-composer Louis Gottschalk, a dandy and matinee idol in his own right. The musicals—well Englander is keeping those titles under wraps, claiming their special values for tv would be so obvious as to draw a flock of competitive bidders for the properties.

Whether he'll succeed in getting them on the air, Englander doesn't pretend to know. But he figures that despite the apparent unconcern by sponsors and networks for this kind of programming, the current Minow-Collins climate perhaps makes his timing more propitious than ever before.

MBS, CHUM Swap

Mutual Broadcasting and CHUM, Toronto, have pacted for a news trade off, with CHUM stated to carry MBS news and special events features while acting as the radio web's Toronto-Ottawa news bureau.

The Canadian station recently expanded its news activities by opening the Ottawa bureau under direction of Don Peacock. Station's news director, Bill Drylie, has been named to handle all news fed to Mutual by a 10-man staff—nine in Toronto in addition to Peacock in Ottawa.

NBC 'Mystery Theatre' Summer Segs SRO

Four bankrollers are taking "The NBC Mystery Theatre," the repeats that begin July 2 in the Sunday Dinah Shore slot for the summer. Various deals make the formerly run hours SRO.

Sponsors will be Chesebrough-Ponds, Dumas Milner, Mennen and Procter & Gamble. Stanza, first used last summer, will run until Sept. 10.

Cigar Smoking Image Perturbs ATV in Britain

London, June 6.

Associated Television is apparently worried about its brand image. Despite an able and considerable press relations staff, the company has hired a pubrelations firm, C.S. Services, Ltd., to act as advisers.

Official comments from both organizations say that this move simply complies with the trend of large organizations appointing pubrelation experts.

Reluctant to disclose any detailed information, Patrick Thursfield, general manager of C.S. Services, Ltd., said: "This idea is planned to go a lot deeper than just the promotion of programs. That is only part of our job." ATV feels that it has not really had a fair crack of the whip as far as prestige goes. Too, much emphasis has been given on the cigar smoking of the execs and not enough to the cultural and technical aspect.

What C.S. Services has got to put over is this: "ATV's aim . . . has been to present to the public a service which is not only responsible and enterprising but also, in the best sense, popular."

Stereo FM In Chi Zenith Bow

Chicago, June 6.

Zenith-owned station WEFM can claim the distinction of being among the first, if not the first, FM-er in the nation to begin compatible stereophonic broadcasting under the new FCC single-channel standards. It switched to stereo an instant after midnight last Thursday (1), earliest time authorized by the Commission. Only possibility that another station might have best WEFM to the starting post is if one had gone on the air at midnight in the eastern time zone, which would have given it an hour's jump on the central zone. But Zenith knows of none such.

So far as is known, only other stations that had hoped to meet the June 1 deadline are WUPY-FM, Boston, and KUPD, Phoenix. WKFM, Chicago, is awaiting FCC approval of its stereo casting specifications. A survey released through the National Assn. of FM Broadcasters reveals that 41.8% of the country's 870 FM stations said they would eventually go stereo when the FCC gave the green light.

Interestingly, the stereo currently being aired is going unheard and probably will for some time. Only one manufacturer of components, Scott, is known to have a stereo adapter on the market currently, and probably no manufacturer of consoles will have one ready to sell for at least a month. Zenith itself doesn't plan to be on the market with an AM-

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Granada in Toffee Biz

London, June 6.

After savoring the sweet smell of profits in commercial tv, the Granada Group is diversifying into the toffee business.

It is acquiring, for more than $1,000,000, a 12% holding in the toffee and packaging business that will result from the impending merger of J. A. & P. Holland with the Harper Paper Group, Ltd.

Everybody's Out to Lunch

South Bend, Ind., June 6.

WNDU-TV here had great difficulty trying to induce midwestern broadcasters to appear in a panel discussion with FCC Chairman Newton N. Minow. Evidently, problem stemmed as much from a fear of being bitten by the "shark of the FCC" in full view of an audience as from appearing on the facilities of a rival commercial outlet.

Bob Young, the WNDU-TV news director, thought he had accomplished a journalistic coup when he got Minow to appear with Indiana Cong. John Brademans in the filmed portion of a stanza from Washington. Yet at first he couldn't get a broadcaster who wasn't "out to lunch" when invited to appear opposite the FCC boss in the succeeding panel discussion. Young swept nearby Chicago for an industry spokesman, but received answers like, "This is just not a good time," and an appearance "might tend to incriminate me." Several newspaper critics would not appear either, mostly, it seems, because their papers were involved in station ownership.

Finally, the show went on with WNDU general manager W. Thomas Hamilton, Young himself and Jim McNeile, tv editor for the South Bend Tribune, appearing with Minow in his local tv programming debut. Stanza was aired Saturday (3).

Minow told McNeile on the show, called "Washington Tie Line," that he "may . . . get shot in the back at any moment." The FCC boss said that kidvid was "a place where tv could teach and elevate and inform, and (is) a big opportunity that tv ought to grasp."

He also said, "The FCC should come up with an equitable formula for broadcasting license fees which would compensate the Government just for the cost of operating the FCC."

Allan Jackson Sounds a Lament: Electronic Journalism's Sloppiness

By BOB CHANDLER

Upbeat in interest in and programming of news by radio and tv is bringing to the fore a problem that's been chronic in the industry—the poor quality of newswriting for broadcast, both through improper training of electronic newsmen and through a tendency toward carelessness and sloppiness even among veteran radio-tv newsmen.

So declares veteran CBS News correspondent Allan Jackson, who's became increasingly concerned over the years with the failure of radio-tv news writers to style their newswriting for the ear. "What it boils down to is that many news broadcasts are just plain hard to listen to."

And what makes the problem increasingly acute, says Jackson, is that there don't appear to be any places where novices in broadcast journalism can learn their trade. Most journalism schools still teach their students to write in the old newspaper style of cramming the principal facts into the first paragraph, he says, a style that's totally unsuited to broadcast news.

On a station level, many station operators and managers fail to place the proper values on news as a commodity, and therefore treat it shabbily, he points out. Beyond the prevalent practice of tearing off the press service wires and reading them on the air—and Jackson says the wire service copy is about the poorest written there is, for print as well as broadcast—even those stations who employ news writers tolerate unimaginative, hard-to-listen-to and often sloppy writing.

Even at the networks, ungrammatical, hard-to-grasp and even obscure newswriting is prevalent, and among top newsmen, says Jackson. Pressure of deadlines, lack of orientation in the demands of broadcasting and a simple tendency to goof off at times are responsible, he says.

Jackson doesn't admit to knowing the solution to the problem, particularly on a local level, ex-

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Ford Still on Prowl For 'Hitchcock' Relief

Since Revlon is going to spend its coin elsewhere next season, Ford's Lincoln-Mercury division is again looking for alternate-week sponsorship relief on "Alfred Hitchcock Presents." Unless some other bankroller comes across, Lincoln-Mercury will be stuck for the full tab—52 weeks, at a production price of $58,000 net for each first-run and $27,000 net for each of 13 reruns.

Kenyon & Eckhardt, agency on the account, says that the atuomotive has four cars that it wants to pitch next season and, consequently, feels that being limited to just the one Tuesday night NBC-TV half-hour will make the four-way promotion somewhat difficult. Also, it's understood that K&E would like to concentrate any coin it gets back via selloff in a tv campaign at the time the new car lines are launched next fall. Several different stanzas would be used.

British Show Biz Unit Set For Com'l Radio—If & When

London, June 6.

Commercial radio is still only a proposal in U.K., where the plug-free BBC operates a sound monopoly. But a group of show biz characters have decided not to wait for the proposal to become a reality. They have formed a commercial radio company which will be all ready to transmit programs if and when the Government gives the sound-off for a plugfest that looks as if it might rival that currently operating in British television.

Comedians Peter Butterworth, Jimmy Jewell, broadcaster John Ellison, conductor Malcolm Lockyer, scriptwriter Sid Colin (author of Granada TV's "Army Game" program) and actress Janet Brown (Mrs. Peter Butterworth) are among those who have got together to launch the new outfit, to be known as Group Ten (Independent) Radio. Chairman of the company is Godfrey Lagden, Tory M.P. for Hornchurch, Essex.

Said Lagden: "There was a time when show business people just cracked a joke and sang a song, but our company directors are keen business people."

Group Ten has put its case for commercial radio to the Pilkington Committee which will decide the future of British radio. The Group Ten aim is to transmit programs to Eastern areas of U.K., if the Government gives commercial radio its blessing.

Pilkington Unit's U.S., Canada Tour

London, June 6.

Four members of the Government's committee of inquiry into broadcasting, including Sir Harry Pilkington the chairman, have left here for a two-week tour of U.S. and Canadian tv networks. They will meet FCC officials and members of the Canadian broadcasting authority.

Principal reason for the trip seems to be discussions on toll tv and color. The party will visit Etobicoke, Toronto, to see the toll tv experiment. With Sir Harry is his radio expert, Dr. Leonard Smith-Rose, and Mrs. E. Whitley and Elwyn Davies.

TV'S CHAMP HOUR: SUN. 8 TO 9

625G 'Power & Glory' Tab

"The Power and the Glory," scheduled to wind taping for CBS-TV today (Wed.) (and coincidentally, at NBC's Brooklyn studios), may well emerge as the highest-priced dramatic show in tv history. Total cost of the stanza, originally estimated at $500,000, is now likely to surpass $625,000—and that's for show alone, exclusive of time.

At the same time, there's an excellent chance the show may be expanded from 90 minutes to two hours, on the basis of CBS' satisfaction with the taping so far. This would amortize costs somewhat.

As is becoming habitual with high-priced specials, costs on the Sir Laurence Olivier-Julie Harris starrer have gone way over estimates as the Talent Associates-Paramount Ltd. production has run into overtime, particularly in the area of camera rehearsals and actual on-camera production. It's figured the show will wind its taping with nearly 40 hours of overtime. Another big item is the substantial settings, which came to more than anticipated.

These, of course, are below-the-line items. Above-the-line costs, which are pretty well fixed, are figured at about $240,000, most of that going for the cast, which includes George C. Scott, Roddy McDowell, Keenan Wynn, Patty Duke, Mildred Dunnock, Martin Gabel, Thomas Gomez, Fritz Weaver, among others. Olivier is reportedly receiving $100,000 as his fee.

Of the total costs, CBS-TV as its share of the coproduction, will underwrite about $300,000 and will probably price the show for sponsorship no higher than that. The balance will be borne by TA-Paramount, which however expects to recoup via overseas theatrical distribution of the 90-minute show, via tape transfer to 35m.

Fuller in Brush With Law For Monitoring, Selling Police B'casts

San Francisco, June 6.

A chief source of radio news was arraigned in Federal Court last Friday (2) for violating a section of the FCC statute which prohibits monitoring police broadcasts without police broadcasts' permission.

The source is Kenneth G. Fuller, of Oakland, who operates Broadcaster's News Service there. He was brought before Federal Judge William Sweigert and will be tried later this month.

Up to early 1961 Fuller was selling news, mainly about commuter traffic, to four Frisco area radio stations. Bartell's KYA, Crowell-Collier's KEWB, independent KFRC and independent KSAY, for $10 a day, plus monthly teletype charges. For a time he also sold his service to United Press International.

He operates from a hill in East Oakland where his equipment can and does pick up about 25 frequencies used by local police and fire departments, plus aircraft and Coast Guard distress frequencies.

He went into business in 1958 after seven years in the communications section of the Oakland Police Department. His monitoring equipment is on the alert from 7 to 9 a.m. and 3:30 to 6:30 p.m. daily and he feeds what he picks

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Pay-TV Network 'For Doctors Only'

A pay-tv network for doctors only is being established by Teleglobe Pay-TV System Inc., starting in N. Y. and fanning out gradually over the rest of the country. Teleglobe envisions the system as an over-the-air setup, and will seek authorization for its operation from the FCC.

Medical TV Network, as it's called, will transmit via one of the N. Y. independent tv stations and will use a coding device to scramble pictures and audio. Subscribing doctors will be furnished with a special portable tv set to receive and decode the signals.

Programming will service doctors with the latest in medical lectures, laboratory and surgical techniques and other news, which is presently available only in medical bulletins and at conventions and courses. Service will be provided during early-morning hours, before the station goes on with its regular schedule.

Dr. Leo Leveridge is serving as consultant to the network. He's been a specialist in medical films and communications. Teleglobe is headed by Solomon Sagall, and McFadden Publications owns part of the company's stock.

RCA Dividend

RCA declared a quarterly dividend last week of 25 cents a share on the company's common stock to holders of record on June 16.

Regular 87½ cents per share was also declared on first preferred RCA stock for the period of July 1 to Sept. 30 to holders of record on Sept. 5.

Beadle's Sumup In BBC-TV Exit: 'Still Need H'wood'

London, June 6.

"Hollywood is still the greatest source of recorded television material in the world." This is the opinion of Sir Gerald Clayton Beadle, the BBC's retiring Director of Television Broadcasting.

During Sir Gerald's term as BBC Television's topper there have been criticisms that BBC program's were becoming too American. Asked by VARIETY to comment on this, he said: "The reply is simple. We produce 85% of our programs ourselves, and no television service in the world produces more. We get 5% from British film material, plus other sources, some of them foreign. The remaining 10% comes from America and that, virtually, means Hollywood. Nowhere else is there such a quantity of programs available.

"We wish we could get more film material from Britain, but, it seems, it isn't being produced because the finance is not available."

Sir Gerald is off to America in September for a trip that may last until Christmas.

"I shall be going as a sort of ambassador for the BBC," he said. During his stay he expects to lecture, to look at new American tv stations in BBC programs.

Last year sales of BBC and coproduced material to the States totalled more than $700,000. "And we'd like to sell a lot more," said Sir Gerald who vacated his desk as Director of Television on Thursday (1) when his successor, Kenneth Adam, former BBC Program Controller, took over.

Dick Doty's Post

Miami, June 6.

Dick Doty was named vicepresident in charge of programming, news and public relations of Rand Broadcasting, a chain which controls radio and tv stations in three Florida markets. To take the newly-created unbrella post for Rand, Doty has resigned as exec veep and general manager of WWIL-plus-FM, in Ft. Lauderdale.

BREAKDOWN OF CHOICE PERIODS

Sundays 8 to 9, as through the years with perhaps the sole exception of Tuesdays during Milton Berle's peak, continues to constitute America's choice viewing time. According to a breakdown of Nielsen data covering the current season from October to April, an average of nearly 30,000,000 homes (and between 70,000,000 and 90,000,000 persons) watched tv every Sunday during that hour.

Next choice time period, surprisingly, is Wednesday 9 to 10, which lags the Sunday spot by some 405,000 homes. The Sunday hour reaches an average of 29,610,000 homes each minute; the Wednesday hour hits 29,205,000 per minute.

But these time periods are by no means typical, and don't rise far above the average. At the peak viewing hour of 8 to 9 p.m., seven nights a week, an average of 28,800,000 homes have their tv tuned in during the hour. At 9 to 10 p.m., it's slightly less—about 28,755,000 homes, or over 70,000,000 personal. Overall, between 8 and 10 p.m. on the average evening, total of 28,805,000 homes have their television sets tuned on.

If there has been a drop in viewing, it's a virtually infinitesimal one. Figures as against last season aren't readily available, but it's reported that the overall prime time drop is less than 1%. Biggest drop in any one half-hour time period is said to be about 7%, with some compensating increase in other periods.

Reduced into sets-in-use figures, that Sunday 8-9 reaches 65.8% of all tv homes; the Wednesday slot hits 64.9%. Three other time periods are tied for the third highest viewing level, Monday 8-9, Wednesday 8-9 and Saturday 8-9, all with 64.8 SIU levels. Across-the-board, seven nights a week, the 8-10 sets-in-use level averages 63.9; at 8-9 its 64.0 and 9-10 it's 63.8.

Hour-by-hour, across-the-board, here's the way homes using tv stacks up: 7-8, 57.2%; 8-9, 64.0; 9-10, 63.8 and 10-11, 52.2. That drop from the 9-10 to the 10-11 period occurs primarily at 10:30, although viewing starts to drop off at 9:30.

On a half-hour basis, viewing is at a 64.5% level at 9-9:30, then it drops to 63.0 at 9:30-10. At 10-10:30, it drops to 57.0, and at 10:30-11, the big dropoff occurs, down to 47.7, a loss of nearly 4,500,000 homes.

Audience builds up the same way during the early part of the evening, rising from a 54.5% level at 7-7:30 to 59.9 at 7:30-8, and jumping again to 63.1 at 8-8:30, and again rising to 64.8 at 8:30-9, the peak viewing half-hour of the night.

Actually, the peak nighttime hour is 8:30-9:30, when sets-in-use averages 64.6%, or 29,070,000 homes.

Best viewing nights of the week are Saturday and Sunday. Average audience between 7 and 11 p.m. on Sunday is 60.9%. Average for Saturday is 60.8. Worst night is Friday, when the 7-11 average is 57.0, a full 1,870,000 homes off the Sunday pace. Wednesday averages 59.4, Tuesday 59.3, Monday 59.0 and Thursday 58.9.

Hub's Bickford Retires

Boston, June 6.

Leland C. Bickford, news director of WNAC, WNAC-TV and the Yankee net, retires from active duty this week, and becomes consultant plus being available for special assignments for RKO General. Bill Whalen, former news director of WICC, Bridgeport, moves into Bickford's former spot from post of assistant, which he has held since April.

Bickford, one of the organizers of Yankee net news service in 1934, is w.k. as dean of radio newsmen who battled for equal representation for radio with the wire services at the state house, in Boston, city hall and police headquarters.

With News Breaking at Such a Clip Gulf's 'Instant TV' Coin Running Out

There is a question as to how many more "instant news" specials Gulf Oil will be able to sponsor on NBC-TV between now and next Dec. 15, which marks the end of the one-year arrangement between sponsor and NBC News, in which time Gulf promised to buy several, if not all, of the timely topics aired on the tv web's facilities

Gulf admittedly did not anticipate that there would be as many news events occurring as have been covered since early last January, when, for all practical purposes, the Gulf sponsorship commenced. But Laos, Cuba and Kennedy have taken their toll.

There was a top budget that Gulf contracted to spend in its first year on NBC-TV as the bankroller of news preemptions. The sponsor's spokesmen would neither confirm nor deny that the top was supposed to be $1,200,000, as originally reported. But if this widely mentioned figure holds, then at this point Gulf really hasn't enough coin to sponsor additional "instant news" programs on NBC-TV until a new budget is drawn up.

It's believed, however, that Gulf will probably make fresh coin available before next Dec. 15, that is if the news events to be covered are consdered hot enough by Young & Rubicam, the Gulf ad agency. If there is additional coin allocated, there is still every reason to believe that Gulf will not be able to sponsor such a high incidence of programming in the next six months as it did in the first six months of its unusual NBC deal.

As of Monday (5), Gulf was scheduled to have underwritten its 21st NBC News program on tv. In all, NBC News has not aired many more than 30 news preemptions since early January in prime time, which means that Gulf has bankrolled at least two-thirds of them, omitting such things as two Eichmann trial programs and one segregation stanza and a few others which Gulf did not have time to make a decision on or which were more feature stories than out-and-out news breaks.

Regardless of what happens in the preemption area, Gulf has definitely laid aside a separate budget for the weekly Frank McGee half-hour beginning in September.

The $1,200,000 budget figure seems to be reasonably correct, apart from the fact that so many reliable persons hold to it. Time for a half-hour news program, on a relatively limited station hookup, runs at about $55,000 to $60,000.

(Continued on page 48)

Daytime Arbitrons

(*Top 10; Week Ending May 29*)

Guiding Light (CBS)	10.1
Search Tomorrow (CBS)	9.0
World Turns (CBS)	9.0
Millionaire (CBS)	7.6
Verdict Yours (CBS)	7.6
Concentration (NBC)	7.3
Face Facts (CBS)	7.1
Love of Life (CBS)	7.0
Price is Right (NBC)	6.7
Edge of Night (CBS)	6.6

Chi WBKB Sortie Into Pubaffairs In Quinlan Quest

Chicago, June 6.

WBKB, proceeding on the premise that it is more valuable to do distinguished pubaffairs specials in prime time than to have perfunctionary continuing series in the Sunday basement, is underway with three projects intended for early fall.

Most interesting of the three is the pet brainchild of ABC veep in charge of the station, Sterling (Red) Quinlan, which has the working title of "Home Again." Idea is to auspice a return "home" to Chicago of notable personages who had lived a significant period of their lives in the Windy City. Point is to retrace their steps here, to recall memories, to elicit comment on how things have changed, and in general to record the experience of a person trying "to go home again" (per Thomas Wolfe).

Possibilities, for a brief list of subjects, include Ben Hecht, Carl Sandburg, Fred Astaire, Jack Benny, Alonzo Stagg, Adm. Hyman Rickover, Walt Disney, John Gunther, Harold Urey, Henry Luce, Ernest Hemingway, Archibald MacLeish, Dorothy Lamour, Geraldine Page and Jack E. Leonard. The list, of course, goes on and on. Station intends to pay $1,000 plus expenses to the subject for about a week of making the nostalgia rounds.

Quinlan says that, if it works, he'd like to compile a portfolio of such shows at the rate of maybe five or 10 over the year. He points out that while most of the distinguished ex-Chicagoans may have revisited the city for business or social reasons since leaving it, chances are that none has ever quite addressed himself to reliving the past here. Quinlan hopes to have the first show ready after Labor Day.

Other two pubaffairs projects are to be titled "Argonne Revisited" and "Is Chicago Defensible?" Latter virtually speaks for itself and is already in production by the Norman Ross-David McElroy producing team. It's to be an hour program on film, examining the military defense setup around Chicago. The Argonne program is to be a followup to last year's two-hour special, "Inside Argonne," this time dealing with the new developments at the governmental nuclear research centre near here. Dan Schuffman will be in charge of the production team and will do the show on tape.

Art Linkletter On Down Under Looksee

Sydney, June 6.

TV personality Art Linkletter planed in here for a four days' stopover to help in the National Heart campaign over key tv stations here.

Linkletter, here last year on a biz trip, owns a 22,000-acre sheep ranch in Western Australia Next stopover for Linkletter will be Paris.

Steve Allen SRO; Shun Star Policy

Steve Allen's forthcoming Wednesday night hour on ABC-TV is sold out now that Consolidated Cigar has joined three other bankrollers, each with approximately an alternate-half-hour weekly. Consolidated has not given up on its favorite tv son, however, and the cigar company, besides Allen, will sponsor four or five half-hour Ernie Kovacs comedy specials, probably Tuesdays at 10 p.m.

If Allen goes beyond the minimum contract of 26 weeks, and into a 39-week cycle, Consolidated's outlay next season on ABC will come to over $2,000,000. Timex, which is selling off a slight amount of its alternate half, Maybelline and Pepsi-Cola (the first sponsor to come in) are the other Allen supporters.

So far Bill Dana and Louis Nye are signed as regulars on the Allen hour. The program, the brainchild of web program topper Tom Moore and his program development veep Dan Melnick, has a net weekly budget of $100,000, yet

(Continued on page 50)

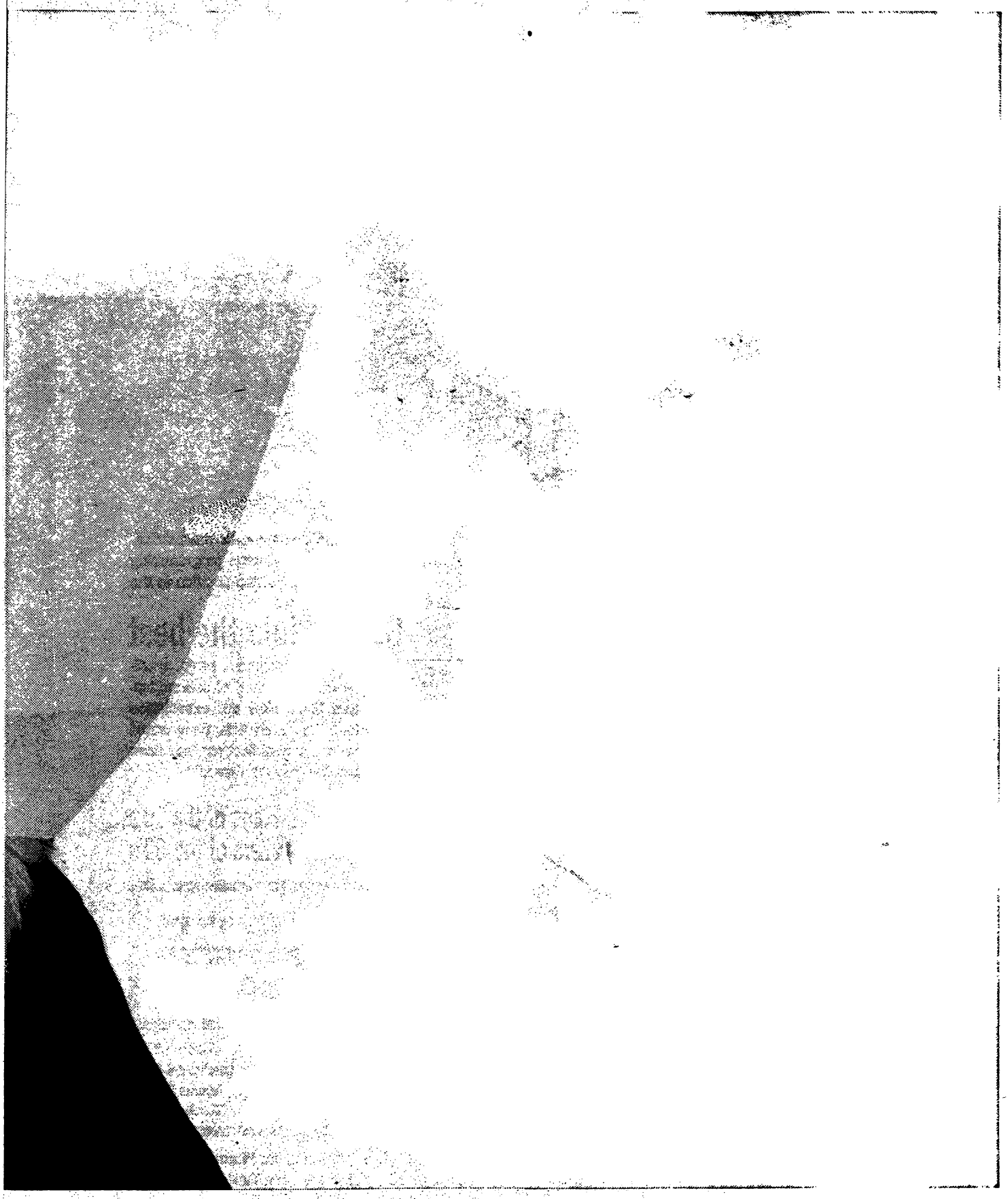
The only giveaway show that gets

(We've had over 1,000,000

Mail participation on *Seven Keys* started off the first week with a healthy 176,085 postcards. Jumped the fourth week to 401,787. And by the eighth week (May 29) went over the million mark with 1,103,055 entries.

Indicating, of course, that the viewers came to sample this lively new participation show, liked what they sampled, and are staying around for more.

In similar fashion, they are also liking *Camouflage* and *Number, Please*. And the



more mail than "Seven Keys."

pieces of mail in a week!)

impact, audience-wise, is being felt all along the full ABC-TV Daytime lineup. Indeed, all along the *3-network* daytime lineup.

To wit: currently, ABC-TV is showing a 14% increase in share of audience, while Net Y and Net Z are both **down.***

Another trend?

ABC-TV Daytime

*Source: Nielsen TV Index first May report two weeks ending May 7, 1961, average share of audience, Monday thru Friday, noon to 4 PM, 1961 vs. similar period 1960.

"Films of the 50's" K.O. Springtime

DETROIT "Arbitron Breakout" reports overpowering attraction of "High and the Mighty" against allure of beautiful spring day.

Sunday telecasts of Seven Arts feature film, completely dominate Detroit's 4-station audience for WJBK-TV.

"ARBITRON BREAKOUT"

WJBK-TV Detroit showing "High and the Mighty"
May 14—Sunday Afternoon* & Evening

*The first beautiful spring day after a long, hard winter!

5 PM-6:30 PM **FIRST SHOWING** MAY 14

WJBK	STATION A	STATION B	STATION C
30.0	9.4	.9	1.9

71% share of audience

11:30 PM-1 AM **SECOND SHOWING** MAY 14

WJBK	STATION A	STATION B	STATION C
26.7	.8	7.5	.4

75% share of audience

Says Bill Michaels:

"With four highly competitive stations in the market, Detroit area viewers are used to top level programming of all types. To maintain Channel 2's top position in the nation's fifth market,

we have to schedule the best

BILL MICHAELS
Regional Vice President
Storer Broadcasting Co.

— in CBS programs; news, syndicated, sports, and of course, feature films. Now our expectation that the Seven Arts films would meet our qualifications has been emphatically confirmed!"

Warner's Films of the 50's... Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Third Cover SRDS (Spot TV Rates and Data)

The Ed Murrow 'Comeback'

Probably to demonstrate that he's nobody's bureaucratic stooge or perhaps to offset reports that he's contemplating an early checkout as head of the USIA, Ed Murrow's been going "on camera" with increasing frequency. In fact his tv exposure over the past few weeks has been somewhat reminiscent of the CBS days when he was bicycling from "Person to Person," to "See It Now" and later to "CBS Reports." All of which is to the good, for whether he's toiling in the Government vineyards at $21,000 a year or as a $400,000 a year commercial performer, Murrow, now as then, is uniquely and eminently satisfying—as a tv personality, in what he has to say, and how he says it.

On last Sunday's (4) "Meet the Press" on NBC-TV, Murrow was engaged in a confrontation with some of the program's more outspoken let's-lay-it-on-the-line sluggers: May Craig of the Portland (Me.) Press Herald; the perennial Larry Spivak, Robert McCormick of NBC News and Kenneth Crawford of Newsweek. If, notably in the case of the Craig-Spivak interrogations, there were some ill-concealed attempts to back Murrow into a corner and toss him the proverbial dunce cap, it's to Murrow's credit that he took it all in stride with good-natured aplomb and intelligent sparring.

Out of it came a clearer picture of USIA's functions in the propaganda war; Murrow's own sizeup of USIA's sphere of influence in setting future policy in coping with the problem ahead and, in general, a concise estimate of Murrow's own thinking in relation to such global blockbusters as summitry, Berlin, Laos, China, Latin America and disarmament. *Rose.*

Foreign TV Reviews

THE MAHALIA JACKSON SHOW
With Mahalia Jackson, Chris Barber Band, Leon Bibb, Julius Katchen, Toots Thielemans, Peter Knight Orch.
Producer: Mark Stuart
55 Mins., Wed., 8:30 p.m.
Granada TV Network from London

Simplicity was the keynote of this superlatively effective Granada network show. Simple decor, simple production, nothing at all to get in the way of the superb artistry of Mahalia Jackson and the other artists in the program.

Miss Jackson, not seen in Britain since ill-health cut short her 1953 tour, filled the screen with her amiable, ample presence and the viewers' ears with her big generous voice. Her well-cushioned chin a-tremble, her expressive hands sometimes spread wide, sometimes tented in prayer, she ran through her songs with the assurance, the generosity and the true-heartedness of the natural-born gospel singer. She beamed through "So Wonderful To Know," she rocked through "Jericho," she romped through "Come On, Children, and Sing" and every song was a small masterpiece to remember.

Her quality was matched by Leon Bibb's folk songs, Toots Thielemans guitar-plus-whistling solos and pianist Julius Katchen's rippling version of the Gershwin preludes which revealed them as the superlative pieces of musical knitting that they are. *Nash.*

HANCOCK
With Tony Hancock
Producer: Duncan Wood
Writers: Alan Simpson, Ray Galton
25 Mins., Fri., 8 p.m.
BBC-TV, from London

With preliminary curiosity running a fever, the most revered comic in these parts, Tony Hancock, began his new skein with several question-marks hovering above it. Biggest conundrum was whether he would miss the support of wise-guy Sidney James, who'd partnered in previous successful series. Reason for the change was that the star felt his tv approach needed re-channelling. Boldly, in this initialer, he did it the hard way—hogging the screen to himself without outside thesp assistance. Determined to scotch all parallels with his previous outings, known as "Hancock's Half-hours," five minutes were trimmed off the running time.

The result was slick, inventive, and, in the last resort, somewhat insubstantial. The new Hancock was placed in the rooming-house belt of West London, and he was discovered whiling away the time blowing smoke-rings, indulging Walter Mitty fancies in the mirror, imitating Noel Coward, and, from time-to-time, wrestling with a mighty philosophical tome by Bertrand Russell in an effort to get culture. All this was accompanied by a monolog from Hancock, not especially witty in itself but contributing to a highly sympathetic and engaging portrait, not too far removed from his own personality.

The only incident was a phone-call from a girl, who wanted the previous occupant of the apartment to go with her to a party. Hancock persuaded her to date him instead, and stirred plenty of yocks with his toilet preparations for the encounter. The payoff came when she called the whole thing off, and Hancock went back to his random self-communion.

As a veracious character-study, Hancock's performance was first-rate, fuller and more rounded than before, but what he gained in truth, he lost in comic potential. For the gags grew out of the situation and weren't palmed off on it, which made this opener, at least, one for the connoisseurs rather than the aisle-rollers. These former, however, had much to enjoy in the expressive mime and the well-judged personality touches.

Alan Simpson and Ray Galton, the script team who've worked with Hancock for the last seven years, insured that he was well served; their writing was, as usual, deft, laconic, and never extravagant. Producer Duncan Wood effectively prevented any monotony being caused by the enclosed set and single character. In fact, the show certainly proved an appetizer for the rest of the series, and it established that Hancock has the resources to carry it on his own. Still to be proved is that the format is as fruitful in laughs. And Hancock is, after all, a comedian. *Otta.*

FALLING IN LOVE
With Michael Flanders, Frank Coda, Tamara Hinchko
Producer: Michael Redington
Writer: John McGrath
60 Mins., Wed., 9:35 p.m.
Associated TeleVision, from London.

This was a good idea gone sadly awry. Reason was that no one made up his mind whether it was to be a serious examination of teething problems in love-making, a fanciful look at boy-meeting-girl or a flippant glance at the romance industry. All these were tried during the hour, and the result was like making a meal of sausage, lobster, and ice-cream, all on one plate.

Michael Flanders—he who successfully dropped a hat with Donald Swann—was anchorman, and set an initial mood of detached sophistication. In fact, the program opened strongly with some delightful candid interviews in which the victims explained what they meant by love—from the provincial lad who thought it strictly for the birds to the elderly lady who emphasized give-and-take, so long as her husband gave and she took. Then boy was shown picking-up girl, and these two were to appear from time to time in various stages of amorous development. This turned out to be a coy device, too artificial to carry conviction, too commonplace to make a point, from further snatches of man-in-the-street comment to a lightweight attack on the commercialization of love, in the press, in advertising, in pop-songs, and so on. Four experts chipped in. Novelist Jane Blackmore thought everyone liked a bit of love, and she'd written 25 novels, all with happy endings, to prove it. Columnist Eve Perrick didn't believe the press degraded love, and that sex was here to stay. While movie-producer Raymond Stross rambled incoherently, seeming to say that audiences shouldn't be given movies that exploit sex, seeming to forget that one Raymond Stross

(Continued on page 48)

LAWLESS YEARS (5-Parter)
With James Gregory, Paul Richards, Carol Rossen, Noami Stevens, others
Producer Jack Chertok
Director: Allen H. Miner
Writer: Miner
30 Mins., Fri., 9 p.m.
NBC-TV (film)

Long after the story itself has faded out of the public imagination, this television experience will fester in the minds of rational men as another example of ugly, senseless censorship. For the most significant aspect of this "Lawless Years" quintupleheader was that it has been trimmed into a quadrupleheader and shorn of its absolutely imperative, expository lead-in episode, the four-ply balance of this five-parter behaved erratically, like a body without a head.

The story, fiction based on fact, described the pathetic career of a young Jewish Bible student who, consumed by bitterness after helplessly witnessing the rape of his sister by a trio of Hell's Kitchen hoods in the early 1920's, turned to crime and ultimately became the organizer and kingpin of synidicated gangsterhood in this country. Only when stripped of his warped raison d'etre by his subsequently insane sister's death years later did he go straight, at which point Allen H. Miner's fiction rubbed him out via tommygun at the threshold of a synagogue,

A five-part venture on week-to-week television is a risky business to begin with. For maximum impact, it is mandatory that the viewer be present each week, which is asking a lot. Compounding this issue was the absence of a proper synopsis at the outset of each episode. But the chief shortcoming here was the scissoring of the very core of the story before it had a chance to engulf the setsider, a decision purportedly prompted by a passage deemed objectionable in which the central figure ripped up a Bible in a fit of emotion after his sister had been assaulted and he was unable either to prevent it or to enlist the active support of the law.

Minus this salient and tangible display of character, the whole thing fell apart and eventually evolved into a thoroughly familiar account of the attitudes and intrasyndicate wranglings of the top hoods of the day (Lepke, Schultz, Diamond, et. al.), fellows who have already been exploited to the maximum. All of which only reflects this country's morbid fascination with its criminal element at the expense of its knowledge of more reputable, worthwhile areas of American history.

Some of the performances were memorable, notably Paul Richards' reserved, cunning enactment of the pivotal character, and Carol Rossen's as his ill-fated sister. Another outstanding portrayal was that of Naomi Stevens. James Gregory did his customary authoritative work as "Ruditsky," hero of the series. A number of established players moved competently through the episodes. Miner's direction for producer Jack Chertok had an occasional tendency to exaggerated hysteria, but on the whole his helmsmanship was firm and gripping. *Tube.*

TV'ing the Summitry: An Electronic Wow, But Overtrumpeted Story

Nobody can fault the television networks for going overboard on President Kennedy's meetings with De Gaulle, Khrushchev and MacMillan. That's what they did what with some 10 hours of special programming devoted by the three webs over a six day span to the President's meetings in a razzle-dazzle electronic display that made such pioneer overseas coverage efforts as Queen Elizabeth's Coronation look like kid stuff.

But just for once the extent of the coverage exceeded the actual news by far, and the networks for all the technical brilliance of their display, were left with some journalistic egg on their faces much like the show that runs short and fills with dead air. The second-guessing that pervaded the daily coverage wasn't that bad in fact it was pretty good for the most part—but it was also a dead giveaway that this wasn't the momentous news story that the webs thought it would be.

The coverage was divided roughly in half—first came the color stuff, the arrivals at airports at receptions, at dinners, the formal greetings, press conferences and and speeches, second came the commentary, in which the newsmen attempted to indicate just what the talks were all about and to evaluate them in terms of both shortrange and lasting effect.

The hard news, such as it was, totally unavailable to the television cameras, and to most of the tv newsmen as well. Consequently, what the cameras caught was strictly color stuff; the play by play wasn't available to be told, and the informed speculation by the hordes of tv newsman working on the story wasn't particularly good television. Certainly, it didn't match the built in excitement of the color coverage, however much more important it was.

Thus, the networks were in a dilemma. Having predetermined the extent of their coverage and having preempted time periods, they were stuck with what turned out to be an inadequate story and a story at that in which the [illegible] alities rather than the guts lent themselves most to video treatment.

The webs coped with this dilemma with varying success. All three networks were about evenly matched on the technical side—the problems of shooting their videotape, shipping it and getting it on the air in time. In terms of news values, judgment and accuracy, both NBC and CBS did [illegible] flight jobs. ABC still [illegible] way to go to achieve the kind of news maturity displayed [illegible] rivals.

Both NBC and CBS called all the shots accurately; their evaluation of the De Gaulle meetings and Vienna summit were cool, precise and objective. ABC's judgments were somewhat ludicrous. [illegible] news chief Jim Hagerty hasn't yet lost his White House habit of looking at world crisis through rose colored glasses, and his presence on the Paris Vienna London scene as chief correspondent appeared to infect his colleagues with the same [illegible]ing.

So that while NBC and CBS were pointing out that in Paris Kennedy and De Gaulle had reached agreement only on one point, Berlin, that this agreement [illegible] even before the meetings, and that such differences as NATO and atomic control remained as troublesome as ever, the ABC [illegible] were hailing Kennedy's [illegible] ficent achievement [illegible] agreement on Berlin, were talking about De Gaulle [illegible] and perhaps giving in on other [illegible] and mentioning not at all NATO and the A Bomb question.

To overcome the problem of what to put on the screen [illegible] during the meeting, NBC and CBS came up with some [illegible] ingenuity. CBS set up [illegible] audio circuits among Paris, London, Vienna, N.Y. and Washington with video tape editing at each point, in a sort of updated [illegible] World" setup. With [illegible] lingwood as the [illegible] man, the web used David [illegible]

(Continued on page 44)

THE ACCUSED
(Camera Three)
With Patricia Neway
Producer: John McGiffert
Director: John Desmond
Composer: John Strauss
30 Mins., Sunday (4), 11:30 a.m.
WCBS-TV, N.Y. (tape)

At the outset of this operatic monolog concerning the anguished plea of a woman accused as a Salem witch, "Camera Three" host James Macandrew pointed out that, "the angry babble of townpeople is suggested by the instruments."

The angry babble of the instruments may well have supplied the prime irritant in the John Strauss score. It did not provide the dramatic juxtaposition necessary to make the woman the tragically sympathetic character intended. By the time Patricia Neway (currently in the legit musical, "Sound of Music") had run the half-hour course of Sheppard Kerman's tortured libretto, it was almost enough to put the viewer on the side of the accusers.

Even though much of the lyric was hard to catch, such bitter glycerene as the woman's pronouncement that she was pregnant, was easily predicted, and hard to swallow. Neil De Luca's set design and John Desmond's camera direction somewhat compensated. Miss Neway moved against a background of simple balustrades and witness stand representing the trial dock. But her emoting had to be meller in the light of the material. *Bill.*

BALLAD FOR A CITY
With Jack Chase, narrator
Executive Producer: Win Baker
Producers: Mel Bernstein, Tom Knott
Writer: Harry Durning
Music: Bill Bonyun
30 Mins., Fri., (26) 9:30 p.m.
SPERRY & HUTCHINSTON
WBZ-TV, Boston

"The city has a thousand faces,
Old and gaunt, and fresh and bright,
Haunted slums and rich oases,
Parks and alleys,
Glittering lights."

Backed up by an original folk music score, expertly composed and performed by Bill Bonyun, WBZ-TV's "Ballad For A City" came off as perhaps the most comprehensive telelook at Boston's urban renewal to date, and unquestionably the best locally-produced documentary in many years.

"Ballad," the fifth program in the Westinghouse outlet's one-a-month "Complex Community" pubaffairs series, covered a remarkable amount of ground without ever stumbling over its sequences. Beginning with the opening closeup of the craggy face of an old derelict, Phil Galligan's film work over roof tops (by 'copter) and down back alleys was masterful. Even the closing credits chalked on a

(Continued on page 44)

Tele Follow-Up Comment

American Musical Theatre

"The American Musical Theatre," which has been presenting miniature biogs of leading writers on the legit musical scene, is currently doing a two-parter on Richard Rodgers, who has been a key figure on Broadway for some 40 years. In the initial stanza on WCBS-TV last Sunday afternoon (4), the composer was on hand for some amiable reminisences about his early career. The Rodgers' saga will be brought up to date next Sunday (11).

Rodgers attributed his love for the musical theatre to his parents, his mother being an accomplished pianist and his father, a medico, being a good amateur singer. The main focus of the stanza, however, was on Rodgers' collaboration with the late Lorenz (Larry) Hart whom he characterized as "pretty much of a nut but a sweet nut." Rodgers also touched upon some problems of a composer working with a lyricist and also sketched in a couple of his Hollywood film experiences.

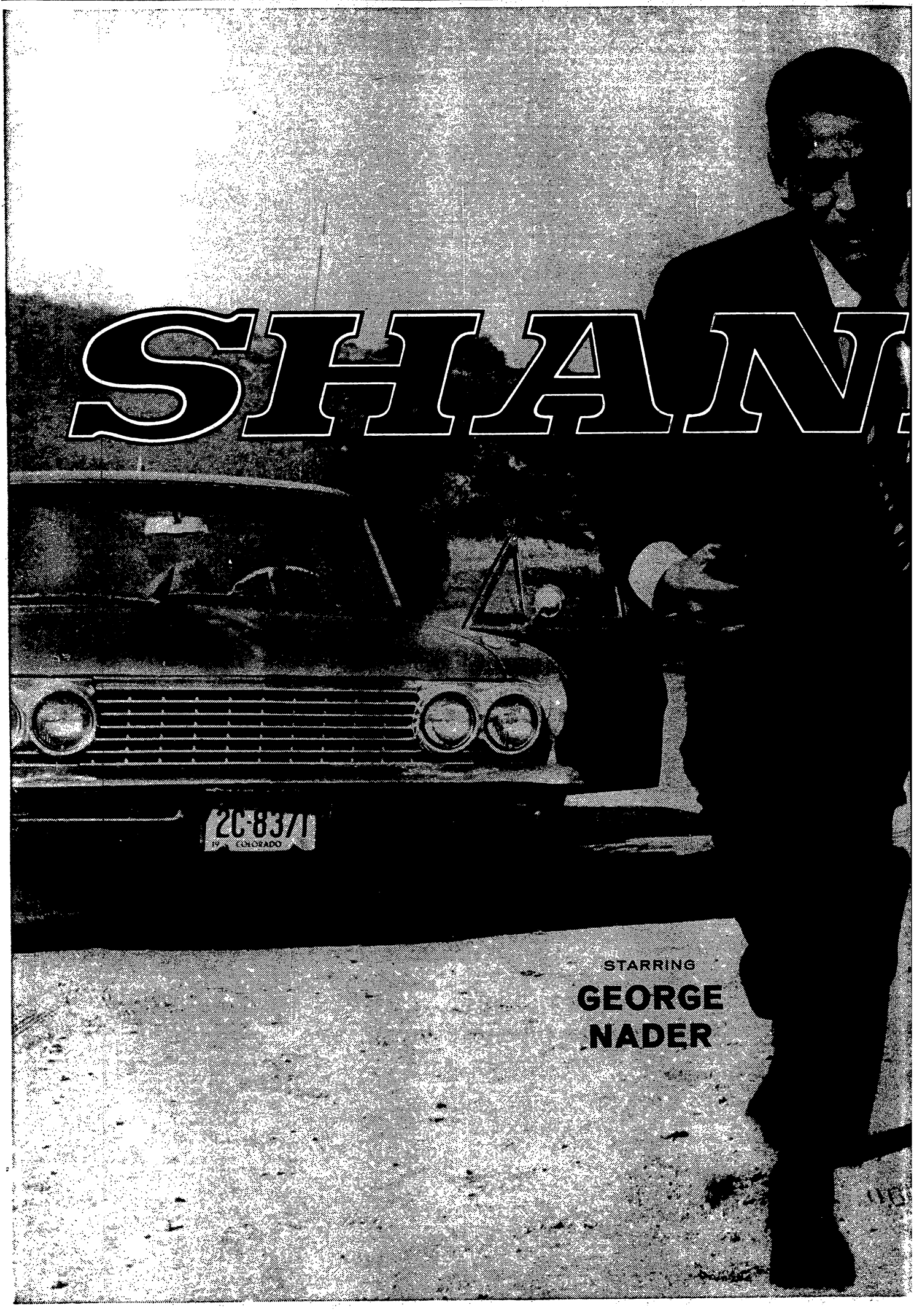
Rodgers' interview with host Jim Morske was punctuated by some excellent performances of the composer's tunes by singers Martha Wright and John Reardon and the Alfredo Antonini orch. An occasional question was also thrown at Rodgers by highschool students in the audience. This series is produced in cooperation with N. Y. City Board of Education. *Herm.*

Ed Sullivan Show

Ed Sullivan's weekly seminars on CBS-TV are at their best when there's a strong focal point. This session had its shining moment with an exposition of three scenes from the current drama Pulitzer Prize Winner "All the Way Home," the longevity of which seems to have become a personal Sullivan project. It's a laudable aim inasmuch as it's evident not only from the sampling presented by Arthur Hill and Lenka Peterson but by its rhapsodic reviews, that this is prime dramatic fare.

Hill and Miss Peterson conveyed a wide range of emotions in this segment. The scenes preceding the notification of the possible death of Hill's father provided a tableau of problems prevalent within a

(Continued on page 50)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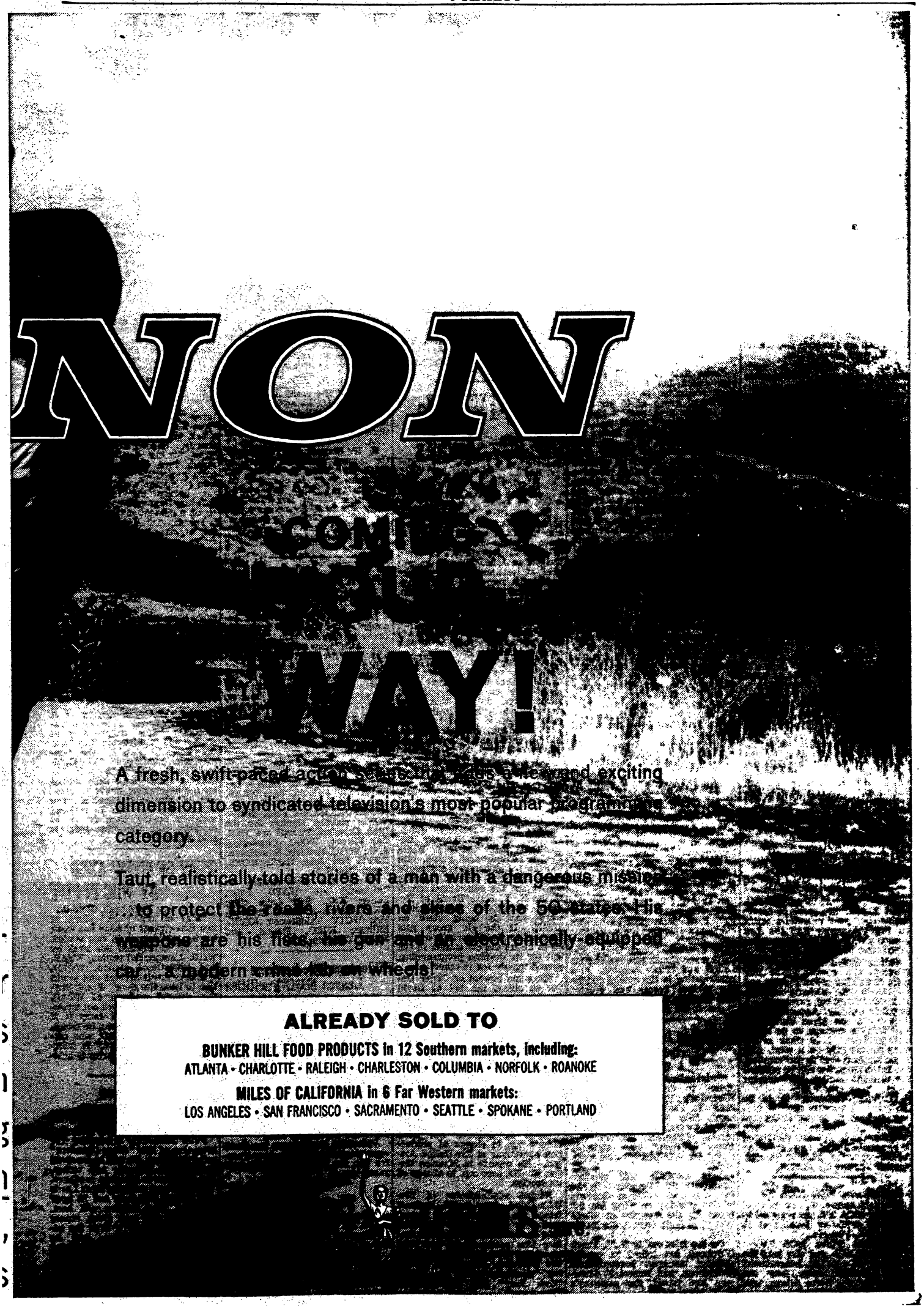
NON
WAY!
A fresh, swift-paced action series adds a new and exciting dimension to syndicated television's most popular programming category.
Taut, realistically-told stories of a man with a dangerous mission to protect the lands, rivers and skies of the 50 states. His weapons are his fists, his gun and an electronically-equipped car... a modern crime lab on wheels!
ALREADY SOLD TO
BUNKER HILL FOOD PRODUCTS in 12 Southern markets, including:
ATLANTA • CHARLOTTE • RALEIGH • CHARLESTON • COLUMBIA • NORFOLK • ROANOKE
MILES OF CALIFORNIA in 6 Far Western markets:
LOS ANGELES • SAN FRANCISCO • SACRAMENTO • SEATTLE • SPOKANE • PORTLAND

CBS Films Dropping Prod. Dept.; Lewine Staying But Other Execs Out

Simultaneously suffering the pangs of a weak syndication market and the special political problems afflicting the telefilm arm of a tv network, CBS Films this week eliminated its production department. This means, according to reliable reports, an immediate saving to CBS Films, which will continue syndicating what it has, of at least $400,000 of the annual expenditures. Company will operate only as a distributor.

Robert Lewine, veep in charge of CBS Films production, will stay on. Idea is that CBS Films will acquire representation on outside pilots or distribution on outside-produced series, with Lewine supervising the program end. One exec in New York and two in Hollywood, are already out looking for new posts.

Jack Meyers, director of programs in Hollywood, and Jack Ballard, his program manager, and David Sontag, Lewine's No. 2 man in N.Y., were given notice.

CBS Films' cutback is much smaller but in many basic respects similar to the earlier one at California National Productions, the former NBC telefilm arm. Web-owned film subsids seem to have immense difficulty selling the networks their pilot product. Not only is it difficult getting their own networks to accept pilots, as happened at least once for the coming season between CBS Films and CBS-TV, but it's virtually impossible to get an okay to sell to rival webs.

CBS Films, at about $70,000 per half-hour, prepared four pilots for the coming season, and despite acceptance by advertisers, the programs could not find network slots. "Baron Gus" was picked up by N. W. Ayer, presumably for Sealtest, but could find no web to take it. A "Russell" series had a verbal order from Ogilvy, Benson & Mather, but even so it couldn't find a home. "Daddy-O," the Max Shulman pilot, had a sponsor (Quaker Oats) but the parent CBS would not accept it. "Mr. Doc," the fourth series, also attracted sponsor interest but no network. Fifth, less expensive pilot, was the Bonnie Prudden exercise stanza, which was—and may still be—under option to Young & Rubicam.

Meanwhile, CBS Films have expanded its catalog of off-network properties by five new shows. These are "December Bride," a major entry for strip sale, "Wanted—Dead or Alive," "Angel," and "World of Giants," latter which was web-financed but never aired. Fifth show is second year of "Deputy Dawg." It's unlikely CBS Films will diminish the size of its sales staff (as did CNP), at least for the time being.

'DATELINE UNIVERSE' 900G MISSILRY SERIES

Pathe News and Broadcast Editorial Reports are going to coproduce a half-hour pubaffairs series on the space age that the two groups are hoping to sell to a national spot advertiser.

Called "Dateline Universe," the program will consist of 39 film segs, containing action footage and interviews with military, research and manufacturing personnel engaged in missilry. Apparently, the Minow era has given the Pathe-BIR tandem courage to go ahead and produce all 39 films rather than merely rely on a pilot. And if no national deal is forthcoming, the half-hour series will be peddled via straight market - by - market sales.

"Dateline Universe" is to be budgeted at roughly $25,000 per seg. Barnett Glassman, Pathe topper, and A. Maxwell Hage, BIR editor-in-chief, also are discussing the possibility of two or three additional series. First 13 "Assignments" are already plotted.

McManus Exits MCA TV

T. J. McManus, v.p. in national sales for MCA TV, has resigned to join the O'Malley Investment & Realty Co., Phoenix.

McManus joined MCA TV in December, 1954, and also held the position of v.p. of international sales. Foreign sales now are topped by v.p. Berle Adams, who headquarters on Coast.

Cummings Tapped As 'Racer' Producer

ABC Films has signed Irving Cummings Jr. as producer of the half-hour series, "The Racer," slated for fall web preem on ABC-TV.

Formerly a film and video writer, Cummings has produced several tv series, including the "Fury" show.

"Racer," being shot at Republic studios, stars Brian Kelly and John Ashley in auto racing adventures. Show is scheduled for Friday nights, 7:30-8 p.m., with Electric Autolite as sponsor via BBDO.

Bullish Status For Seven Arts

Seven Arts Associated for the year ended Jan. 31, 1961 signed deals amounting to $6,000,000 on the initial group of 40 pix from the Warner Bros. post-'48 library.

Yearend report stated that estimated profits for the first fiscal quarter of 1961, primarily from the distribution of feature films for television, will total approximately $1,500,000 before provision for taxes. Seven Arts growing library of pix, being distributed under the aegis of sales v.p. Robert Rich, now totals 231 post-'48 pix and 199 cartoons. These pix are from the libraries of 20th-Fox and Warner Bros. In addition, Seven Arts has pre-'48 product.

Seven Arts, with its recent acquisition of 21 pix from 20th-Fox, now has 109 films from that major studio. Company plans to withhold that product until the right time for a maximum selloff.

The report stated that the groundwork has been laid for future coproduction for television between Seven Arts and Associated British Pictures Corp. in London. "Such programs," the report went on, "will be assured of use on stations controlled by this company in the United Kingdom. They will be distributed by Associated British throughout Europe and by Seven Arts throughout the rest of the world."

'Freedomland Special' As P&G Entry on WPIX

The Freedomland amusement park in N. Y., opening for its second season, will be the subject of an hourlong taped special on WPIX, N. Y., with Procter & Gamble sponsoring. Benton & Bowles is the agency, with Crest Toothpaste the product.

Daily News indie will tape "The Big Freedomland Special" on location Friday (16) and telecast the show the same evening at 7:30 p.m. Participating will be WPIX's kiddie programming hosts, "Officer Joe" Bolton, "Bozo, the Clown" (Bill Britten), "Cap'n Jack" McCarthy, and Chuck McCann and his Laurel and Hardy puppets. Also participating in the special will be the various heroes and villains that perform in the park. A host is yet to be selected.

Pact Bud Lesser To Script 'Swiss Family'

Hollywood, June 6.

Scripter Bud Lesser has been assigned to do the teleplay on Filmaster's "Swiss Family Robinson." In another writing assignment, John McGreevy has been tabbed to script a full hour television of Thornton Wilder's "Our Town." "Town" was originally slated for a half-hour series treatment.

Fritz Goodwin will produce "Robinson" for Filmaster with Nat Perrin as exec producer. Goodwin is also working on "The Big E," based on the exploits of World War II aircraft carrier, the Enterprise.

On the sales end in N. Y., Frank O'Driscoll has joined as central division manager, headquartered in Chicago, and Robert F. Mahoney has joined the company's N. Y. sales force.

756G Net Earnings For Television Industries (RKO Radio Vaultees)

Television Industries, the major assets of which are the vaultees of RKO Radio Pictures, for the year ended Dec. 31, 1960 reported net earnings before minority interests at $756,909. For the previous year, net earnings before minority interests were listed at $640,854.

Approximately 49% of the capital stock of C&C Films and C&C International Film Corp., subsids of the company, is owned by two interests who helped to finance the original acquisition of the RKO libraries.

The annual stockholders report stated that "Your present management has already taken steps for the acquisition of Television Industries, of minority interests, and has already consummated an agreement . . . under which one-half of the entire outstanding minority stockholdings in each of the subsidiaries will be purchased by Television Industries."

Payment of minority interests in the annual report reflected a deficit of $2,424 after deduction of such payments.

WNTA-TV's Sale, If Any, Awaits New Glett Study

Charles Glett, newly installed prexy of National Telefilm Associates, doesn't expect to make a move on the sale, if any, of WNTA-TV, Newark-N. Y., until the end of June. He says he will need at least until then to make an interim survey of NTA's position. Disposition of the station, whether it will be sold, and to whom, will have to wait for the completion of that survey.

Glett adds that he will have a more definitive study of NTA's entire position by September. Upon assuming command of NTA, Glett met with NTA personnel and told them that he wasn't there to liquidate the company. He did acknowledge, though, that there are some gaping holes in the company's structure. NTA has some tall outstanding indebtedness, with interest and principal commitments to be met.

Only last month, prior to Glett's assumption of the presidency of National Telefilm Associates, the deal for WNTA-TV was virtually set with the N. Y. educational group for $5,750,000. Howard Stark, station broker, represented the educational group, sparked by the National Educational Television and Radio Center. Educational group, still represented by Stark, is anxious to close the deal pronto. Pressing matter for the educational group is the N. Y. State Board of Regents educational programming, which now is being aired on WPIX. If the etv group gets Channel 13, the Regents is expected to utilize the etv station in the fall for its daytime programming, geared mainly for in-school use.

Since the bowout of Oliver Unger as prexy, the bid of David Susskind and Paramount Pictures for the station has been gaining prominence. Whether NTA would sell to any commercial operator, in light of the Federal Communications Commission's interest in securing a VHF channel in the N. Y. area for educational purposes, is a moot question.

Ziv-UA Ups Rachmil

Hollywood, June 6.

Lewis J. Rachmil has been elected v.p. in charge of production operations of Ziv-United Artists. He reports to Maurice Unger, Ziv-UA exec v.p. in charge of production.

Named administrator of Ziv-UA's Coast office in '60, Rachmil joined the production firm a year earlier as producer of the "Men Into Space" series. A veteran feature film producer, he has been associated with Paramount, RKO, and Columbia, his credits including "Androcles and the Lion," "Gun Fury" and "Miss Sadie Thompson."

Wolper & Turell's Hot Telementary Tandem; Ambitious Sked in Works

Enterprising team of Saul Turell and David Wolper are cooking with plans, both as a duo and separately. In fact the liaison has taken so many turns, that there is a chance that Wolper may join Turell's Sterling Television, putting himself and his organization under the Sterling umbrella.

Right now, they are teamed under the Wolper-Sterling banner which turned out six hourlong telementaries this season on a regional and network level. Next season, Wolper said he has 10 hourlong special shows and two half-hour series. The banner of these entries has yet to be decided, with Wolper and Sterling Television's prexy Turell still in negotiations.

Sterling Television, anticipating a renewal of its ABC-TV "Silents Please" series next season, is prepping 13 new episodes. Sterling's prexy Turell said his organization, in addition, is preparing at least two hour telementaries for next season, one on horse racing and the other on sports car racing.

In other entertainment areas, Sterling Television has two features going out for theatrical distribution and has two legit entries designed for Broadway. First feature, "The Great Chase," culled from vintage pix, is slated for a sneak preview in a N.Y. theatre shortly. Second feature will be "The Weaker Sex," highlighting screen faves from yesteryear to today's Brigitte Bardot. Turell, who claims the world's largest old pix library for Sterling, says "Weaker Sex" will be a tongue-in-cheek treatment of the subject.

For tv, Turell said that Sterling is prepping two new science series, both designed for children. New "Silents Please" episodes include Gary Cooper's first feature, John Barrymore in "Don Juan," Douglas Fairbanks Sr., "Till the Clouds Roll By"; Marlene Dietrich, "Isle of Lost Men"; Eisenstein's "Alexander Nevsky"; D. W. Griffith's "Intolerance", and one episode devoted to a history of the motion pictures before the "Birth of A Nation."

Wolper, under the production firm bearing his own name, and Turell's Sterling Television, combined forces this season out for the following telementaries: "Project: Man in Space," "Hollywood The Golden Years," "Biography of A Rookie," "Legend of Rudolph Valentino," "The Rafer Johnson Story," and "Hollywood: The Talking Years." Two of the telementaries, "Hollywood: "The Golden Years" and "Hollywood: The Talking Years" have been picked up for networking under sponsorship of Procter & Gamble. The others have been sold to regional sponsors buying from 30 to 70 markets, with the other markets sold off locally.

American Tobacco's Coin on Dick Powell

American Tobacco, via BBDO for Lucky Strike brand, has bought a minute a week (alternate third) of NBC-TV's fall preemer, "Dick Powell Mystery Theatre," slotted Tuesday nights, 9 to 10 p.m.

With Reynolds Metals in for an alternate hour, the Lucky buy leaves the show with four minutes open alternate weeks.

Martin Leeds Toll Setup Exits NTA

Hollywood, June 6.

National Telefilm Association no longer has an affiliation with Home Entertainment, Inc. (HAC), a new home tollvision system.

Martin N. Leeds, HAC prexy, announced his resignation as a member of the board of directors of NTA. HAC, he added, has terminated its affiliation with NTA. Leeds said, however, he would continue as a special consultant with NTA.

H. W. Sargent Jr., inventor of the system, continues as v.p. of HAC, and Rudy Petersdorf has been elected v.p. in charge of administration. HAC has opened Hollywood offices and the HAC equipment will be demonstrated for the second time in public at the upcoming convention of community antenna television in San Francisco.

Ziv's Mounting Sales On 'Diamonds,' 'Ripcord'

Roster of new sales were recorded for Ziv-UA's two new first-run entries, with "King of Diamonds" now sold in 155 markets and "Ripcord" in 61 cities.

In addition, Ziv-UA has corralled another group of stations to alternate with Jax Beer on the Brod Crawford "Diamonds" starrer. New sponsors on "Diamonds" include Ragu Packing and Langie Fuel, WHEC, Rochester, N. Y.; Shell City Supermarket, WTVJ, Miami; Galbreath Bakery, WCYB, Bristol-Johnson City.

Stations picking up the alternate tag with Jax Beer include WDSU, New Orleans; KNOE, Monroe, La.; WOAI, San Antonio, Tex.; WBAP, Dallas, Tex.; WKRG, Mobile, Ala., and KFDX, Wichita Falls, Tex.

New stations signing for the Brod Crawford starrer are WOI, Des Moines; WCSC, Charleston, S. C.; WTIC, Hartford-New Haven; KNTV, San Jose, Calif.; KOTA, Rapid City, S. D.

Among the new signers on "Ripcord" are WAFB, Baton Rouge; KSL, Salt Lake City; KXLY, Spokane; WGAN, Portland, Me.; WCTV, Tallahassee; KGHL, Billings; KJEO, Fresno, and KLFY, Lafayette, La.

Videotape Productions Leases NBC Facilities

Videotape Productions has leased from NBC-TV the three-studio and office facility at West 67th Street and Columbus Ave., N. Y., and plans to have the plant in full operation by fall.

To be known as the Videotape Center, the ground-floor plant is said to be the only New York facility constructed solely for tv use. VP plans to augment existing facilities with additional equipment, including Ampex Videotape Recorders, Marconi cameras and expanded production staff.

Videotape Productions has been operating out of the Century Theatre for the last two and a half years.

More 'Magoos'

Television Personalities, Inc., which hit pay dirt with its "Magoo" series, is increasing the number of episodes from 104 to 130.

To date, according to TPI sales v.p. Al Unger, 75% of the stations signing for "Magoo" have agreed to take the other 26 five-minute segments.

'PLAY OF WEEK' AXED BY WIIC IN PITT

Pittsburgh, June 6.

"Play of the Week" clung to two slim strands of hope last week for its continuance in this market after its cancellation this week by WIIC. Commercial station, WTAE, and educational station, WQED, said they are interested and would like to have the show. Frank Snyder, general manager of WTAE, said he is trying to block out a two-hour period and will carry it if the right time period can be found.

Bob Currie of WQED, who carries NTA's "Open End," is interested but the money factor is holding up a deal.

Tewksbury's Alcoa Assignment at Revue

Hollywood, June 6.

Peter Tewksbury is handling five hour segs of new "Alcoa Premiere" series at Revue. He will be involved as producer, director and writer. Jim Leighton is associate producer.

Skein's exec producer Dick Lewis will film 22 half-hour and 15 hour episodes. Fred Astaire will host. Anthology will run along strong dramatic lines rather than the action format. Emphasis will be placed on character development over events.

Tewksbury was producer and director on Don Fedderson's "My Three Sons" before moving to Revue.

FILM DISTRIBS TO NAB: 'NYET'

'Birth' Too Deadly for TV

D. W. Griffith's "Birth of A Nation" was described as "too dangerous a picture" for telecasting by Saul Turell, Sterling Television's prexy. Sterling Television has tv rights to the classic, long a subject of controversy for its depiction of the Klu Klux Klan and for its effect of fanning white prejudices against Negroes. Turell, when the rights were first obtained, initially argued for some form of tv presentation, modifying his position as time went on, and as the integration struggle in the U.S. grew.

Turell says he's now thinking of presenting a Civil War special, culled from old Civil War pix and from "Birth of the Nation" excerpts. These excerpts will be battle scenes, he added, with all controversial material avoided.

Trans-Lux's Ambitious TAC Setup As Incentive to Local Programming

A new organization designed as a national exchange center for locally produced programs has been established by Trans-Lux Corp. Called Television Affiliates Corp. (TAC), the outfit has attracted a group of leading broadcasters to serve on its advisory board.

Objective of TAC is to achieve large-scale distribution of locally produced shows, either in the public affairs or entertainment fields. Operating head of TAC will be Robert Weisberg, a former exec of TV Stations, Inc.

TAC, in some ways, resembles TV Stations, Inc., the N.Y.-based buying group for member stations. TAC, instead of member stations in its organizations, will have subscriber stations. For a yearly fee, the sum determined on a market by market basis, subscriber stations will be able to call on TAC's library of programs. There will be only one subscriber station allowed in each market.

There will be no market exclusivity as to the producer stations. As many outlets as there are in a market can participate. Producer stations will be compensated on the basis of so-called "performance credits," with such factors as the size of markets, the number of markets "sold," and the length of the program as determinants.

Trans-Lux Corp., which incepted the idea and already has allocated about $100,000 to the project, will be paid a management consultant fee. The idea born prior to the "wasteland" reprimand of FCC chairman Newton N. Minow, appears to fall in line with Minow's attempt to encourage local programming. In fact, Minow, upon being informed of TAC's formation and goals, recently sent a congratulatory letter to Trans-Lux prexy Richard Brandt. Trans-Lux topper Brandt also will serve as TAC prexy and Richard Carlton, Trans-Lux sales topper, as TAC exec v.p. Weisberg will be TAC's chief operating officer.

Function of the advisory board, composed of broadcasters, is to help establish quality standards, guides as to the show's acceptability for regional and national telecasting, advise on subscriber

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SG's Summit Meet

All v.p.'s of Screen Gems are currently holding a summit meeting in Scottsdale, Ariz., setting initial plans for the '62-'63 season. Weeklong confabs are set to break up either tomorrow (Thurs.) or Friday.

Among those attending from the east are: Jerry Hyams, John Mitchell, Bob Seidelman, Lloyd Burns; from the studios: William Dozier, Harry Ackerman, William Sackheim and Charles Fries.

SG's Nine-Months Earnings Doubled

Screen Gems virtually doubled its earnings for the nine-month period ended April 1, 1961. Net profit for the period was $1,817,000, against $861,000 for a comparable nine-month period which ended March 28, 1960.

Earnings per share of common stock on the basis of 2,538,400 shares outstanding was 72 cents for the nine month period ended April 1, 1961, against 34 cents for a comparable period last year. Net profit before Federal, state and foreign income taxes for the nine months ended April 1, 1961 was $3,556,000, against $1,583,000 for the comparable period last year.

REGIONAL SALES ON SG 'SHANNON'

Screen Gems kicked off the syndication of "Shannon" with two regional sales.

Bunker Hill bought the George Nader starrer for alternate weeks in 12 cities in the south. Miles of California inked for the west. Miles markets will include Los Angeles, San Francisco, Sacramento, Seattle, Spokane and Portland. Sponsor will advertise Alka-Seltzer and One-A-Day vitamins on the show.

Bunker Hill markets will include Atlanta, Ga., Charlotte and Raleigh, N. C., Charleston and Columbia, S. C., and Norfolk and Roanoke, Va.

Skein, to be produced by Jerry Briskin, concerns the adventures of chief investigator for an insurance and bonding company in the transportation field. Regis Toomey co-stars.

Stations Tint 'Em Up

Thirteen markets have inked color telecasting deals on Warner Bros. post-'48 product, packaged by Seven Arts Associated, in two "Films of the 50's" groups.

Distrib Seven Arts is currently offering a total of 42 "Films of the 50's" in color, 26 in Volume 1, and 16 in Volume 2, as the packages are called. To date the following stations have set the features for color telecasting: WOR-TV, N. Y.; KHJ, Los Angeles; WGN, Chicago; WSB, Atlanta; KMJ, Fresno, Calif.; KPRC, Houston; WTMJ, Milwaukee; KCRA, Sacramento; WNEM, Saginaw, Mich.; WWLP, Springfield, Mass.; KOGO, San Diego; KTVU, San Francisco; and KSLA, Shreveport, La.

7 Arts $2,000,000 Deal for 20th Pix

Seven Arts Associated continues to build its post-'48 feature library, making its second deal with 20th-Fox.

Second deal calls for Seven Arts acquisition of 21 20th pix, some distributed theatrically as recently as 1957. Understood the purchase price is in the neighborhood of $2,000,000.

In the past, Seven Arts acquired 88 post-'48 20th pix. Another batch of 20th post-'48's is headed for telecasting on NBC-TV next season. Second deal marks another instance of 20th selling away from National Telefilm Associates, which prior to the Seven Arts move-in had distributed all 20th product to tv.

REJECT POST-'48 CENSORSHIP BID

By MURRAY HOROWITZ

Rejection of National Assn. of Broadcasters' bid to act as censors of post-'48 pix is shaping up among major distributors.

First major distrib to officially make known its position to the NAB is Seven Arts Associated, which now has 20th-Fox as well as Warner Bros. post-'48 product. In essence, Seven Arts Associated maintains that local stations should continue to be the final judge on what is telecast.

Position of Seven Arts Associated was relayed in the form of a letter to Ed Bronson, exec of NAB's Code Review Board.

Screen Gems, which currently is distributing the post-'48 product of Columbia Pictures, also says nix to the NAB plan. SG's syndication v.p. Robert Siedelman, polled on the position of his company in light of the Seven Arts Associated stand, said SG in the past has gone on record that stations on an individual basis should decide what pix they want to buy and telecast. Pix that should not be shown or should be edited also should be decided by the local station, he added. Siedelman saw no reason for SG to change its position.

Metro TV, also in the market with post-'48's, declined comment at this time. United Artists Associated's topper Irwin Ezzes could not be reached for comment.

Without solid cooperation of the majors, it's considered highly unlikely that NAB would be able to put its plan into effect. Rather than cooperation, the wind seems to be blowing in the other direction.

Flamingo Films, probably the largest post-'48 distributor of foreign product, has gone on record as opposed to the NAB move.

The NAB plan was explored at a meeting at the recent Washington NAB annual conclave. Top execs of Seven Arts Associated, Metro TV, Screen Gems and United Artists Associated met with members of the Code Review Board. NAB move involved the screening by the organization of so-called "troublesome" post-'48 theatricals going the tv way. The screenings, under the plan, would be done by the NAB staff, under the direction of the Code Review Board. The target would be to eliminate in whole or in part "troublesome" pix which violate the TV Code's injunctions against "sex, violence and horror."

Position of Seven Arts Associated, Screen Gems and others opposing the NAB move is that the responsibility of screenings belongs to the local stations. Execs of the local stations, it's argued, are more familiar with local tastes and what may go over big in metropolitan areas may be taboo in the Bible Belt. Having a national body such as the NAB to pass on "troublesome" pix smacks too much of censorship, according to one distrib exec.

In fact, there is a clause in most distrib - station contracts granting the station the right to reject pix that don't meet the station's continuity acceptance provisions. SG's Siedelman says he is for the self-regulation concept of the NAB, but he feels that the self-regulation should be done on an individual basis by the responsible parties, the stations themselves.

Negative responses of Seven Arts and SG, along with the off-the-record "we don't like any from of censorship" response from others, caps a bad relationship between film program suppliers and the NAB. Film program suppliers, feature distribs as well as others, for years now have complained of their "second class citizenship" status at NAB annual confabs. Film program suppliers complaints are that they no longer are allowed to exhibit their wares, that their hospitality suites are scattered, and that film programming has no palce on the NAB's agenda.

McCarthy Wearing Blinkers In Defending Vidpix Image Abroad? Well-Traveled Execs Think So

The sweeping defense of the image of American tv abroad enunciated by John McCarthy, Television Programs Export Assn. prexy, doesn't bear close examination. That's the opinion of many who girdle the globe, some of them in the capacity of film salesmen.

As head of a trade organization designed to expand the foreign market for American tv producers, McCarthy has a job to do, and understandably he may bridle at any general criticism of American tv. That's the same product sold abroad, the product charged with giving foreigners a "shoot-'em up," crime meller version of the U.S. While McCarthy's defense is understandable, the question raised, after speaking to a number of well-travelled execs, is that it may not be too realistic.

As in the U.S., it's maintained, there may be ratings to prove the popularity of American tv shows abroad. The same rating structure is utilized as the rationale of what is put on the air in the U.S. Nevertheless, there's a hue and cry from Main Street to Washington on the proportion of oaters, crime mellers, action shows compared to uplift programming. How more upsetting it would be if the originating country of these "troublesome" shows was foreign. What would Congressional reaction be if the most controversial shows in the areas of "sex, violence and horror" carried a label "not made in America?"

To many viewing the foreign scene, the above represents the crux of the matter. Mexico's Emilio Azcarraga may have his own axe to grind in inveighing against sex, violence and sadism in American telepix, but some U.S. vidpix imports into Mexico provide him with ammunition. A similar situation prevails in Brazil which recently passed a decree which would virtually bar American film product.

McCarthy contended that crime mellers sold abroad don't make up the whole schedule of foreign stations. There's American comedy, anthology series, as well as U.S. public service programming and local programming. The amount of local programming varies from country to country, with Australia virtually a facsimile of American tv and England squeezing out American programming via its high quota system.

The American tv program bar-

(Continued on page 54)

That's Show Biz

Macy's may tell Gimbel's once in awhile, but it never buys from its rival.

But one major motion picture company did just that over the weekend, and in fact bought sponsorship of programs produced by two of its rivals. The magnanimous filmmaker was 20th-Fox, which bought sponsorship of Warner Bros.' "The Roaring '20s" Saturday on ABC-TV, and MGM-TV's "National Velvet" Sunday (4) on NBC-TV, all to promote its new feature release, "Snow White & the Three Stooges."

Oddly enough, 20th didn't bother to buy its own ABC-TV show, "Hong Kong."

Japan's 100G For 54 'Untouchables'

Tokyo, June 6.

With "The Untouchables" being launched here this week, tv circles are pointing to new government regulations which lifted numerical ceilings on imports as having brought on more expensive shows with emphasis on hourlong series but with no noticeable increase in number of foreign programs.

Deal for "Untouchables," made by NET with ABC via agent Interlingual International TV Inc. of N. Y. was made after heavy competitive bidding for 54 episodes for package price approximating $100,000 with 60% of total paid in advance and balance to be paid within four weeks after first telecast. Price is easily an alltime record high here.

Even before new regulations, however, some hourlong imports were selling in excess of $1,000 although lid on half hour episodes was then $500. Now stations are not restricted as to number of imports they may cast, but by their respective foreign currency allocations.

JOYCE BROTHERS INTO 30 MARKETS

ABC Films has closed deals in eight markets in the last few weeks for the "Consult Joyce Brothers" series, bringing the total sales to more than 30.

New markets include KTLA, Los Angeles; WEHT, Evansville; WAIB, Albany, Ga.; KSL, Salt Lake; KAKE, Wichita, and Ekco Products Corp. has ordered participations in Kansas City, Omaha, and Washington.

Sales veepee Howard Anderson says the series is being slotted in a variety of formats. KRNT, Des Moines, is slotting the show in the full 15-minute version on Sunday nights following the late news. WIIC, Pittsburgh, is using it in five-minute segs in the daily women's show and between the late news and feature film run. WTVJ, Miami, schedules a five-minute seg daily as pubservice.

Marilyn Gold Upped

Flamingo Telefilm's adpub director Marilyn Gold has been named public relations director for TEP, entertainment division of the Buckeye Corp., which includes Flamingo, the Transfilm-Caravel blurbery and Pyramid Productions.

Albert Bocats, who formerly handled advertising and publicity for Transfilm-Caravel and Transfilm before it was bought up by Buckeye, is still with Buckeye, doing publicity for the parent firm on a freelance basis.

Groucho, 'Deputy' As Syndie Items

Looks like 250 of the Groucho Marx half-hour filmed stanzas, shown the last nine years over NBC-TV, will soon hit the syndie market via the new NBC Films setup. Along with the Marx originally "You Bet Your Life" programs, NBC Films is likely to get a season's supply (37 to 39) half-hour "Deputy" telepix, which also ran on NBC-TV.

The number of Marx films constitutes what appears to be an alltime high for one show in syndication.

"Deputy" is the Saturday night series that starred Henry Fonda. Two packages will probably go into release for station sale within the next couple of weeks, [illegible] negotiations with Fonda are concluded.

NBC Films last week officially replaced California National Productions as the telefilm arm of NBC. Calnat and most of its staff, including all production personnel, were laid off. From now on, NBC Films will devote [illegible] the only of the product [illegible] [illegible] and to [illegible] [illegible] stanzas such as Deputy and Groucho.

More News Is Good News

We don't know if it was any one single observation that triggered poet W. H. Auden into labeling our era "the age of anxiety," but we'd like to hazard a guess.

Our hunch is that Auden was waiting on a corner for a cab or something when he overheard a customer at a nearby newsstand demanding, "How come tomorrow's paper is late?"

That could have done it.

The question — despite its built-in anachronism—wouldn't disturb too many mortals; but it's just the sort of query that underscores man's impassioned eagerness to be two steps ahead of himself — as a newspaper reader or anything else.

Of course, in the field of spot-news reporting even the most unreconstructed fourth-estater will concede broadcasting's tremendous edge over the older and slower forms of journalism.

The newspaper "extra," for example, has become virtually extinct. Indeed, the last one we can remember seeing — in the window of a Broadway novelty shop — proclaimed, "Milwaukee's Jeanne Froehlig Takes New York By Storm!"

But electronic journalism means much more than spot-news coverage. At NBC we've always considered the "why?" of a story quite as important as the "what?". And in this increasingly complex world, the answers are often too far below the surface for immediate discovery.

It's for this reason that NBC is adding 40 (forty) news and information documentaries—each 60 or 90 minutes in length—to its already substantial news and public affairs programming for next season.

These forthcoming specials — most of them to be presented in prime evening time slots—will be coordinated under NBC News Vice President Julian Goodman, who'll have the help of NBC's world-wide news organization of 613 reporters, commentators, editors, researchers and technicians.

What will the shows be like? Well, there'll be five major groups of specials in all, each with a character distinctly its own:

"THRESHOLD" is a series that will open with a look at the human factors in our space-flight program and then move on to the exploration of other fascinating challenges. Subsequent subjects — fantastic and not-so-fantastic: the desalinization of the sea; the prospect of machines able to reproduce themselves (given the parts to work with); and the notion of shifting climate-zones by intentionally tilting the earth's axis. (All right, Tondelayo, let's clean up that igloo!)

"THE WORLD AROUND US," in a minimum of ten specials, will focus its attention on other people in other lands. An NBC camera crew has just begun shooting the first program, a documentary on Japan's difficulties in grafting Western culture onto its Oriental heritage. Second in the series is "The Nile," a portrait of one of the world's longest rivers and the 30 million people who depend on it for sustenance.

"NBC NEWS INQUIRY" will be bringing viewers a wide gamut of feature stories, ranging from a study of air pollution to an examination of our military bases overseas. Opening the series is "A Day in the Life of a Congressman, and whom do you suppose *he* writes to when he's sore about something?

"BREAKTHROUGH" will be reporting on medical advances in the areas of heart disease, cancer and mental illness. First of the three programs will have doctors in four cities performing four different types of heart operations. A physician-commentator team in New York will be questioning the surgeons as they work.

"PATTERNS AND PROFILES" will concern itself with the influence of certain talented individuals and deep-rooted social customs on the tastes and manners of our times. The subjects range from "Vincent Van Gogh: A Self Portrait" (with the artist's own letters serving as the commentary), to "The Vanishing 400," an assessment of Society's changing role in our culture.

Among other brand-new attractions are "David Brinkley's Journal," Frank McGee's "Here and Now," and a couple of week-end programs designed for younger viewers. The first of these children's shows will be a Saturday noontime series aimed at illuminating the week's top news stories for viewers in the 10 to 15 age bracket.

The other program, an early Sunday evening series aimed at a pre-high school audience, will have an education-through-adventure format. Assisted by an adult guide (and a good share of electronic wizardry), the show's child star may find himself on the surface of the moon one week-end and inside a drop of water on the next.

All the foregoing will be in addition to a 1961-62 schedule that boasts "The NBC White Paper"; "JFK: Reports"; the returning "Wisdom" series and a huge selection of other fine programs.

It's worth noting, we think, that this expansion for next season is being undertaken by the very network that's already acknowledged to be the leader in the information field. Coasting, we've always felt, is for bobsleds.

There's never been a period in the world's history when the public need to understand the meaning behind the news has been so urgent. NBC intends to help answer that need with every resource at its command.

Don't get us wrong. We have no intention of minimizing TV's role as a medium of entertainment. Our rich agenda of fall entries in drama, comedy and adventure speaks for itself.

But we're afraid we can't muster much empathy for the isolated complainer who may already be asking why NBC feels the need to add as many as 40 news and information specials to its next season's schedule.

Our answer is about the same as the late Franklin P. Adams' response to the announcement that a research foundation had just set aside 10 million dollars to investigate the cause of the common cold. Wrote Adams: "Dat's dodd eduff."

More News Is Good News

We don't know if it was any one single observation that triggered poet W. H. Auden into labeling our era "the age of anxiety," but we'd like to hazard a guess.

Our hunch is that Auden was waiting on a corner for a cab or something when he overheard a customer at a nearby newsstand demanding, "How come tomorrow's paper is late?"

That could have done it.

The question — despite its built-in anachronism—wouldn't disturb too many mortals; but it's just the sort of query that underscores man's impassioned eagerness to be two steps ahead of himself — as a newspaper reader or anything else.

Of course, in the field of spot-news reporting even the most unreconstructed fourth-estater will concede broadcasting's tremendous edge over the older and slower forms of journalism.

The newspaper "extra," for example, has become virtually extinct. Indeed, the last one we can remember seeing — in the window of a Broadway novelty shop — proclaimed, "Milwaukee's Jeanne Froehlig Takes New York By Storm!"

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week are different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

OKLAHOMA CITY

STATIONS: WKY, KWTV, KOCO. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Andy Griffith (Mon. 8:30-9:00)	KWTV	52
1.	Gunsmoke (Sat. 9:00-9:30)	KWTV	52
2.	Wagon Train (Wed. 6:30-7:30)	WKY	48
3.	Have Gun, Will Travel (Sat. 8:30-9)	KWTV	43
3.	What's My Line (Sun. 9:30-10:00)	KWTV	43
4.	Candid Camera (Sun. 9:00-9:30)	KWTV	40
5.	Bonanza (Sat. 6:30-7:30)	WKY	39
5.	Danny Thomas (Mon. 8:00-8:30)	KWTV	39
5.	Garry Moore (Tues. 9:00-10:00)	KWTV	39
6.	Laramie (Tues. 6 30-7:30)	WKY	37

TOP SYNDICATED PROGRAMS / **TOP COMPETITION**

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Valley Days; Life (Thurs. 9:30)	WKY	U.S. Borax	26	69	Rpts; Nation; Africa	KWTV	11
2.	Bros. Brannigan; Show Mo. (Sat. 9:30)	KWTV	CBS	34	58	Groucho Marx	WKY	16
2.	Coronado 9; Life (Thurs. 9:00)	WKY	MCA	34	57	Untouchables	KOCO	13
3.	Manhunt (Fri. 9:30)	WKY	Screen Gems	28	54	Eyewitness To History	KWTV	12
4.	Two Faces West (Mon. 7:30)	KWTV	Screen Gems	24	38	Astaire; Fargo	WKY	25
5.	Johnny Midnight (Fri. 8:30)	KWTV	MCA	19	34	Tel Hr.; Mitch	WKY	21
6.	Tombstone; Tallahassee (Fri. 9:00)	WKY	Ziv-UA	18	33	Twilight Zone	KWTV	24
7.	Grand Jury (Wed. 8:00)	KWTV	NTA	17	27	Perry Como	WKY	34
8.	Sea Hunt (Wed. 9:30)	WKY	Ziv-UA	16	27	Steel Hr.; Circle Theatre	KWTV	30
9.	Blue Angels (Thurs. 7:00)	KWTV	CNP	14	25	Outlaws	WKY	30

TULSA

STATIONS: KVOO, KOTV, KTUL. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Wagon Train (Wed. 6:30-7:30)	KVOO	43
2.	Garry Moore (Tues. 9:00-10:00)	KOTV	41
2.	Gunsmoke (Sat. 9.00-9.30)	KOTV	41
3.	Andy Griffith (Mon 8.30-9 00)	KOTV	40
4.	Candid Camera (Sun. 9:00-9 30)	KOTV	33
4.	What's My Line (Sun. 9:30-10.00)	KOTV	33
5.	Have Gun, Will Travel (Sat. 8.30-9)	KOTV	32
5.	Rawhide (Fri. 6 30-7 30)	KOTV	32
6.	Real McCoys (Thurs. 7:30-8:00)	KTUL	30
7.	Jack Benny (Sun. 8 30-9:00)	KOTV	29

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Coronado 9; Show Mo. (Sat. 9:30)	KOTV	MCA	30	59	Fight of The Week	KTUL	13
						Make That Spare	KTUL	11
2.	Grand Jury (Sat. 10:00)	KOTV	NTA	22	49	Report	KVOO	16
3.	Third Man (Thurs. 9:30)	KTUL	NTA	19	37	Life; Robin	KVOO	16
						Rpts; Nation; Okla.	KOTV	16
4.	Lock-Up (Fri. 8:30)	KOTV	Ziv-UA	18	30	Tel Hr.; Mitch	KVOO	24
4.	Roy Rogers (Sat. 10:30)	KOTV	R.R. Prod.	18	33	Lone Ranger	KVOO	7
4.	Yogi Bear (Mon. 6:00)	KTUL	Screen Gems	18	33	Report	KVOO	19
						Huntley-Brinkley	KOTV	17
5.	Manhunt (Mon. 9:30)	KVOO	Screen Gems	16	32	June Allyson	KOTV	17
5.	Dangerous Robin; Life (Thurs. 9:30)	KVOO	Ziv-UA	16	31	Third Man	KTUL	19
5.	Two Faces West (Wed. 8:00)	KOTV	Screen Gems	16	26	Perry Como	KVOO	28
6.	Quick Draw McGraw (Wed. 6:00)	KTUL	Screen Gems	14	29	Report	KVOO	19
						Huntley-Brinkley	KVOO	27

TAMPA–ST. PETERSBURG

STATIONS: WFLA, WTVT, WSUN. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Perry Mason (Sat. 7.30-8 30)	WTVT	47
1.	Wagon Train (Wed. 7.30-8.30)	WFLA	47
2.	Ed Sullivan (Sun 8 00-9 00)	WTVT	42
2.	Rawhide (Fri 7 30-8.30)	WTVT	42
3.	Andy Griffith (Mon. 9:30-10.00)	WTVT	34
3.	Checkmate (Sat. 8 30-9:30)	WTVT	34
4.	Gunsmoke (Sat. 10 00-10 30)	WTVT	33
5.	Candid Camera (Sun. 10:00-10:30)	WTVT	32
5.	Perry Como (Wed 9 00-10:00)	WFLA	32
6.	G.E. Theatre (Sun 9.00-9.30)	WTVT	31

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Mounted Police (Thurs. 7:00)	WTVT	CNP	29	53	Blue Angels	WFLA	20
2.	Tightrope (Fri. 7:00)	WTVT	Screen Gems	28	60	U.S. Marshal; Movie	WFLA	14
3.	Lock-Up (Sat. 7:00)	WTVT	Ziv-UA	27	53	Glenn Reevs	WFLA	16
4.	Pioneers (Mon. 7:00)	WTVT	Roebeck	25	49	Brothers Brannigan	WFLA	24
5.	Brothers Brannigan (Mon. 7:00)	WFLA	CBS	24	47	Pioneers	WTVT	25
5.	Death Valley; 26 Men (Wed. 7:00)	WFLA	U.S. Borax ABC	24	47	Two Faces West	WTVT	14
6.	Blue Angels (Thurs. 7:00)	WFLA	CNP	20	36	Mounted Police	WTVT	29
7.	Coronado 9 (Mon. 7:30)	WTVT	MCA	19	32	Americans	WFLA	22
7.	For Hire; Interpol (Sat. 6:30)	WTVT	CNP-ITC	19	53	Nannette Fabray	WFLA	11
7.	Sea Hunt (Tues. 7:00)	WFLA	Ziv-UA	19	32	Family Theatre	WTVT	35

CEDER RAPIDS–WATERLOO

STATIONS: WMT, KWWL, KCRG. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Candid Camera (Sun 9 00-9:30)	WMT	49
2.	Garry Moore (Tues. 9 00-10 00)	WMT	48
3.	Red Skelton (Tues. 8.30-9 00)	WMT	47
4.	Real McCoys (Thurs 7:30-8 00)	KCRG	46
5.	Gunsmoke (Sat 9.00-9.30)	WMT	44
5.	Pete & Gladys (Mon. 7:00-7:30)	WMT	44
5.	Rawhide (Fri 6 30-7 30)	WMT	44
6.	Perry Mason (Sat. 6:30-7:30)	WMT	43
7.	My Three Sons (Thurs 8 00-8 30)	KCRG	42
8.	Father Knows Best (Tues. 7:00-7:30)	WMT	41

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Two Faces West; Show Mo. (Sat. 9:30)	WMT	Screen Gems	32	57	Fight; Spare	KCRG	19
2.	Coronado 9 (Fri. 8:30)	WMT	MCA	24	38	77 Sunset Strip	KCRG	25
2.	Mr. Ed (Wed. 8:00)	WMT	MCA	24	34	Hawaiian Eye	KCRG	26
3.	Grand Jury (Sun. 10:00)	WMT	NTA	22	48	Deadline	KWWL	13
4.	Not For Hire; Playhouse (Fri. 10:00)	WMT	CNP	21	45	Deadline	KWWL	13
5.	Death Valley; Life (Thurs. 9:30)	KWWL	U.S. Borax	20	40	Blue Angels; Closeup	KCRG	18
5.	Two Faces; Dangerous Robin (Sat. 10)	WMT	Screen Gems Ziv-UA	20	42	Wrestling	KWWL	20
						News	KWWL	20
6.	Third Man (Tues. 10:00)	WMT	NTA	19	43	Night News Desk	KCRG	14
						Weather; Sports	KCRG	12
7.	Manhunt (Wed. 10:00)	WMT	Screen Gems	18	45	Night News Desk	KCRG	14
						Weather; Sports	KCRG	13
7.	Blue Angels; Closeup (Thurs. 9:30)	KCRG	CNP	18	36	Valley Days; Life	KWWL	20
7.	Lock-Up (Thurs. 10:00)	WMT	Ziv-UA	18	41	Deadline	KWWL	16

PORTLAND–MT. WASHINGTON

STATIONS: WCSH, WGAN, WMTW. *SURVEY DATES: FEB. 16 - MAR. 15, 1961.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Wagon Train (Wed 7:30-8.30)	WCHS	42
2.	Ed Sullivan (Sun 8 00-9 00)	WGAN	41
3.	Perry Mason (Sat 7:30-8:30)	WGAN	35
3.	To Tell Truth (Mon 7 30-8:00)	WGAN	35
4.	Ernie Ford (Thurs. 9 30-10:00)	WCSH	34
4.	G.E. Theatre (Sun. 9 00-9:30)	WGAN	34
4.	Price Is Right (Wed 8:30-9:00)	WCSH	34
5.	Candid Camera (Sun 10:00-10.30)	WGAN	33
5.	Jack Benny (Sun 9 30-10:00)	WGAN	33
5.	Dennis The Menace (Sun. 7:30-8:00)	WGAN	33
5.	Telephone Hr.; Mitch (Fri. 9:00-10)	WCSH	33

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Death Valley Days (Sat. 7:00)	WCSH	U.S. Borax	25	53	Assignment Underwater	WGAN	14
1.	Highway Patrol (Sat. 6:30)	WCSH	Ziv-UA	25	60	Wrestling	WMTW	14
1.	Sea Hunt (Thurs. 7:00)	WGAN	Ziv-UA	25	45	Jim Backus	WCSH	24
2.	Jim Backus (Thurs. 7:00)	WCSH	CNP	24	43	Sea Hunt	WGAN	25
3.	Danger Is My Business (Wed. 7:00)	WCSH	CNP	23	52	Lock-Up	WGAN	14
3.	Mike Hammer; Life (Thurs. 10:30)	WCSH	MCA	23	66	Racket; Closeup	WMTW	6
						Rpts; Nation; On Spot	WGAN	6
4.	Brothers Brannigan (Tues. 7:00)	WCSH	CBS	22	54	Early Show	WMTW	13
						News; Weather	WMTW	10
5.	Brave Stallion (Thurs. 6:00)	WCSH	ITC	18	44	Early Show	WMTW	16
6.	Mounted Police (Sat. 6:00)	WCSH	CNP	17	45	Wrestling	WMTW	12
6.	Huckleberry Hound (Fri. 6:00)	WCSH	Screen Gems	17	46	Early Show	WMTW	15
6.	Quick Draw McGraw (Mon. 6:00)	WCSH	Screen Gems	17	49	Early Show	WMTW	10

Trans-Lux's TAC Setup

Continued from page 35

station and producer station compet[illegible]

Men [illegible] advisory board include [illegible] Bezel, director of WBNS [illegible] Columbus, O., chairman of [illegible] CBS Network Affiliates Assn.; [illegible] Campbell, v.p. and general [illegible] WFBM-TV, Indianapolis [illegible] Time, Inc. subsid. Roger [illegible] v.p. and general manager, [illegible] tv division Triangle Pa[illegible] Jack Harris, v.p. and general manager, KPRC-TV, Houston, [illegible] of NBC board [illegible] Norman Louvau, prexy and general manager, KCPX-TV Salt Lake City, a Columbia Pictures subsid; David Moore, prexy of Transcontinent Television Corp.; and A. Louis Read, exec v.p. and general manager, WDSU-TV, New Orleans.

Weisberg has a target of obtaining from 50 to 60 subscriber stations within the first year. Preliminary work for obtaining programming already has gotten underway, with approximately 25 to 30 half hours tentatively committed to the library. Before the end of '61, telecasting from the TAC library should begin.

Ever since the advent of vidtape, quite a number of stations have sought to gain wider circulation of their local program efforts. Distribution, for the most part, has turned out erratic with a few remarkable exceptions. TAC's function in the main will be to fill that distribution void. TAC also will be active in informing governmental agencies of its activities, and in attempting to provide liaisons with overseas distribution and program production centers.

Church Wants Series

Toronto, June 6.

Backed by initial $425,000 bequest of a Toronto banker, United Church of Canada is in the market for a tv series similar to the Billy Graham evangelistics or the "Lutheran Hour" pattern, but not an imitation.

Cheering delegates from 600 United Church congregations here greeted proposed merger with the Presbyterian Church in Canada.

McCarthy Wearing Blinkers?

Continued from page 35

rel may be filled with all types of shows, as McCarthy contends. It's maintained, though, that the bad apples infect the entire barrel. It's also argued that the level of most American entertainment shows hardly goes over big among the influentials abroad. McCarthy, as he did in his statement, may call such influentials "intellectual snobs," but in many countries they function in high government positions, and other places of leadership. Such influentials are the foreign counterparts of chairman Newton N. Minow of the FCC.

The foreign buyer, as McCarthy stated, is the key cog in what is shown in foreign countries. McCarthy pointed out, as others have previously, that the foreign buyer can select from a wide choice of American programs. If the cultural and the "soft" shows don't gain wide circulation abroad, the foreign buyer is to blame.

That's a point granted to McCarthy. The other tenets of McCarthy's position, though, are vigorously debated.

Ft. Wayne—David L. Bolton, with the station since 1959, has been named program director of WANE radio here. He replaces James Holston Jr., who has ankled to join KYW, Cleveland, as pub-affairs director.

FCC Budget Trim Proposal Would Curb New Aides

Washington, June 6.

Federal Communications Commission would lose about 30 of 80 new employes requested under House Appropriations Committee action chopping $125,000 from funds asked for the fiscal year beginning July 1.

The total of $12,400,000 recommended by the Committee would allow hiring about 50 new staffers. In taking the action, the unit declared in the report accompanying the money bill that it "strongly urges" FCC to add three new hearing examiners and "use all the power and authority it presently has to make delegations and reduce the number of matters awaiting decision."

The Committee earmarked 20 of the staff increases for the Broadcast Bureau, 20 to Safety and Special Radio Services and seven to the Common Carrier Bureau. FCC had proposed beefing up the Broadcast Bureau, which handles radio-television matters, with about 28 new positions. Commission had planned to add only one new hearing examiner, however.

Included in the same bill allotting funds for various independent agencies was a $10,000,000 appropriation for Federal Trade Commission. The Committee said this would permit an increase of 230 new jobs, 66 less than requested by the Administration. The appropriation is $1,990,500 over last year's allotment, but $690,000 under the budget request. Most of the new employes will be put to work on investigation of court judgments requested by Justice Dept.

JACK KUNEY JOINS NBC GITLIN STAFF

Jack Kuney, who was one of the two producers on "Play of the Week," the WNTA-TV (N.Y.) dramatic presentation, has joined Irving Gitlin's creative projects setup at NBC News. He'll produce the pubaffairs series that Gitlin plans for fall between 6:30 and 7 every Sunday night.

Kuney, whose negotiations were handled by agent Harold Cohen, thus becomes the second entertainment-oriented producer to join Gitlin in less than a week. A few days earlier, Julian Klaman, who once produced "Have Gun, Will Travel," became Gitlin's producer on at least four pubaffairs hours on the Sunday DuPont series.

The Kuney stanza still hasn't got a definite title, but originally it was called "People, Places & Things," which Gitlin dropped, and now it's tentatively called "Go." Stanza will have a teen slant.

CBS' Aussie Buy For 'Sports Spectacular'

First tv programming from Australian broadcasting sources for U.S. consumption has been purchased by CBS Television Sports in the form of the basic filmed material for the web's June 22 "Summer Sports Spectacular" entry, "Sports Down Under."

Deal was made with Amalgamated Television Services of Australia, which will provide the footage for the hourlong stanza. CBS Sports has been using outside footage more extensively of late—most notable example was the Time Inc. (Bob Drew) production of "On the Pole," the closeup of last year's Indianapolis 500, show on "SSS" two weeks ago.

Actually, the Aussie sports buy doesn't represent the first show on U.S. tv to originate from Down Under. Independent Television Corp. produced its "Whiplash" syndicated stanza there. But production of "Whiplash" did not utilize Aussie broadcasting personnel or companies, nor did it represent a U.S. network deal as does the "Sports Down Under" transaction.

Upgraded Status of TV Newsmen

By ART WOODSTONE

Television's newsmen—the analysists and reporters — are at last gaining a begrudging respect from the toughest critics they have. Reporters for newspapers, and sometimes their publishers, are not wont to recognize similar abilities and competence among their electronic confreres.

Greatest step in several months toward recognizing journalistic equality might have occurred last Thursday (4) morning when the illustrious N. Y. Times three times in the first seven paragraphs of its lead story on the assassination of Dominican dictator Trujillo credited NBC or its Caribbean correspondent John Hlavacek, although did not state Hlavacek, who continued feeding several news outlets for hours after the initial story, had broken the story.

Yet less than a month before, the Times was one of the few influential papers which failed to credit NBC and another of its reporters, Sander Vanocur, with breaking the actual fact as opposed to conjecture of President Kennedy's plans to meet this month with DeGaulle and Khrushchev.

Indeed, in the Vanocur scoop, there is the substance of the relatively low state in which tv's journalists are held by better established competitors. It's true that the Times itself carried rumors before Vanocur broke the actual story with dates, of an impending Kennedy trip to Europe to meet with the leaders of the other big nations, yet nobody can deny Vanocur his scoop. Apart from lack of mention in the Times, some reporters who did credit him nonetheless begrudged him the way he came about his story. Apparently, they were incredulous that a tv man showed the right instincts and training.

One reporter said it was a "plant" from the State Department, another went straight to the NBC man and accused him, as the tale goes, of accidentally passing Kennedy in a Palm Beach corridor where the President "suddenly decided" to throw up one of those things he's famous for, a trial balloon, and Vanocur was merely the chance "instrument." Still a third newsman said Vanocur had it leaked to him by the British Embassy, where, incidentally, Vanocur has few, if any, sources. However, Vanocur's scoop, which better sources insist was no accident, no plant and no trial balloon, seems to have been the result of good old-fashioned repertorial sniffing, where the yarn was picked up strictly on the reporter's own initiative—by piecing small and elusive facts together.

Mostly, print looks at tv and radio newsmen as freaks—the instruments of politicians and other manner of publicity seekers and not as fellow reporters. What the transfer of William Lawrence from the Times to ABC will do to help lessen this impression is not known, but he may fade into the same lowly intra-professional state as some of the more experienced hands in electronic journalism, where perhaps the worst blow is that their words are rarely ever preserved for posterity in print. In journalism as well as elsewhere, posterity and prestige seem to go cheek by jowl.)

Edward R. Murrow may have been one of the two exceptions to the rule. The former CBS news analyst and reporter seemed to have been generally accepted by his confreres of the print media, possibly because his public reputation was too immense to ignore.

Eric Sevareid, some think, is also accepted by members of the print media, but that could be, if a rationale is needed, because this good writer appears to have indicated remorse at not being in print.

Overlooked, as far as broadcasting observers are concerned, are not only the networks and leading news indies but men such as CBS' David Schoenbrun, NBC's Ed Newman, and CBS' Howard K. Smith, to mention a few reporter-analysts who are held in high regard by their own numbers.

Schoenbrun, networkers argue is not called "King of Paris" for laughs. The appellation may be light, but it apparentaly conveys the CBS veteran's knowledge of France, of its government and of its leaders. "If you want a door open in Paris or a fact checked out," said one observer, "ask David."

Newman, a balding, physically unimpressive man who is certainly no master of radio's orotund sounds, has been recognized among his own brethren in broadcasting, as one of the sharpest analysts in news, and his supporters refuse to give him short shrift in this department, even compared to James Reston, whose humor and acuity they say, is great, but no greater.

If there is any reason to demean broadcast reporters, then it is because of their alleged activity upon occasion on the Washington front. Apart from being news gatherers for aired programming, they are accused, in some instances, of also being gatherers of information for use by their outlets, among which are the networks and larger stations, whose fear of Washington and need of Washington is absolute. By tipping off the bosses to potential trouble areas and perhaps even of applying deft pressure at the right political points, some tv-radio men find themselves in the position of wearing other than the picture hat of the crusading reporter. However, acting as secret informants or lobbyists has never been the exclusive domain of the sons of radio and tv.

And as for tv being a "circus" and not a responsible outlet for news, that, it's felt, is about as valid as the argument that a Catholic can't become president.

BBDO's Still Got Some Sponsor Coin to Kick Around on Networks

With plans already underway for the '62-'63 season, BBDO still has some sponsor coin in the bottom of the barrel for placement with the webs for this fall.

Dodge has a bundle that will go to scatter buys, or possibly a special. Pepsi-Cola still has a scatter-buy allotment yet to be spent above and beyond the pop firm's participation in the ABC-TV Steve Allen Wednesday variety hour. Same applies to DuPont, for Anti Freeze, beyond the CBS-DuPont hour.

Same time, program topper George Polk spent all of last week on the Coast discussing '62-'63 projects with producers and packagers.

Other agency program execs have already made the Coast scene with '62 in view. Benton & Bowles video topper Lee Rich and assistant Grant Tinker may have been the first early last month, with the producer huddles centered around a half dozen possibilities for the season after next. Others on the sunshine circuit recently have been McCann-Erickson's Terry Clyne and Warwick & Legler's Bill Ward.

Mike Horton Exits CBS; Set for Zurich Post

Mike Horton is exiting CBS to become managing director of Howard Chase International, newly formed subsid of the p.r. and management counselling firm of Howard Chase Associates. He's also been named a veep of the parent company.

He's been with CBS for the past three years, as director of information services for CBS News and for the past couple of months as a p.r. exec on the CBS Inc. side. Prior to that, he was director of information for NBC for five years.

Horton will headquarter in Zurich, with Europe and North Africa his primary field of operations. He put in nine years in Europe following the war, as a N. Y. Herald Tribune reporter, Mutual Broadcasting and the ECA.

Saga of a Freelancer

Toronto, June 6.

Ben Nobleman, unsuccessful candidate this year for Toronto's city council, won the highest sum ($400) for guesting on "Live a Borrowed Life," which gets the weekly cross-country treatment of the Canadian Broadcasting Corp. But guestar Maurice Evans was not recognized by his fellow-panelist, who enquired: "Mr. Evans? What firm are you with?" Evans replied: "I freelance," which Nobleman brushed off.

(Actor pretended he was Sir Arthur Sullivan; Nobleman impersonated Edward G. Robinson.)

Hour Wkly. Entry On Business News

Next season may see a breakthrough into the never-never land of network tv by a costly weekly program concerning itself with American business activity. If it's sold, ABC-TV will put on a 60-minute package called "American Business Briefing" in a 12:30 a.m.-1:30 p.m. slot on Sundays.

Prepared by Hank Booram and Adrian Samish, who are established tv execs, and Sidney W. Dean (and peddled by Screen Gems), "American Business Briefing" is reportedly selling at $15,000 a minute if carried in the top 68 tv markets in the country. ABC-TV has already picked a starting date — Oct. 29 — and has started looking for bankrollers, so that the starting date can be made to stick.

Two weeks ago, Tom Wise, a former Wall Street Journal editor and currently with Fortune, predicted that a breakthrough on business news in tv was imminent. "Financial reporting," said Wise, who has had a local weekend show since January on local WNBC-TV, N. Y., "has got to grow; there are 15,800,000 direct stockholders in this country, and they want to be informed." (This 15,800,000 does

(Continued on page 50)

Collins Will Find Out How NAB Ball Bounces At D.C. Board Meet

Washington, June 6.

LeRoy Collins' "positive program" meets its first test when the 43-member Board of Directors of National Assn. of Broadcasters holds a three-day session here June 14-16.

The NAB president's plan for revamping the Assn. to make it more effective in tackling industry problems will be top item on the Board's agenda. In effect, the occasion offers the first real opportunity to challenge Collins' helmanship.

The full Board, comprised of all the Radio and Television Board members, is slated to meet twice —on June 14 and June 16 with Board Chairman Clair R. McCollough presiding. The tv and Radio Boards will also hold separate sessions. The Radio Board will elect a new chairman to succeed Thomas C. Bostic, Cascade Broadcasting Co. prexy, whose term has expired. The TV Board elected its new Chairman, Dwight W. Martin of WAFB-TV, Baton Rouge, during the recent NAB convention.

New WGN Jobs For Berentson, Gates

Chicago, June 6.

WGN Inc., in a piecemeal reorganization of the executive echelon, has made a pair of station manager appointments from the sales ranks. Benjamin H Berentson was upgraded from sales manager of WGN-TV, and likewise Charles E. Gates at WGN Radio. Station manager is a new designation in the company.

Gates has been a member of WGN's sales staff since 1940, becoming general sales manager in 1959. Berentston had been eastern sales manager, based in New York, for both stations until last year, when he moved to Chi to head up sales for WGN-TV.

CBS-TV Expanded Station Break To Start on Sept. 10

It's now official CBS TV will definitely expand its station breaks to 42 seconds starting Sept 10 and continuing in various time periods on a staggered schedule until the entire [illegible] schedule is converted from the current 30-second standard.

Sole exception will be station breaks within programs which will continued to be 30 seconds. ABC, which initiated the 42 second break likewise is retaining the 30-second break when they occur within hourlong programs.

Word of the CBS decision was announced by CBS TV prexy Jim Aubrey to affiliates in a wire spelling out the details and the changeover schedule.

This will be followed this week by a letter from sales administration v.p. Bill Hylan to station advertisers and agencies informing them of the decision. Letter will remind them that CBS is undertaking the change reluctantly and that it had notified them earlier that it might have to expand the breaks if it became apparent ABC intended to go through with its plan. New letter states that ABC's intention is now a reality, hence CBS has no choice but to proceed.

Aubrey's wire pointed out he had assured affils at their convention last month "that this network would not permit its affiliates to be placed in a disadvantageous competitive position if other networks were to expand nighttime station breaks. He said, "We are informed that ABC TV has decided on this course and we are, therefore, informing you by this wire that the following changes will be made in our nighttime schedule effective in the fall as new programs go into the schedule."

All nighttime breaks starting at 8 p.m. on nights where half hour programs are scheduled and 8:30 where hours are scheduled between 7:30 and 8:30 and through 11 p.m., will be 42 seconds long. On Sundays, the 42-second breaks will start at 6:30 p.m.

Aubrey added: "You should be aware that advertisers and agencies alike view this move with disfavor. It is only prudent for us to warn you that the use of the expanded break for more than two commercials will probably result in punitive measures by network sponsors."

Aubrey did not spell out what "punitive measures" meant, but network sources interpreted this to mean that arencies would refuse to pay the time charges for any station which triple-spotted adjacent to its network show.

Start of the 42-second breaks will be keyed to the starting dates of new programming. That's due to the fact that existing programs are some 12 seconds too long, with CBS now informing its producers that new lengths will run that much shorter—probably 26:09 minutes for half-hours. As each new show premieres, the adjacency following it will convert to the 42 second length.

TOWER EXITS NAB FOR CORINTHIAN

National Assn. of Broadcasters veepee for tv, Charles H Tower, has resigned to become administrative veepee of Corinthian Broadcasting in New York.

In his letter of resignation, Tower said the decision to quit NAB was "most difficult" but that he had long desired to become an operating broadcaster." He said he wished new NAB prexy LeRoy Collins "every success in the future."

Tower joined NAB in February of 1949 and became veepee of tv in May of 1960.

MBS PACTS HELFER

Sportscaster Al Helfer has been signed for a night news strip on Mutual.

Helfer, who started as a newscaster 25 years ago on WLW, Cincinnati, will handle the 10 p.m. news for the radio web. He at one time was with MBS on the "Game of the Day" baseball broadcasts.

NEW! from NBC FILMS

BEST OF

Laughs all the way—250 of the very best from Groucho's eleven year network comedy hit, available in first-run syndication fo Fall starting dates • All-time audience winner—Groucho led hi network time period for more than 10 broadcast seasons wit an average audience share of 54.8 and this season is reachin a national Nielsen total of 10,500,000 homes* • Profit-prove program—Performed for such first-rank advertisers as DeSot Plymouth, Pharmaceuticals, Inc., Toni, P. Lorillard, Block Drug

GROUCHO

and Cluett-Peabody • Guest stars—Bob Hope, Harpo Marx, Ernie Kovacs—everybody who is anybody finds his way to fun with Groucho • Personal salesmanship—The whole family goes for his leprechaun- sharp wit and acrobatic eyes. Over the years Groucho has delivered average family audiences-per-minute of 22,312,000 • Pick yourself a pace-setter for the coming season. For the secret word—"Success"—buy THE BEST OF GROUCHO.

*SOURCE: NTI, Oct.-June, 1950-1960 (PSB), Oct., 1960-April, 1961.

NBC FILMS

Now That '60-'61 Is Over, Agencies Having Some Fun With Nielsens —On Other Madison Ave. Fronts

By BILL GREELEY

With the windup of the current tv season, agency research departments are working overtime to get a final upbeat report out of the Nielsens that will keep clients tranquilized until the fall fray gets underway.

Among the studies that should have healthy circulation is one from Grey Advertising reflecting an enviable job the first time out for client Revlon.

Among 67 specials this season, Grey had five for the cosmetic firm (Debbie Reynolds, Harry Belafonte, Peter Pan, Bobby Darin and Ingrid Bergman), with an average rating of 27.1 and an average aud share of 43.7. In comparison, all specials, including the Revlon shows, averaged 18.7 in rating and 31.0 in share. The Revlon shows thus performed 45% and 41% better than the average special in the numbers game, and, comparing its shows to the average of the specials not including the five, the percentages rise to 50 and 46.

NBC-TV's "Peter Pan" repeat, with Mary Martin, had the highest rating of all specials, and "The Wizard of Oz," bankrolled by another Grey client, had the highest share of aud.

During the '59-'60 season, Revlon had a disastrous web program year that resulted in the ankling of company ad execs and a shakeup all around in agency billings. In that year, company sponsored the "Big Party," a series that was nonetheless special enough to cost $130,000 net per show, and "Revlon Revue" and two specials, "Tonight With Harry Belafonte" and a Mickey Rooney outing. All the shows averaged a 11.5 rating and a 21.4 share. "Big Party" was dropped after the first 13-week commitment with an overall average rating of 14.8.

Only one other agency can boast a "special" record close to Grey for the current season. McCann-Erikson, for Buick, had the five Bob Hope specials, which also landed among the top 25.

McCann also can build some kind of a story for the client-that-was, Liggett & Myers, out of the Nielsen average aud for May 1, which just preceded the cig firm's announced switch of $10,000,000 billings from McCann to J. Walter Thompson. Among the six major cigaret makers, Liggett & Myers had the best average minute rating of all with a 21.5. While the 25.3 rating of "Untouchables" and the 35.3 of "Gunsmoke" (a Dancer-Fitzgerald-Sample buy for L&M) were big contributors to the high average, McCann still looked good.

The cig rundown covered 11 alternate (or more) hour show buys, 24 alternate half-hour buys and 19 hour-show participations. Fifteen of the shows have been cancelled.

Following L&M at 21.5 were Philip Morris, 21.1, American Tobacco, 19.9, R. J. Reynolds, 19.2; Brown & Williamson, 15.6, and Lorillard, 15.0.

Race for Space

Ad agencies, for the coming video season, will invest an estimated $750,000 in outside publicity on tv series and specials, according to Audience Building Counselors show-handling public relations firm. The figure does not include what producers and networks will be spending.

So far, 60% of the web primetime shows for fall have indie publicity firms hired by the agencies, [illegible] 20% more than a year ago.

With 30 or more new shows going in, agencies figure that the [illegible] sponsor outlay [illegible] show that outside flacking costs [illegible] the extra push for [illegible] worthwhile.

Before and during the current season, Audience Building Counselors [illegible] independent survey [illegible] of its publicity in the interests of the late "Angel" show. Show publicity [illegible] stories in Life mag, TV Guide, Look, Family Weekly, [illegible] This Week, cover [illegible] stories and a score of syndicated features.

Research firm of Oxtoby-Smith's conducted before preem and after interviews in three key metropolitan areas. Results indicated that between the two interview periods, awareness of the star's name was up 34%. Awareness of the show title rose 100%. When only a trickle of publicity had made print, 8% of the respondents were aware of the star. Three months later, 54% had heard the name and cited specific publicity breaks.

TNT Boom

Theatre Network Television has bought a nationwide network of Eidophor video projectors for large-screen, closed-circuit telecasts.

Up & down: David Savage has ankled his post as veepee in charge of radio-tv at Lynn Baker agency. Following a vacation to recuperate from recent surgery, he'll announce future plans.

Ed F. Cauley, formerly with BBDO, has joined Lambert & Feasley as marketing exec on Listerine.

Veepee stripes for Mrs. Mary Wells and John Gronfein at Doyle, Dane, Bernbach.

Hal Persons has been named national director of advertising and sale, promotion for Van Praag Productions, New York blurbery. He's been director of sales for the company, and will continue in that capacity also.

New Biz: Armstrong Cork to BBDO for Armstrong Building Products division, effective Sept. 1. Agency now handles all the Armstrong biz.

Bell & Howell to Chicago office of McCann-Erickson for the company's new DuPont-Bell & Howell film.

Scott Radio Labs to Larrabee Assoc.'s, Washington.

Lone Star Gas to Dallas office of BBDO, effective July 1. Account is currently with Erwin Wasey, Ruthrauff & Ryan.

London Agencies

London, June 6.

Kenneth Robinson, topper of Benton & Bowles, Ltd., one of Britain's largest agencies, has quit effective June 30. John Cuff succeeds him, with Doug Lowndes and Townsend Griffin inked in to sit behind larger desks as joint managing directors. Board has two newcomers: David Kingley and Bruce Rhodes . . . Bill Gillen, ex veep of BBDO, Ltd., who moved from the New York office last year, has now become managing director of BBDO in London. Also chalked up for the agency: Chrysler Motors' Simca account . . . Colds, catarrh, rheumatism, aches, pains—all, it seems, part of the British summer. Mentholathum Co. Ltd., to launch a summer tv campaign for Deep Heat rub. And Phillips, Scott & Turner, Ltd. will take 15 sec spots on all U.K. stations for Coldrex. Same agency for both accounts: Napper Stinton & Wolley . . . Agency-owning Cecil Turner and the James A. Hodgson agency have merged with Turner getting complete equity of Hodgson. Both concerns will continue as separate entities although Hodgson's agency will move into Turner's St. Martin's Lane offices.

Hemorrhoid Ads Are Ruled Out By Radio Code Board

Washington, June 6.

Hemorrhoid cures and feminine hygiene products are specifically ruled out as fit blurb material in a new amendment recommended by the Radio Code Board.

The Television Code Review Board, meanwhile, okayed "guidelines" for toy commercials urging against making the hard sell to kiddies.

The Radio Code move against hemorrhoid and personal product commercials was coupled with the Board's approval of a nationwide system of monitoring programming of both member and non-member radio stations.

A TV Code crackdown on subscriber stations airing blurbs for Preparation H, a hemorrhoid remedy, led to the jerking of Code seals from about a dozen stations and the resignation of about the same number in 1959.

The Radio Code unit, whose action must be affirmed by the full Radio Board, recommended this new section in the Code:

"Advertising of certain intimate personal products which might offend or embarrass the listening audience is unacceptable. Among these are products for treatments of hemorrhoids and for use in feminine hygiene."

Present provision provides only that "all advertising of products of a personal nature, when accepted, shall be treated with special concern for the sensitiveness of the listeners."

John F. Meagher, NAB v.p. for

(Continued on page 44)

With the Station Reps

Seven out of 10 agency time buyers "always" or "frequently" take part in the overall planning of an ad campaign appropriation and in the selection of generic media.

That's the indication from the most recent NBC Spots Sales Timebuyer Opinion Panel which probed the "creativity in timebuying." Responses to the four-page questionnaire totalled 207, representing 162 different agencies or offices.

Other highlights:

Less than 40% said the buyer has any voice in the copy approach to a campaign.

About 90% said the buyer takes part in the setting of audience reach levels and the selection of test markets. Eight out of 10 said they had a voice in allocation of funds for the markets.

In secondary campaign planning phases, the buyer in the over $5,000,000-billing agency is consulted somewhat more frequently than those in the smaller shops.

There's virtually unanimous agreement that knowledge of the overall campaign strategy adds to the buyer's efficiency (but he's not always briefed).

Nine out of 10 said that the buyer is justified in following his own dictates when his opinion, judgment and experience are at odds with the numbers.

More than 90% said that there are instances when the buyer should consider another rating service which shows a striking difference from his own.

About twice as many respondents prefer all-media buying to just timebuying.

No Soap

Procter & Gamble has started its annual summer cutback in spot billings.

The P&G summer cancellations, which usually come on a Friday afternoon, have already greatly effected Duncan Hines cake mix and Dash detergent schedules.

Briefs: McCann-Erickson has let out two timebuyers, Larry Levy and Nick Imbernone, in the cutback following the loss of the Liggett & Myers account. Staff reduction also has affected estimators in the McCann media department . . . Gill-Perna reppery has picked up WINN, Louisville, formerly handled by Avery-Knodel . . . John T. King has been named manager of Katz new Boston office. He was with Peters, Griffin, Woodward in Boston . . . Bob Stephens, formerly with Headley-Reed, has joined the San Francisco radio sales staff of Katz . . . Avery-Knodel has a new study on the Topeka and Central Kansas market.

WMGM Rep Switch

Daren F. McGavren reppery has been named to handle national biz of WMGM, New York, 50,000 watt indie, effective June 12.

Formerly handled by the George Hollingberry shop, WMGM's sale to Crowell-Collier has for the last few months been awaiting FCC approval. Station execs, however, say the pending change of ownership had no bearing on the rep switch.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Checkout of **Sid Bakal** as associate editor of the Herald-Trib tv and radio magazine, after six years, cued to paper's decision to restrict tv supplement to program listings. Bakal, who helped pioneer the project, will announce new plans shortly.

Film designer, Edith Head, to guest on the Bob Dixon CBS radio show today (7).

Ruth Ettinger, wife of CBS-TV press info's **George Ettinger**, graduated with honors yesterday (Tues.) from Queens College, the only grandmother in her class. She received a BA in education, is now teaching and, at 45, is going on for a master's degree . . . **Charles R. Fagan, Robert Foster** and **Jeff Maguire** joined CBS Animations as account execs. Fagan had been with CBS and is returning after a tour with Videotape Productions; Foster and Maguire had been with CBS Production Sales . . . **George Arnold** upped from manager of client relations to director of marketing and client relations for CBS Radio Spot Sales, with **Allen Hughes** moving up to replace him as manager of client relations . . . **Ronald Dawson** into summer stock leads in "The Pleasure of His Company" and "Look Homeward, Angel," July 11-29 at the Southbury Playhouse, Conn. . . . **Connie Desmond,** who used to share the Dodgers play-by-play with **Red Barber,** back in town after several years . . . Arthur Godfrey gave the commencement address at London County High School in Leesburg, Va., last night (Tues.), then delivers the annual Flag Day Address at Independence Hall Square in Philadelphia next Wednesday (14) . . . Another CBS'er making the commencement circuit is chief Washington correspondent **Howard K. Smith,** who received an honorary Doctor of Humane Letters degree Sunday (4) from Thiel College, Greenville, Pa., and is the commencement speaker Sunday (11) at Beloit College in Wisconsin . . . CBS-TV special program boss **Jerry Leider** back from Caribbean vacation.

Harry Belafonte, several times the show's mystery guest, tries his hand Sunday (11) as a one-shot panelist on "What's My Line?" . . . **Rex Marshall** won the Queen Victoria Diamond Jubilee Golf up at the Greenwich Country Club last week . . . **Gabe Pressman,** WNBC-TV newscaster-reporter, will be guest of honor on Monday (12) at the annual dinner of the N.Y. School of Printing Press Club . . . **Remo Pisani** just completed top supporting role in "Naked City," goes into "Edge of Night" soaper . . . **Byron Goodell** becoming national director of tv sales for NBC Spot Sales vice the resigning **Edwin T. Jameson** . . . **Ed Newman** starts Saturday (10) as the new weekly moderator of "The Nation's Future" in NBC-TV primetime, replacing **John K. M. McCaffery** who this summer undergoes surgery . . . **Dick Martin,** the orch leader, has begun his own Saturday morning stanza on WRFM . . . Trumpeter **Al Hirt,** who is a frequent worker on the **Ed Sullivan** and **Dinah Shore** stanzas, will appear late this summer on one of the **Danny Thomas** telefilm segs . . . **Judy Lidsky,** who as Judy Lockser essayed "Ma Perkins'" Paulette and "Brighter Day's" Babby, gets her LL.B. degree from Harvard Law School on June 15; in '58, she was elected Phi Beta Kappa at Cornell.

WPIX sales v.p. **Jack Patterson** back at his desk after week's trout fishing in Vermont . . . WPIX's **John Tillman,** Channel 11's top newscaster, welcomed an old buddy last Monday (5) in **Doug Edwards,** who is now competing with Tillman on Channel 2 at 11 p.m. cross the board. Both of these newshawks come from Alabama, worked on the same local southern station—but in all their years in N.Y. never competed. During the early evening newscast, Tillman preceded the CBS newsman's show.

Dave Williams, eastern manager of CBS-TV affiliate relations, to Rome, Paris and London with wife **Doris Steen Williams** of NBC Practices & Standards to celebrate their 25th wedding anni . . . **Don Morrow,** host of ABC-TV's "Camouflage," back from the Coast and an appearance on the Lawrence Welk show . . . The ubiquitous **Jay Barney** wound up a role as a model agency manager on "The Secret Storm," jetted to Chi for a stint as actor-magician at the National Restaurant Assn. convention for Coca-Cola, then back to N.Y. to resume an "As the World Turns" part as a detective and start a role as a nitery owner on still a third CBS-TV daytimer, "Brighter Day" . . . WNEW space-aviation expert **Martin Caidin** off to Las Vegas to cover the annual reunion June 16 and 17 of the Thunderbirds, Air Force aerobatic team. Coverage will include a broadcast from a Sabre Jet flying with the Thunderbirds by Caidin and his wife, Grace, also a pilot.

IN CHICAGO . . .

Howard Grafman sold his interest in WXFM to partner **Bob Victor** and is seeking a new FM property . . . **Howard Christensen,** ex-Ziv-UA, leaving for Coast to join **Bruce Eells'** new firm, Television Artists and Producers . . . WGN-TV incepting one minute "news breaks" in the ayem lineup . . . WGN newsman **Gene Filip** bedded at Hinsdale Hospital . . . Chi Tribune's TV Week insert notches its fifth anni this week . . . **Jim Lounsbury** joined WJJD's deepjay staff and retains his "Record Hop" show on WBKB . . . **Lee Phillip,** WBBM-TV's hostess with the mostes', getting a citation for "worthy achievement" from Northwestern U. alumni association . . . WBBM Radio using regular news format for "Secession Report," daily presentation of news as it broke 100 years ago to the day. Chicago Savings & Loan is sponsoring . . . Ottawa, Ill. has proclaimed June 10 "**Wally Phillips Day**" in connection with the film, "Tomboy and the Champ," in which he's featured . . . Phillips is being shifted into the 9-11 ayem segment on WGN in a general programming revamp. **Jack Taylor** takes over Phillips' 8-10 p.m. chore, and **Pierre Andre** goes in at 1:05 p.m. with a deejay show. Pipe organist **Harold Turner** gets a live show of his own Sunday mornings.

IN BOSTON . . .

Mike Wallace and WBZ-TV press chief **Joe Ryan** hosted "PM East" and "PM West" yacht trip for Hub tv press to Cohasset for a clambake Saturday (3) . . . Night WHDH radio man **Norm Nathan** staying over ayems to fill for vacationing **Ray Rorey** on Monday through Friday 7-8 "Key Club" . . . WBZ-TV general manager James E. Allen named to Northeast regional board of National Conference of Christians and Jews . . . **Bill McCormack,** Yankee Div. prex, back from meetings in D.C. and New York . . . WBZ-TV newsreporter **Betty Adams** speeching at Tufts U. commencement . . . **Barbara DiRenzo** joined WCSH-TV staff as nat'l sales secretary . . . **Jack Fox,** general sales manager WHNB-TV, West Hartford, Conn., directing local and nat'l sales for NBC affiliate in Hartford-New Britain market . . . **Shelly Saltman,** WBZ-TV promosh man, hosted sales sneak preview for new WBC series, "PM East" and "PM West" . . . WEEI news director **Fred Cusick** and newsman **Bob Gallagher** shared narrating honors for feature color film on "Patriots" football team . . . WNAC bowling team dinner at Vallee's Monday (5) . . . New WEEI radio feature, "Sounding Board," with host **Ted Blair,** has specially installed phone setup, allowing airing of both sides of phone confabs.

IN LONDON . . .

Producer **George Inns** dickering with **Robert Helpman** on big budget program for BBC . . . **Shirley Bassey** finishes off the "Sunday Night at the London Palladium" season for ATV June 18 . . . **William Marshall** bowed in "Danger Man" on June 4 . . . Granada taping new "Family Solicitor" skein with **Robert Flemyng, Mary Kenton, Bernard**

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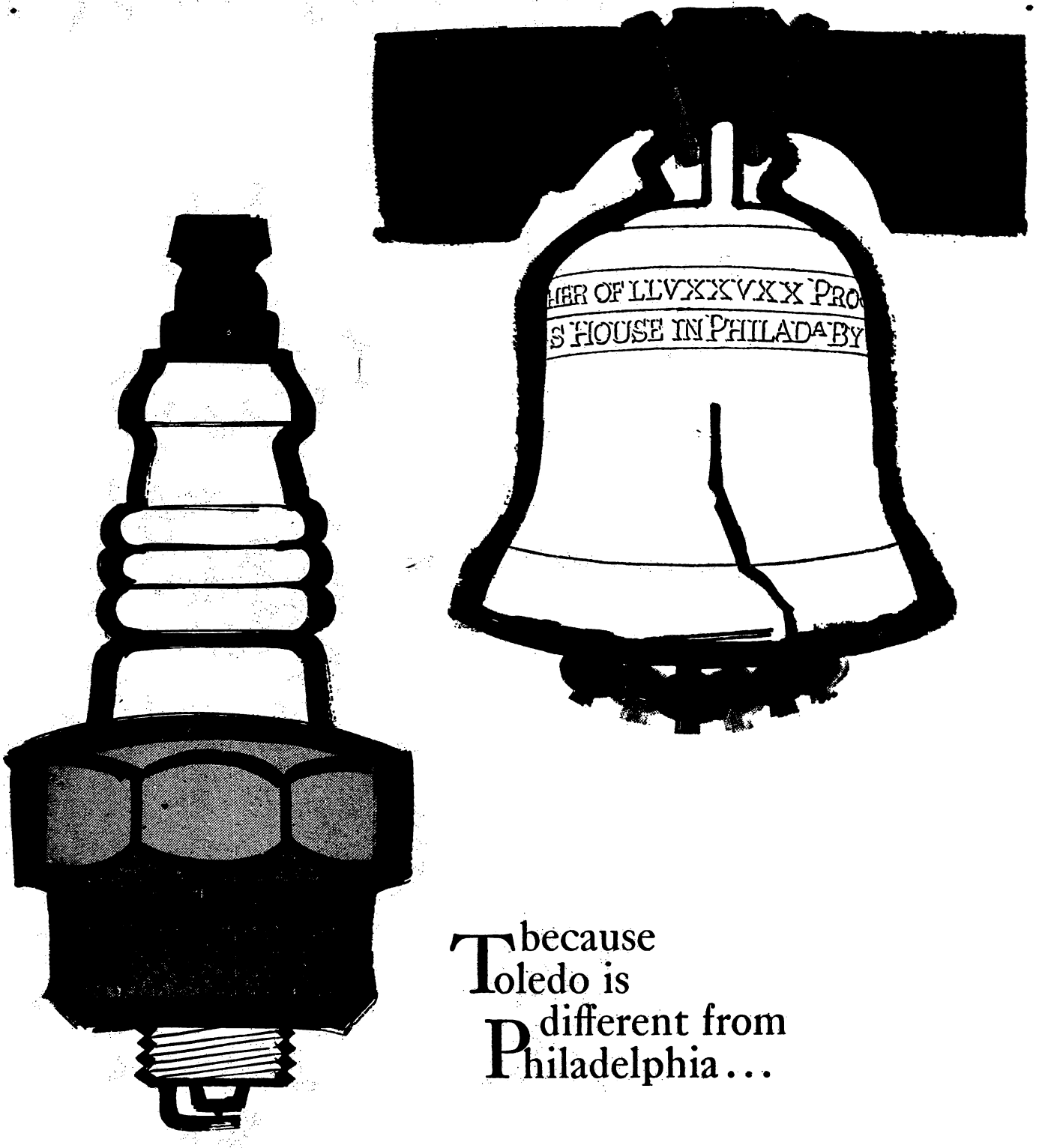


Tbecause Toledo is different from Philadelphia...

and because people are different in different markets... Storer programming is different! We put together a flexible format to fit the needs of the community ... making it local in every respect. That's why Storer Stations are liked, watched and listened to—why they rate high in the 9 key markets where they are located*. Local programming—quality-controlled—assures you the best is being presented. You know you've made the right buy when you buy a Storer Station. Storer representatives have up-to-the-minute availabilities at their fingertips. ***Important Stations in Important Markets.***

**WSPD-Radio and WSPD-TV dominate in Toledo. WIBG rates number 1 in all Philadelphia surveys.*

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

TV Summitry: Electronic Wow

Continued from page 31

brun in Paris, Daniel Schorr, Marvin Kalb, George Herman and Walter Cronkite in Vienna, Winston Burdett in London and Howard K. Smith in Washington to furnish an intelligent and informed round-robin wrapup on the talks.

NBC's approach was more orthodox, utilizing on-the-scene tape and footage from its correspondents and bringing them in with audio lines backed up with a head-shot slide on the late stuff. But thanks to the well-briefed anchor work of Frank McGee, the excellent Paris coverage by Ed Newman and John Chancellor's and Sauder Vanocur's calls from Vienna, plus the wonderfully acerbic viewpoint of Joseph C. Harsch, NBC's editorial coverage was as effective as CBS' and tended to be somewhat more pointed.

ABC, on the other hand, simply gathered Hagerty, Bill Lawrence, Edward P. Morgan, John Scali and John Edwards at a picturesque spot, trained the cameras on them and let them discuss the day's talks in this setting. Device had the disadvantage of being unflexible—there were no late feeds to supplement or override this early-in-the-day device, and also had the disadvantage of letting Hagerty set the point of view, which tended to be overly optimistic as well as overgenerous in its evaluation of the results of the talks. Fortunately, their appraisal of the Vienna meetings was more realistic. Bill Shadel served as anchorman in N. Y. but tended to be a far less active commentator and participant than Collingwood and McGee.

A couple of other facets of the coverage are worth noting. One was the superb wrapup by Chet Huntley Sunday (4) on NBC in an expanded version of his "Chet Huntley Reporting." Huntley covered the hard news of the Vienna meeting with special hookups with Chancellor and Vanocur from Vienna, but he also did the best job in placing the talks within their worldwide context, with special film reports from Berlin, Laos, South Vietnam and Latin America to supplement his brilliant analysis of the strategy of current Soviet expansion.

And, moving from the sublime to the ridiculous, there were the "integrated commercials" by Gillette on the ABC coverage. First time out, an unhappy Quentin Reynolds handled them, and when Shadel introduced Reynolds as a "world famed correspondent," it appeared that he'd give his views on the Paris talks. And so he did, talking about how Parisians love Gillette razors and blades. Some ludicrous copy approach obtained when Walter Winchell was moved in to handle the Gillette blurbs thereafter—the editorial tie-in to the news and then the international shaving pitch—only Winchell's copy was even worse, though hi delivery more professional and probably more irritating. At least ABC, after the Reynolds fiasco, had the good sense to label the Winchell pitches as "a word from Gillette." *Chan.*

Lisa Meets Nikita

Lisa Howard, the new ABC correspondent, got what her network termed an "exclusive interview" with Russian chieftain Nikita Khrushchev. BBC-TV picked up the six-minute tape seg and aired it Monday (6), a day after ABC used the informal street conversation between the former actress and the rotund Red boss.

Miss Howard got Khrushchev's attention by shouting over the heads of the Austrian crowd, "Nikita, Nikita Sergayovich." Recognizing her (from Mutual days), he came over, told her "I knew you would be here." She replied, "I followed you to Vienna. Now when will you let me come to Russia and interview you?"

"You are welcome there," Khrushchev said, "and if you come, bring your President with you." She told him that was, in effect, just fine, because she was now on tv, which she suggested was more important than radio. This took six minutes largely because the conversation required interpretation from Russian to English and English to Russian.

TV Reviews

Continued from page 31

street, broken window pane, steel girder, old door—exemplified the provocation approach of this production.

Win Baker, WBZ-TV's bright and creative assistant program manager headed up the program's top-flight production staff. After searching two months for a folk singer, Baker came up with Bonyun, a noted American folklorist. Baker, his producers, Mel Bernstein and Tom Knott (himself an accomplished musician), Bonyun and guitarist Paul McNeese, set about the difficult (but eminently successful) task of scoring the urban opus.

Harry Durning's script neatly tied together the many elements of urban redevelopment — people, housing, business, schools, legislation, construction, re-construction—summarizing the need, evaluating the progress, and crystalizing the goals. Jack Chase narrated the script with care and skill equal to its composition.

The eve before its telecast, this film was preemed before 700 enthusiastic guests at the Greater Boston Chamber of Commerce's annual dinner honoring former Secretary of State Christian Herter and former Secretary of Commerce Sinclair Weeks.

Sponsor, S&H Green Stamps, deserves a share of the plaudits for its traditionally unobtrusive (and the more effective) commercials geared to the public service theme of the series. *Guy.*

LEGENDS IN MUSIC
With Lee Nance, Joe Trower and Roger Chastain, Nancy Collier, Dave Parker
Producers: Don Hadley and Massey Creamer
Director: Gy Waldron
Writers: Lee Nance and Gy Waldron
30 Mins., Mon., 9:30 p.m.
WSB-TV, Atlanta (film)

This was the first offering in a new WSB-TV series bearing the overall title of "Challenge." Program will cover a variety of subjects aimed at stimulating interest in new forms of television presentations.

"Legends in Music" turned out to be an excellent kickoff for the series, since it explored the beauty, drama and social significance of folk music in modern society. Featured were flamenco tunes, old English songs and folk ballads, by four young artists who obviously found pleasure in the songs of yore.

Show started with an intro by narrator Lee Nance. He is a folk music student and in fact, emcees a weekly 90-minute folk music platter show on WGKA, Atlanta independent "good music" station.

Nance gave some lore about folk music and brought on a pair of young singing Atlanta guitarists, Joe Trower and Roger Chastain, billed as "The Legends," whose styling was in the Kingston Trio idiom. They scored with the rousing "Sinner Man" and the haunting love ballad, "All My Sorrow."

Nancy Collier, a beauty contest winner with real vocal talent, offered an outstanding presentation. The fact that she accompanied her thrushing on, of all things, a zither!, added novelty to her turn. A personable blonde, she mixed patter with her music, getting laughs with her comedic asides.

Anchor man was warbling guitarist Dave Parker, whose Flamenco style made good entertainment.

Second stanza of "Challenge" will be "Minute Man '61" to be presented in June. "Challenge" will be a weekly WSB-TV presentation except when special network programs are scheduled. *Lucc.*

Honolulu—William B. Murphy, owner and operator of KVAN, Portland, Ore., for past three years, has been appointed sales manager of KORL radio here. Hal Davis is general manager of station.

Mayor Wagner & Co.'s WNTA-TV Marathon 'Con'l'; Sequel Livelier

N.Y. newspapers had a field day with the marathon telecasts of Mayor Wagner and his staff on WNTA-TV, Newark-N.Y. Both Sunday's (4) telecast, from 7:30 to 10 p.m., and Monday's (5), from 9 to 11 p.m. received news and picture splashes in the dailies.

By far the weaker of the two telecasts was Sunday's 150-minute "commercial," which had Mayor Wagner and his department heads making a report of their administration. There was some recognition of the problems of the Wagner administration, etc., but in the main the marathon outing served as a platform for the in-group. On Sunday's outing as well as on Monday's, Mayor Wagner steered clear of declaring himself a candiate for reelection. Both exposures, though, indicate that he's very much in the running and wants vigorously to counterattack any bad image of his administration.

The following day's show was lively, and some of the reasons for the bad image of the Wagner regime came through. The Mayor and his staff were asked to answer questions relating to corruption, bad city services, etc. Tenor of the general run of questions, though, wasn't too tough. On Monday's show, Mayor Wagner and his large staff of department heads, made themselves available in the "At Your Beck and Call" format. Betty Furness, host of the show, directed the questions and handled her chores most ably. The questions, which were phoned, mailed and telegrammed, were sifted by station v.p. Ted Cott, who originated the idea for both shows. Cott, along with Henry White, incidentally, were on camera Monday night, shown sifting the written questions.

Cott says the questions he selected for the Mayor and his department heads to answer reflected a fair sampling of the inquiries. Cott added that he would like to make the broadcasting report of the city administration a yearly affair on the station, adding he's thinking of asking New York Governor Rockefeller and New Jersey Governor Meyner to do a similar stint on "At Your Beck and Call."

Arbitron rating for Sunday's outing was a 0.3 average, for Monday's a 3.2 average over the time span. *Horo.*

Radio Code Board

Continued from page 42

radio, said the projected monitoring program should show a "readily discernible" difference between the fare of Code subscribers and non-subscribers.

The TV Code Board issued what it called "common sense" rules against misleading toy commercials aimed at children. The action was worked out in conjunction with Edward P. Parker, president of the Toy Manufacturers of the U.S.A. Inc. Parker and E. K. Hartenbower, TV Code Review Board Chairman, issued a joint statement declaring:

"Children, especially pre-schoolers, are highly dependent on the guidance and direction of the adult world around them—television included—for their individual development. Since younger children are not in all situations able to discern the credibility of what they watch, they pose an ethical responsibility for others to protect them from their own susceptibilities."

The statement urges against "hammering the sales message to demand a child's attention." Instead, toy blurbs should appeal to a child's imagination "while supplying him with the facts he should know about the toy."

Demonstrations that "show a toy in use in a manner that is not authentic" and other misleading selling methods are also frowned on.

Portland, Me.—WGAN-TV here has named Eugene W. Wilkin, formerly with WPRO-TV, Providence, sales manager. Same time, Creighton E. Gatchell of Cape Elizabeth, a veepee, director and treasurer of Guy Gannett Broadcasting Services (owners of WGAN-AM-TV), has been named exec veepee of GGBS, and Francis H. Farnum Jr., also a company veepee and director, has been named general manager of the radio side.

From The Production Centres

Continued from page 42

Horsfall, Eynon Evans and **Geoffrey Palmer** as legal eagles . . . June 28 sees initialer in live **Dickie Valentine** half-hour series for ATV. Inked in guests: **Pet Clark** and **Pat Bredin** . . . **Donald Wolfit** leads for A-R in "Death By Choice" with **Alan Wheatley** and **Guy Deghy** backing him up . . . Cameras are turning on "Walk A Crooked Mile" by **Lindsay Hardy** which is to be a six-part serial for BBC-TV. Cast so far: **Anthony Newlands, Philip Bond** . . . **Billy Graham** grabbed by BBC-TV in Manchester for a 25-minute stint on June 11 . . . Newies lined up for ATV are "Debate" which speaks for itself and "Decisions of Our Time" dealing with great moments in world events. **James Ferman** produces both programs . . . ATV also giving comic **Dave King** a run in legit by way of "The Machine Calls It Murder" on June 25.

IN SAN FRANCISCO . . .

Westinghouse threw one of the year's poshest luncheons at Ernie's in honor of **Dick Pack, Mike Wallace, Joyce Davidson** and **Terry O'Flaherty.** Purpose was presentation of selected chunks of WBC's new "PM East-PM West," latter third of which will emanate from Frisco, with O'Flaherty as emcee. WBC's apparently pouring a large quota of time, talent and money into this challenge to NBC's **Jack Paar**—working on Frisco end, for instance, are director **Lloyd Gaynes,** up from Hollywood, and producer **George Moynihan,** out from New York. While tapes were still being rolled in Frisco, Pack, Wallace and Miss Davidson had to rush from lunch to catch planes for similar bashes following day at four other WBC stations . . . KQED began its seventh annual auction Tuesday (6) . . . **Charles Morgan,** bounced out of KFAX, caught on for summertime relief at KCBS . . . **Jack LaLanne** up from L.A. to conduct his show on ABC's KGO-TV in person

IN PHILADELPHIA . . .

Arthur Godfrey to receive the Leopold C. Glass Award from the Flag Day Assn. (founded by the late jurist), at Independence Hall (16) **Duncan Macleod** subbing for vacationing WCAU-TV newscaster **John Facenda** . . . **WFIL-TV**'s summer series "Cowtown Rodeo" kicks off from Cowtown, N.J. (9) . . . **Thomas J. Swafford,** veepee CBS radio, general manager WCAU, to attend the NAB exec development seminar at Harvard (July 9-21) . . . **Bud Brees,** WPEN deejay, in Temple Univ. Hospital for throat surgery . . . **Zara Bishop** of the WCAU stations elected president of the local chapter of AWRT . . . WCAU's personalities drew 2,760 requests from 30 states and Canada, Haiti, Germany & Bermuda for an advertiser selling land in Belen, New Mexico. Client used broadcasters **John Trent, George Thomas** and the entire **Russ Hall show**

IN CLEVELAND . .

Les Clark of WGAR news staff landed the color end of the station's fall football broadcasts . . . **Dick Pack,** Westinghouse veep, and **Joyce Davidson,** all-around girl on the chain's new "PM" tver, in town to boom the show . . . **Nehemiah Persoff** here to work with "Route 66" production unit on location . . . Local tv educators found they might be able to equip school sets with UHF adapters and thus take advantage of classes being telecast in the midwest from an airplane, thus removing necessity for ground-bound ETV channel here . . . **Harrison Dillard,** Olympic hurdler and sprint champ, is sports director of WABQ Radio.

IN PITTSBURGH . .

"Kay Calls," Pitt's top morning femme program, has a new format with tapes by **Dr. Joyce Brothers** and **Eleanor Schano,** in a fashion seg, being added . . . Former newsman **Jimmy Moore** is doing a nice business writing editorials for radio stations. He sends in mimeographed editorials to his clients. His operation is called Ears, Inc. . . . **John Mills,** who once had a muscle seg on KDKA-TV, has teamed up with **Craig Allen** to produce an exercise series for syndication . . . **Bob Dews** moves to WWL-TV, New Orleans . . . KDKA-TV will have a 15-minute news show by **Tom Finn** at the end of each showing of "PM East and West" which bows here June 12 . . . 21-year-old **Terry Parker** moves from WEDO to WHJB, Greensburg, as program director . . . KDKA's **Rege Cordic** is doing radio and tv spots for the national promotion of "Fanny". . . **Dave Crantz,** promotion director at WTAE and one of the station's featured performers, is going through applications to fill the recently vacated publicity job held for two years by **Bill Deurr.**

IN BALTIMORE . .

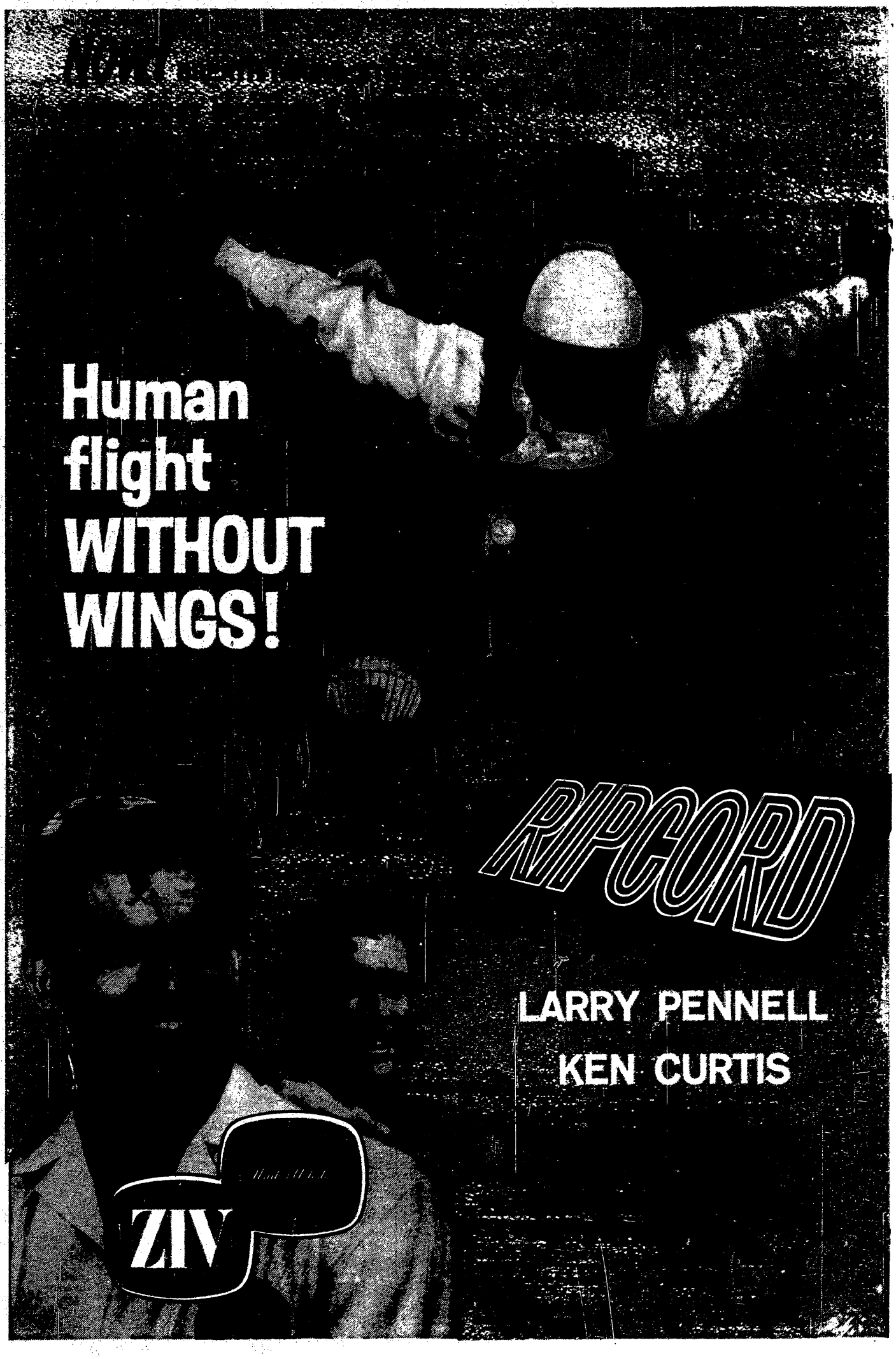
Danny Sheelds formerly of WCBM has joined Claster Enterprises as Sales Executive. He'll be sales rep for "Pinbusters," "Spare Time" and "It's in the Name," Claster packages . . . **John Bowman,** host of WBAL-TV's "Pinbusters," was presented with special citation for outstanding service to youth of Baltimore area by **Rolland Lewis,** director of youth activities of Catholic War Vets . . . **Robert Mitchum** will receive the annual "personality of the year" award from the Maryland Theatre Owners Association . . . WMAR-TV staffers, including **Sylvia Scott, Wynne Mar, Dave Sickle, George Rogers** and **Stu Kerr** were on hand for "interviews" at the Food and Home Show at Timonium Fair Grounds . . . "Romper Room" of WJX WJZ-TV, is cooperating with Red Cross and presenting water safety features for kiddies . . . **Brent Gunts,** v.p. and manager of WBAL-TV has been elected to board of Baltimore Goodwill Industries.

IN MILWAUKEE . . .

Barbara Becker, WITI-TV's "Weather Gal," starred as "Miss Champagne Music" on Lawrence Welk Stage show at Milwaukee Arena June 5, with WITI-TV sponsoring . . . Milwaukee Vocational School on WMVS-TV Fri. (2) was completely staffed by television students from school's Milwaukee Institute of Technology as a final exam pitch. Initial show by Studio Players of MIT, "The Twelve Pound Look," Sir James M. Barrie's comedy (live) was telecast by student players . . . FCC has licensed Music-Time, Inc., (**Richard Steffen,** president) for operation of WMKE-FM . . . On WTMJ-TV Sat. (May 27) President Kennedy's Peace Corps appeared on panel talks with the information director, **Edwin R. Bayley,** and Marquette & Univ. of Wisconsin participating . . . "If Everybody Did," Milwaukee Public Library program, covering their children's summer reading setup, on WMVS-TV Mon. (May 29) featured youthful readers. Library's Mrs. Alice Krahn, head librarian at Atkinson Neighborhood Library, was hostess. . . . WFMR, trail blazer in "good music" broadcasting in this area, observing fifth year's operation.

IN DETROIT

WJR newsman **William Sheehan** is with the Presidential Party in Paris, Vienna and London and is daily reporting developments in his "Close Up" series . . . **Thomas J. Gallagher,** formerly with Independent Television Corp. in N.Y. and Major Programs, Inc., in Beverly Hills, has been appointed a special assistant in program sales, reporting to WXYZ prexy **John F. Pival** . . . WWJ-TV cited by Detroit District Dental Society for promoting dental health education and WWJ-radio received an award from Wayne State Univ for outstanding contributions to education . . . WXYZ-radio in cooperation with the ABC net, is presenting the seven nightly programs "Presidential Mission: J.F.K. in Europe." . . . "All Over This World," is a new series of folk music on WDTM with host **Bill Aaron** broadcasting directly from Cafe Galerie where he presents current performers


Human flight WITHOUT WINGS!
RIPCORD
LARRY PENNELL
KEN CURTIS
ZIV

Allan Jackson

Continued from page 26

cept that station managers take a little more pride and interest in their news and that writers and newsmen apply themselves to the writing of news for broadcast with more imagination, pride and discipline.

At the network level, Jackson would like to see two things: (1) proper orientation in the demands and requirements of electronic journalism for those new correspondents who come to broadcasting from newspapers or magazines—right now, a new correspondent is turned loose in a "sink or swim" manner; and (2) someone appointed to monitor and criticize news broadcasts internally, much in the same manner as N.Y. Times national editor Ted Bernstein does in his monthly internal bulletin, pointing out mistakes in style, poor phrasing, obscurities, etc.

Jackson thinks the best example of a newswriter who developed a unique and distinctive style for radio was the late Prosper Bonelli, who wrote Lowell Thomas' scripts for years, and adds that Vince Bonelli, his son, appears on the way toward matching his father. "When Lowell Thomas does the news, that copy flows—it's clear and simple, and everybody understands Lowell perfectly."

As to some examples of the poor quality of broadcast newswriting, Jackson offers the following sampling, which aren't necessarily serious errors but are careless or sloppy:

"It was in a report on citrus flivinoids . . ." (Jackson still doesn't know what a "flivinold" is, nor is it in the dictionary).

"Secretary of Commerce Luther B. Hodges announced that Roger Blough, Chairman of U.S. Steel Corp., had succeeded Ralph J. Cordiner, Chairman of General Electric, as Chairman of the Business Advisory Council."

"Johnson said he stands 'where I've always stood' on civil rights."

"The handsome ship's radio operator . . ."

"Nikita Khrushchev was literally grinning . . ."

"Archbishop Koenig was seriously injured in an automobile accident. Koenig suffered a skull fracture, one of his companions in the car was killed, another was even more seriously injured."

An AP story on the discovery of the World War II plane that had been missing in the Lybian desert for 17 years reported that the remains of five crewmen had been found. "Four others . . . are still missing, but no hope is held out for their safety."

Selling Pace Slows

Continued from page 25

if "Circus" and "Investigators" don't sell out by fall, their improved performances over the current Thursday entries should bring in some fast fall business.

As to pubaffairs, there's lots of lively interest in "Eyewitness," with CBS on the verge of putting together a package of one-a-month advertisers which will bring the show near to SRO. On the other major weekly series, "CBS Reports," there's also plenty of legitimate interest from top advertisers who see some image fence-mending to be done and who are eyeing "Reports" more than casually as just the show to do it.

Latino B'casts

Continued from page 1

tional Catholic Assn. for Radio and Television in Rio.

Other steps include:

—A Latin American radio training school in Bogota, giving intensive training in radio techniques for Catholic broadcasters from all parts of the region.

—A center for recording and packaging Catholic radio programs, also at Bogota, for distribution to outlets south of the border.

In addition to heading off Red propaganda efforts, the hypoed Catholic broadcast activity is designed to "balance off" Protestant-sponsored operations, chiefly the powerful "Voice of the Andes" which reaches virtually the whole South American continent, said a Catholic spokesman here.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

San Francisco ● STATIONS: KTVU, KRON, KPIX, KGO ● SURVEY DATES: NOV. 10-23, '60

KGO Average Rating: 4 Average Share: 36

MONDAYS 11:00-1:00
Program: BEST OF HOLLYWOOD

Nov. 14 **"AWFUL TRUTH"**
Cary Grant, Irene Dunne
1938, Columbia, Screen Gems, Repeat

Nov. 21 **"ADVENTURE"**
Clarke Gable, Greer Garson
1945, MGM, MGM-TV, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Paul Coates 11:00-11:30	KTVU 2
Early Late Show 11:30-1:00	KTVU 1
News, Sports 11:00-11:15	KRON 6
Jack Paar 11:15-1:00	KRON 4
News, Sports 11:00-11:15	KPIX 4
Big Movie 11:15-1:00	KPIX 1

KGO Average Rating: 3 Average Share: 25

TUESDAYS 11:00-1:00
Program: BEST OF HOLLYWOOD

Nov. 15 **"TALK OF THE TOWN"**
Cary Grant, Jean Arthur, Ronald Colman
1942, Columbia, Screen Gems, Repeat

Nov. 22 **"CHINA SEAS"**
Clarke Gable, Jean Harlowe
1935, MGM, MGM-TV, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Paul Coates 11:00-11:30	KTVU 4
Early Late Show 11:30-1:00	KTVU 1
News, Sports 11:00-11:15	KRON 7
Jack Paar 11:15-1:00	KRON 6
News, Sports 11:15-11:30	KPIX 5
Sports, Movie 11:15-11:30	KPIX 1
Big Movie 11:30-1:00	KPIX 1

KGO Average Rating: 6 Average Share: 46

WEDNESDAYS 11:00-1:00
Program: BEST OF HOLLYWOOD

Nov. 16 **"ONCE UPON A TIME"**
Cary Grant, Janet Blair
1948, MGM, MGM-TV, Repeat

Nov. 23 **"HOMECOMING"**
Clarke Gable, Lana Turner
1948, MGM, MGM-TV, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Paul Coates 11:00-11:30	KTVU 5
Early Late Show 11:30-1:00	KTVU 1
News, Sports 1100:11:15	KRON 4
Jack Paar 11:15-1:00	KRON 4
News,Sports 11:00-11:15	KPIX 6
Editorial, Movie 11:15-11:30	KPIX 1
Big Movie 11:30-1:00	KPIX 1

KPIX Average Rating: 2 Average Share: 20

THURSDAYS 11:15-12:45
Program: BIG MOVIE

Nov. 10 **"MAN ALIVE"**
Pat O'Brien, Ellen Drew, Rudy Vallee, Adolphe Menjou
1945, RKO, UAA, 1st Run

Nov. 17 **"STRANGE ADVENTURE"**
Ben Cooper, Joan Evans, Marla English
1956, Republic, HTS, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Paul Coates 11:15-11:30	KTVU 2
Early Late Show 11:30-12:45	KTVU 1
Jack Paar 11:15-12:45	KRON 7
Best Of Hollywood 11:15-12:45	KGO 1

KGO Average Rating: 5 Average Share: 33

FRIDAYS 11:00-1:00
Program: BEST OF HOLLYWOOD

Nov. 11 **"SOUTHERN YANKEE"**
Red Skelton, Arlene Dahl
1948, MGM, MGM-TV, Repeat

Nov. 18 **"PENNY SERENADE"**
Cary Grant, Irene Dunne
1941, Columbia, Screen Gems, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Paul Coates 11:00-11:30	KTVU 4
Early Late Show 11:30-1:00	KTVU 1
News, Sports 11:00-11:15	KRON 9
Jack Paar 11:15-1:00	KRON 6
News, Sports 11:00-11:15	KPIX 6
Big Movie 11:15-1:00	KPIX 1

KPIX Average Rating: 6 Average Share: 23

SATURDAYS 5:00-6:30
Program: EARLY SHOW

Nov. 12 **"THE FLANAGAN BOY"**
Tony Wright, Barbara Payton
1953, Robert L. Lippert, Victor Corp., Repeat

Nov. 19 **"MEN AGAINST THE SKY"**
Richard Dix, Kent Taylor, Wendy Barrie
1940, RKO, UAA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
3 Stooges 5:00-5:45	KTVU 8
Football Scoreboard 5:45-6:00	KTVU 3
Champ Bowling 6:00-6:30	KTVU 4
Captain Gallant 5:00-5:30	KRON 2
Sat. Prom. 5:30-6:00	KRON 5
Divorce Court 6:00-6:30	KRON 20
All Star Golf 5:00-6:00	KGO 6
Deadline 6:00-6:30	KGO 4

KTVU Average Rating: 5 Average Share: 28

SUNDAYS 4:00-5:30
Program: CORAL THEATRE

Nov. 13 **"THE FIGHTING SEABEES"**
John Wayne, Susan Hayward
1944, Republic, HTS, Repeat

Nov. 20 **"SANTE FE TRAIL"**
Errol Flynn,
1940, Paramount, Warner Bros., Repeat

COMPETITION PROGRAM	AVG. RATING STATION &
Two On The Aisle 4:00-5:00	KRON 3
Omnibus, Aisle 5:00-5:30	KRON 9
Best Of Hollywood 4:00-5:30	KPIX 4
Champ Bridge 4:00-4:30	KGO 2
Decision 61 4:30-5:00	KGO 2
Funday Funnies 5:00-5:30	KGO 0

Fuller

Continued from page 27

up to his radio clients by teletype immediately.

Assistant U.S. Attorney John Kaplan, in Frisco, says he first warned Fuller that his service was illegal in 1959—Kaplan says his office got a complaint, later withdrawn, from the California Highway Patrol, which claimed it hadn't given Fuller monitoring permission.

The FBI then initiated an investigation and last April 7 Fuller was arrested under the FCC statute, which is almost identical to the law against wiretapping. Fuller feels "this unwarranted prosecution and harassment smacks of censorship and is a threat to the freedom of U.S. news media for the gathering of news."

Kaplan says it's no such thing, adds:

"Fuller's crime isn't listening, there's nothing wrong with that. The crime is listening and divulging without police consent. The police give their assent to other news media."

Kaplan says "more than a half dozen" Frisco area police departments have complained to the U.S. attorney's office that they have not given consent to Fuller's "divulging." Fuller says he has "seven press credentials" from various local governmental units and that the FBI has "coerced" the local police departments into making complaints. He also accuses the FBI of "intimidating" his radio clients—he lost KEWB early this year and KYA dropped the service May 12. In the latter case, KYA management discussed the situation with Kaplan before dropping the service.

Kaplan says "the police have a right to restrict police calls as much as they want to . . . you don't have a right to listen into telephones, do you?"

Robert Bostick, Oakland lawyer who represents Fuller, says the prosecution is the first of this type in the 27-year history of the FCC law.

Maximum sentence, if a jury finds Fuller guilty, could be a year in prison and a $10,000 fine, but most lawyers suspect the most Fuller would get is probation—and being put out of business.

WBC's 'PM'

Continued from page 26

hour syndie repeat and more news. Signoff will be 1:30.

WGN-TV As Chi Outlet

Chicago, June 6.

Westinghouse Broadcasting Co. has tapped WGN-TV, the Chi indie, to carry its answer-to-Jack-Paar, "PM East-PM West," in this market starting June 12. Chicago will get the show on a one-week delay basis via video tape, and it will supplant feature films on the station.

WGN-TV has the Mike Wallace-Terence O'Flaherty-helmed strip on a 13-week trial basis and will sign off at midnight with it during the summer. Exception is Friday nights when a feature film will follow it. If the show succeeds against Jack Paar, station will have to do a juggling act for a well-stocked library of cinematics, plus "Play of the Week" and "Robert Herridge Theatre," all of which had been earmarked for a 10:30 p.m. slot.

Stereo FM

Continued from page 26

FM Stereo console until after Labor Day and doesn't plan to market a table model for at least 60 days following. A Zenith spokesman said the company didn't believe the sale of stereo radio receivers would really begin to perk until 1962. Zenith stereo prices are expected to be $30-$60 higher than the present console models.

Company doesn't want to get involved in manufacturing stereo installations but is availing all its engineering data to other stations interested in stereocasting. Belief is that any station with a capable engineer can modify its present equipment off the Zenith technical data. Company prexy Joseph S. Wright termed stereo FM "the most important thing that has happened to broadcasting since the introduction of television."

Montreux Festival puts another feather in the BBC cap

BBC Television's BLACK AND WHITE MINSTREL SHOW has been judged the best musical and variety programme at the International Festival of Television at Montreux.

Chosen from 34 entries from 19 countries, this song-a-minute show was awarded the coveted "Golden Rose" for first prize, along with a cash award. MINSTREL SHOW, as one of the judges put it, ". . . won because of its pace and its aural and visual impact. It was *real* television."

The show was also chosen the best entry of the entire festival by a separate panel of international television critics and journalists.

The BBC entry was not a specially produced show but a stock programme from a fast-moving series which has been delighting Britain since 1957.

The popular myth that associates the BBC with exclusively serious programmes has again been exploded by another great achievement in the light entertainment field.

Producer: George Inns

BBC tv

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Foreign TV Reviews

Continued from page 31

was responsible for a prostie-film "The Flesh Is Weak," four years ago.

"Falling in Love" was thus a ragbag of ill-considered trifles. Rocking music was provided by John Barry's Seven, and a couple of fellows were credited with having researched the subject, with John McGrath compiling his uneasy script from their labors. Flanders was stolid after his first moments of inspiration, and finally threw the whole subject back at the viewers. They might well have passed it on to Michael Redington, who produced without clearing his mind and setting a clear course. *Otta.*

BOYD QC
With Michael Denison, Charles Leno, Barrie Cookson, Hal Dyer, Fred Hugh, Owen Holder, Christine Finn, Ralph Nossek, Alan MacNaughton, Langley Howard
Director: Jonathan Alwyn
Writer: Jack Roffey
30 Mins., Wed., 8 p.m.
Associated-Rediffusion, from London

This reliable legal skein came back for a further innings, with principals, presentation, and format much as before. In "The Old Flame," the idea was on the musty side, and carried undertones, overtones, and downright similarities to a drama screened four months back. Said idea was that a doctor, now happily maried, met with a girl-friend of his student days when registered with him as a patient. Now she accused him of making improper advances to her and reported him to the General Medical Council, which governs the professional standards of doctors. The legal eagle, Boyd (Michael Denison), believed in the doctor's innocence. A flashback, showing him repulsing advances by the girl, convinced viewers, too. So the interest lay in whether Boyd could break down the girl's accusation in court. This, of course, he did, by showing that a letter she claimed to have received from the doctor, admitting the amour, could not have been posted when she claimed, because it was a Sunday and there ain't no late collection.

The tale, as indicated, wouldn't win a prize, but it was competently worked out and mildly entertained. Michael Denison repeated his confident performance in the title role, and Charles Leno, as before, acted as Boyd's clerk and narrator. As usual, the atmosphere was accurate and convincing, and Jonathan Alwyn directed ably. Minor thesps were okay, although Christine Finn, as the scorned woman, overplayed her neurosis. *Otta.*

ALL MY OWN WORK
With Fay Compton, Jack MacGowran, Kathleen Baron, Joss Ackland, John Salew, Colin Jeavons, Catherine Woodville, Frederick Maguire, Blake Butler, Claire Ibister.
Director: Michael Currer-Briggs
Writer: Romilly Cavan
90 Mins.; Tues., 9:35 p.m.
Anglia Television, from Norwich

Romilly Canvan won plaudits for "All My Own Work" when it was produced at the Old Vic in 1957. He should have been content to let things stay that way for this tv revival was a dismal production. As is Anglia's drama policy, top thesps were involved but they were completely wasted in this presentation.

Presumably, Cavnn believed that a gathering of tramps under one roof would make for good drama and dug around for a way to bring this about. A hardly credible story resulted in which down-and-outs were living together in the cellar of a bombed Mayfair mansion. Why they put up with each other never really emerged.

They were joined, no questions asked, by Victoria Verity (Fay Compton) whose manners and poise distinguished her from them so clearly that it was no surprise when she turned out to be the owner of the mansion. Needless to say, Victoria won over the weird mixture of squatters one and all, and also regained the lost affection of her son and daughter who also decided to visit the house. But not before there had been some long and bitter exchanges between the son (Joss Ackland) who symbolized the Establishment and the squatters. In the end he, too, was won over.

Production was almost totally static and came over more as a photographed legit drama than tv. More extensive use of close-ups was needed as the cameras seemed to be just observers from the front stalls. Thesps never had a chance to shine as there were too many characters crammed on top of one another all breathing heavily and uttering near-unintelligable philosophies. Fay Compton showed the talent was there if only it had a chance to come out. Jack MacGowran, as a stiff-legged old warhorse gone sour on authority, was made to utter so much intellectual hoohah that he was completely unconvincing. *Watt.*

DIE GROSSE REISE
(The Big Journey)
With Agnes Fink, Paul Hubschmid, Werner Finck, Paul Esser, Ingmar Zeisberg
Director: William Dieterle
Writer: Elmer Rice
Music: Herbert Trantow
90 Mins.; Thurs.; 8:40 p.m.
West-German TV, from Berlin (film)

After "Cue For Passion" some weeks ago, West-German television presented another play by Elmer Rice, "The Big Journey," directed by ex-Hollywoodite, William Dieterle. Although nothing special, a successful production was guaranteed by a simple but appealing story, competent acting and experienced direction.

Dieterle directed in a conventional manner skipping "interesting" directorial and optical gags, and he was right. He concentrated on story telling and acting and wisely avoided corny sentimentalities.

Story, in brief, showed that money can quickly change a human being. A young American teacher (Agnes Fink) inherited a respectable amount of money and decided to quit her job and go on an extended journey. On the ship, she encountered a good looking banker (Paul Hubschmid) who had run away from home because he had stolen from his bank. They fell in love and had some happy hours in Paris, but later, in Rome, the man's wife showed up and Miss Fink realized that her lover's heart still belonged to his spouse. She used her money to straighten out the man's crime.

The greater part of this production was enjoyable, especially since the dialog was tight and fresh. Unfortunately, the final portion bordered on the novelette as the two women exhibited a remarkable ability to keep their tempers. Cast was headed by Paul Hubschmid, who, under the name of Paul Christian, once filmed in Hollywood. He turned in a good performance in the role of the banker. Agnes Fink, an intelligent actress, had some very good scenes. Ingmar Zeisberg portrayed Hubschmid's wife. The five-person cast was completed by Paul Esser and Werner Technically, vidpic was excellent. Finck, both dependable actors. *Hans.*

ALLE MEINE SOEHNE
(All My Sons)
With Paul Dahlke, Alice Treff, Goetz George, Inken Deter, Robert Dietl, Herbert Boetticher, Isolde Braeuner, others
Director: Fran Peter Wirth
Writer: Arthur Miller
Music: Rolf Unkel
85 Mins.; 8:40 p.m.
West German TV, from Hamburg (film)

Arthur Miller is one of the three or four most popular American dramatists with German theatregoers. Domestic televiewers have already been offered a couple of Miller's plays and "All My Sons" is the third that's been given a German tele version.

Although it didn't reach the overall quality of "Death of a Salesman," probably Miller's most successful play, "All My Sons" came off as an above-average offering. Franz Peter Wirth, an outstanding director, handled this production with know-how and led the players to impressive performances. There were some minor weaknesses in the dialog, but it was tight enough not to be dull.

The plot—bad ethics in U.S. armament production during the last war—was controversial, but it had merit due to the courageous treatment and was therefore very effective. As Germans like American poke-fun-at-myself humor, they have often admired the courage of American authors to treat these hot topics.

The acting was outstanding with kudos to Paul Dahlke for his portrayal of Joseph Keller, the unscrupulous businessman who caused the death of 21 U.S. flyers. Alice Treff played his wife in a well balanced and fully believable portrayal. An outstanding performance was contributed by Goetz George, son of the late German actor Heinrich George, in the role of Chris, Keller's son. The excellent cast was completed by comely Inken Deter (Annie Deever), Robert Dietl (her brother) and Isolde Braeuner (Susie Bayliss). Program could stand a repeat performance. *Hans.*

Gulf's 'Instant TV'

Continued from page 27

and with 21 stanzas under its belt, that should have run Gulf, which does not have to pay for programming proper, slightly better than the oft-quoted figure.

For its part, NBC is happy with small blessings: Before the advent of Gulf, the network, like its rivals, had to run most hot news breaks in prime time without the help of any sponsorship. The way some of the web execs figure it, they hope there will be more money—and, if hot, bless Gulf anyway. Besides, the advertiser will undoubtedly be back anyway after next Dec. 15, when a regular budget can be presented for such tems.

Inside Stuff—Radio-TV

CBS Television Stations will hold its fourth annual meeting of promotion-information services directors of its five O&O stations June 22 and 23 at the St. Regis Hotel in N.Y. Meetings are designed as an annual review-preview of advertising, promotion, publicity, research, sales promotion and development and on-air promotion.

Craig Lawrence, v.p. of CTS, will head the meetings, with key execs from the division covering each of their areas and Bruce Bryant and William Hohmann of CBS-TV Spot Sales sitting in as well. Jack Cowden, v.p. in charge of CBS-TV information services, will represent the web. Station reps will be Judd Choler and Fred Heywood, KMOX-TV, St. Louis; Austin Heywood and Bob Nelson, KNXT, Los Angeles, Virgil Mitchell, WBBM-TV, Chicago; Bob Pryor, WCAU-TV, Philadelphia; and Len Traube and Walt Stein, WCBS-TV, N.Y.

Betty Furness and Max Liebman have been appointed by National Academy of Television Arts and Sciences prexy Harry Ackerman to chair two committees which will study important aspects of the Emmy Awards.

Miss Furness will head an Emmy Qualification Committee to study problems of eligibility of locally produced and syndicated programs in the national Emmy category. Problem arises out of the staggered distribution of many such programs and whether they are seen in enough cities to qualify. Serving on this committee are Ben Grauer, NBC newsman; Gene Blanpied, prexy of ATAS' Phoenix chapter; and ABC veepee Sandy Cummings.

Liebman's committee will recommend a code of ethics governing the Emmy voting structure, advertising and use of the Emmy statuette. Functioning on this committee are tv producer Lou Edelman, writer-producer Rod Serling and Elmer Lower, prexy of the Academy's Washington chapter.

Taft Broadcasting Co., Cincinnati, has filed a statement with Securities & Exchange Commission seeking registration of 376,369 outstanding shares of common stock to be offered for public sale by present stockholders, mostly Taft members. Price will be disclosed later.

Firm owns joint tv and radio outlets in Birmingham, Ala., Cincinnati and Columbus, plus a tv station in Lexington, Ky. All told, the chain is comprised of four tv, three AM and three FM stations. Taft prexy Hulbert Taft Jr. has denied stories the company is buying into the Buffalo market.

The company has outstanding 1,527,960 common shares, according to the prospectus filed with SEC. Largest block, 141,257 shares, is held by trustees David S. Ingalls and Robert Taft Jr., who will sell 56,503 shares. Estate of Hulbert Taft Sr. will offer 44,443 of 111,343 shares held. Hulbert Taft Jr. will sell 46,288 of 115,722 shares, and David G. Taft, 40,546 of 91,222 shares. Charles Phelps Taft Memorial Fund will get rid of 42,377 of 105,942 shares. Other blocks to be offered are smaller.

"Candid Camera" will sooth whatever feelings it may have ruffled among its subjects during the past year by inviting some 900 people (and their families) who've appeared in its vignets to a studio taping session of the July 2 show in N.Y. on June 13.

Virtually all of them have accepted invites to serve as that show's studio audience. They'll also get special "Candid Camera" momentos plus gifts from sponsors Lever Bros. and Bristol-Myers.

WBBM Radio, Chicago, in step with the other CBS-owned stations on their editorial binge, began to give over airtime last week to citizens who will argue validly against WBBM's editorial stand. Station gave the 5:10 p.m. period on May 28 to a Mrs. Margaret Mahoney, a lay person, who answered an earlier editorial by veep-general manager E. H. Shomo, which had held that Garfield Park would be an unsuitable site for the Chi branch of the U. of Illinois. It's now established as station policy to air the conflicting views on public issues, once the station has made known its own position.

WOI-TV, Iowa State University's television station, Ames, had a profit of $233,907 during the fiscal year that ended June 30, 1960. Station carries commercially-sponsored programs and had $768,592 in income and $534,685 in expenses. The station spent an additional $47,164 for capital additions and this and some fund adjustments reduced the profit to $178,528.

Station's available funds on June 30, 1960, were listed at $396,044.

Minow

Continued from page 26

Rep. John Brademas (D-Ind.) for a South Bend, Ind., station.

Minow had told a House Appropriations Subcommittee in March that a fee system should be put into practice for license renewals, license grants and other services which would pay FCC's costs in full. The suggestion has been before Congress for a long time.

Minow also stated on the Brademas program that hearings on license renewals should be held when possible in the communities which are served by the broadcasting stations involved.

"The people who are affected vitally by the broadcasters' performance don't even know about the hearings in Washington," he said.

And he had a comment on his now famous speech to the NAB convention:

"I meant everything I said. I'm not trying to scare anybody. I specifically called on the industry to take on the task of uplifting and improving its own level . . . If they would live up to their own Code this would go a long way toward improvement."

A participant on Brademas' program noted that Minow has had such extensive publicity, he is now "as well known as a popular Western tv star."

Quipped Minow: "Yes, and I may get shot in the back, too!"

Chattanooga—Roy Morris has joined the staff of WRGP-TV here on a fulltime basis and will handle news and an audience participation show. He previously was co-owner of radio station WZYX, Cowan, Tenn., and manager of radio station WOGA, Chattanooga.

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WBAL-TV	Baltimore	WPST-TV	Miami	WROC-TV	Rochester
WGR-TV	Buffalo	WISN-TV	Milwaukee	KCRA-TV	Sacramento
WGN-TV	Chicago	KSTP-TV	Minneapolis-St. Paul	WOAI-TV	San Antonio
WFAA-TV	Dallas	WSM-TV	Nashville	KFMB-TV	San Diego
KBAL-TV	Duluth-Superior	WNEW-TV	New York	WNEP-TV	Scranton-Wilkes Barre
WNEM-TV	Flint-Bay City	WTAR-TV	Norfolk	KREM-TV	Spokane
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British Com'l TV Gets Educ'l Yen

London, June 6.

Three commercial tv companies — Associated-Rediffusion, Associated Television and Granada—have joined forces to launch a new skein of school programs. Choice of 10 series, catering for needs of all age groups between nine and 18, are to be networked for schools all over Britain, starting in September. Times and subjects do not clash with school programs put out by the rival BBC television service.

Commercial school shows will include "Looking About," dealing with historical anniversaries, real-life adventure stories and nature study; "The Story of Industry," showing the contribution of science to industrial development; "How Things Work," outlining elementary science, and "People At Work," illustrating the lives of those who serve the community.

There will also be a series on mathematics, French, the visual arts and an English course in which Shakespeare's "Hamlet" will be examined in depth and produced in full during the autumn term.

Radio Review

AT YOUR SERVICE
With Jack Buck, others
Producer: Jim Butler
Writer: Butler
420 Mins., Mon-Fri., 12 p.m.
120 Mins., Sat., 10 a.m.
PARTICIPATING
KMOX, St. Louis

Well over a year old, this all-talk and info show originated by KMOX has been expanded several times, and now is heard on Saturday morning as well as throughout the week. Show now runs from 12:00 noon to 7:00 p.m. daily, with the first hour including outstanding editorial from leading newspapers, read on the air by KMOX Radio News Director, Rex Davis, and a "News Open Line," in which Davis answers telephone questions from listeners about items and issues currently in the news.

Second hour also features a telephone question period, this one with specialists in various fields of medicine — segment is called "Ask Your Doctor." Questions are asked and answered frankly, and are of interest to the average layman. The third hour includes an interview with the guest of the day, who may be anyone from a civic leader to a plumber. Roy McCarthy and Jack Buck are hosts, and after the interview, the listening public is invited to phone in their questions and have them answered directly by the guest. Among recent notable guests have been Eleanor Roosevelt, Jackie Robinson and Dick Gregory.

The fourth hour is devoted to features including remote interviews from various points and events of interest throughout the city, book reviews, gourmet recipes, drama criticism and fashion commentary. All the separate items are woven together with a skillful hand by Buck, and the end result is an informative, lively and enjoyable segment.

Last two hours of the show combine network and local features, with emphasis on news in depth for home-bound motorists. Sports coverage is spotted throughout, with track conditions at nearby racing plants included, Harry Caray with the "Sports Digest," and the Bob Burnes Sports Show, hosted by the sports editor of one of the local papers. In the case of afternoon games during the baseball season, the St. Louis Cardinals' games is worked into the "At Your Service" format, and the regular features are rescheduled.

Program has now been expanded to Saturday morning, and is split into two segments, both of the telephone-question variety. First hour presents interviews with unusual guests—recently guest spots have been filled by a mortician, an umpire and a landscape gardener, along with many others. After the interview, listeners get a chance to telephone their questions to the guest on his or her specialty.

Second hour is an "Open Line," in which Buck and McCarthy team up in the hot seat, and answer any and all questions phoned in by listeners. McCarthy and Buck are very agile verbally, and quips and witticisms fly thick and fast.

Bob.

Brown Quits Grampian Even Before He Starts

Aberdeen, Scotland, June 6.

Four months before the station was due to launch operations, David Brown, general manager of Grampian Television Ltd., has quit his post "for private and personal reasons." The move came as a complete surprise to associates.

Grampian-TV is the company formed to provide commercial tv programs for the north and northeast of Scotland. Opening show is set for Sept. 30.

James Buchan, BBC-TV producer, and himself an Aberdonian by birth, is named as Production Controller of the new station. He has had wide experience in U.K. tv.

A successor to general-manager Brown has still to be named.

Ulster TV Stock Issue

London, June 6.

Ulster Television, the company which has the commercial tv franchise in Northern Ireland, is proposing to double its capital and make a share issue.

If the proposals are approved at a stockholders' meeting later this month, shares in the company will become available to the public through the Belfast Stock Exchange.

Taped Grid Getting Sat. Replays on CBS

One-hour taped rebroadcasts of the "Pro Football Game of the Week," comprising an edited version of the top pro game of the preceding Sunday, will be televised by CBS-TV on Saturday afternoons next fall. Games will go into the 4-5 p.m. period.

Network already has the package two-thirds sold, with United Motors in for a third and A-C Sparkplugs virtually set for another third. There are a couple of other prospects on the griddle, and CBS expects to close out the sponsorship in a week or so.

Rights to the taped replay of the top Sunday pro game were included in the network's big two-year deal with the National Football League concluded several weeks ago, but the taped replay was kept under wraps. Until CBS started pitching it to sponsors, only the affiliates were informed of the acquisition, and then at a closed session of the affiliate convention in N. Y. a couple of weeks back.

Albuquerque — Bernie Thomas, program director at indie station KDEF here and an actor in barn productions at Albuquerque Little Theatre, has been appointed director of the house, succeeding Kathryn Kennedy O'Connor—who organized the group in 1930.

UK-USSR TV Exchange Seen At 'Significant Breakthrough' Stage

London, June 6.

Many more program exchanges between the U.K. and U.S.S.R. may result from both BBC and commercial tv execs' visits to Moscow. A "significant breakthrough" was made by Lord Bessborough, director of ATV, and William Clark, the org's political commentator, who appeared on Russian tv in unscripted programs and were allowed to talk freely on any subject they chose. Lord Bessborough spoke for 15 minutes on the working of the Cultural Agreement between the two countries and even suggested closer international cooperation in the launching of communication satellites. Clark covered the wider field of international relations in a half-hour program.

According to Lord Bessborough unscripted interviews are rare in the Soviet tv set up and he feels that they are now much more ready for talks on program exchange. The exchanges would have to be on a reciprocal basis as "the Russians won't buy any programs from the West." Type of material most likely to come from Russia would be the Ballet, vaude, industrial documentaries, children's cartoon shows and suchlike. Soviet tv reps have not made up their minds as to what they want in exchange, he says.

U.K. swaps with Russia were started by BBC-TV with Moscow's welcome for Major Jagarin and the live transmission of the May Day parade in Red Square for which the Russians will see the Trooping the Color Ceremony next Saturday (10). BBC-TV's Ronald Waldman says since this initial exchange a "large plan" for more has been evolved. Exec wouldn't go into details at this stage. It is understood that the situation is still delicate and any rash announcements could make the Russians pull in their horns. Next on BBC's Soviet agenda is a performance of "Romeo and Juliet" by the Bolshoi Theatre Ballet, filmed in Moscow, which goes out here on Sunday (11). ATV is holding "Gorki Street, U.S.S.R." — based largely on "Main Street, U.S.A." among other material their mobile international unit shot in Moscow. So far none of these has reached the schedule.

New WGN Mid-America Broadcast Center

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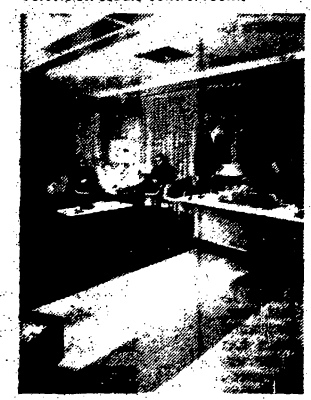

Sales reception room.

Radio studio. Show in progress.

The only broadcasting center conceived, designed and built for color —WGN's new studios offer clients a total service. Three complete color studios contain every facility for the production of color programs. A mobile remote-color-unit covers news breaks and sports events in any part of Chicagoland. WGN's remote color facility is one of only two in the entire country!

These new WGN facilities—including a turntable stage for automobile commercials—are unparalleled anywhere in radio and television, in audio and video taping and other related services.

Owned and operated by Chicagoans, the new WGN "color house" is dedicated to rendering greater service to all Chicagoland—to advertisers, and to their agencies.

WGN
Radio and Television
2501 Bradley Place • Chicago 18, Illinois

TV Followup Comment

Continued from page 31

sensitive family. The enactments and settings were excellent.

The variety portion of the show also held its own highlight with Mort Sahl taking part the world situation. Sahl's type of thinking represents a rasp on body politic. He says things that makes one sit up and wonder why nobody thought of it before. For example in discussing the bill recently signed by N.Y. Gov. Rockefeller denying a driver's license to anyone taking the Fifth Amendment, Sahl observed, anybody riding in a chauffered car will now be under suspicion. He scored strongly.

Roger Williams opened with some lush 8'ing in a manner that modernizes corn. He cuts a fancy figure on the keyboard. The Amandis displayed some excellent teeterboarding and the rest of the show was in a singing vein. Lead-off songstress was Jean Morgan who scored mildly in translating "Language of Love" while Leon Bibb hit it off well with "Sinner Man." "Never Walk Alone" was somewhat out of his line, but with Tom Dooley's mother in the audience it seemed appropriate.

The Limeliters handicapped themselves with their choice of material. Lou Gottlieb, the centrepiece of the trio, did better in his gab parts, building the songs in a manner that the lyrics couldn't live up to. Their second tune, a Rusky piece, seemed more in keeping with their usual standards.

There were lotsa celebs in the audience and Sullivan used his newspaper sense to add timeliness to the show, with introes including a spelling bee winner, and Sherlock's jockey. *Jose.*

Close-Up

"The Flabby American" deserves further exploration. The half-hour documentary by that title, telecast on the Bell & Howell "Close-Up" series Tuesday (30) night, just didn't have sufficient time to do the topic justice. The lack of time only underscored the interest generated by the 30-minute outing.

The show, produced by John F. Lynch, was an excellent excursion is an offbeat telementary area. As fashioned by the production-writing-news team, the episode turned out to be a fine tv feature.

The footage and interviews ranged from a Marine Corps training center to physical education schools. There were many editorial points made by simply showing cars on the road, escalators and other pictures of our mechanized civilization. The editorial point of view taken was that we, as a people, are on the flabby side and we'd better do something about it.

Some of the information relayed by the documentary was startling; for example, 90% of our elementary schools do not have gymnasium facilities. The correlation between degenerative diseases and the lack of exercise was underlined in an interview by ABC newsman Don Goddard and a doctor. Many facets of the show warranted further investigation on their own, and it's to be hoped that they each get adequate treatment. *Horo.*

Accent

A lively and enlightening discussion on the Negro in America was held Sunday (4) afternoon on CBS-TV's "Accent." The 25 minutes, though, was much too short and the continuation of the discussion by the same participants next Sunday on the same program hardly compensates for the hard time limitation.

Subject of the two-parter was "One Hundred Years After," the title referring to the freeing of the slaves in the Civil War. It was a broad subject and the participants, all Negroes in a variety of fields, centered most of their attention on the present day struggles of the Negroes to achieve their full democratic rights. One of the themes struck time and again by the guests was the struggle of the Negro himself to accept himself as a free man, as free as his white neighbors.

Among those participating were Dr. Zelma George of Cleveland, a sociologist and a member of the U. S. delegation to the United Nations; Dr. Kenneth Clark, professor of psychology at the City College of N. Y.; Rev. Lucius Pitts, president of Miles College, Birmingham; and Ted Poston, New York Post reporter. James Fleming hosted. *Horo.*

Hartford — Bob Leonard was named station manager of WKNB Radio here, replacing William F. Schnaudt, who joined WWIL, Fort Lauderdale, Fla., as veep and commercial manager. Also, Tony Pansullo was named WKNB sales manager.

Mgt. William Morris Agency

Brownstone—W. 40's

4 story remodelled brownstone, beautiful landscaped garden. 1st and 2nd floor available to buyer—duplex apartment—also professional office. 3rd and 4th floors income producing. Ideal for show people. Walk to all theatres and studios.

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$126,000,000 FOR JAPAN NETWORK

Tokyo, June 6.

Operating budget for NHK radio-tv governmental web, Nippon counterpart of BBC, is record high of $126,000,000, or about same as total for nation's 51 commercial stations. Figure is boost of some 230% from three years ago in this fast-growing tv market which is expected to exceed 8,000,000 sets by yearend.

Of NHK budget, which comes almost entirely from fees from radio and tv listeners and viewers, only 9% is expected to be spent on tv production and 8% on radio production. Bulk of funds will go toward physical expansion of number of stations and relay posts to virtually cover the mountainous country. Web's total personnel is 13,000 with a payroll that absorbs 24% of budget figure.

Truman & Ike

Continued from page 1

the "Roosevelt Years," similar to the Winston Churchil series recently concluded on ABC-TV, also is planned by that web.

Truman, commenting on his yet untitled series, said, "I have often wondered how much we have lost of our past because there were no television and newsreels until recent times. How different our history might be today if there had been in existence television and newsreel cameras in the days of Washington and Jefferson, for example, or Jackson or Lincoln."

"I think a more vivid sense of reality and meaning of those days would have come down to us," he added.

Most of the production will take place at his library at Independence, Mo. Truman said he would do "the talking" and "do" the show." Material to be used by the former President will be film footage, his private files and notes, as well as his memory and other sources.

Truman said the monies he received from the series will go to his library for educational purposes. He said that his deal allows him to have a say so on the types of sponsors and the commercial content. He wanted a sponsor and commercial message, in keeping with the dignity of the program.

Flanking the former President at Monday's (5) press conference, when the announcement was made, were Susskind and Barney Balaban, Paramount Pictures prexy. Paramount now owns 50% of TA, now called Talent Associates-Paramount.

Truman said the series, to be done on tape and film, will not indulge in any partisan politics. "There will be no second guessing, nor Monday morning quarterbacking in any of these programs, and where I have revised my opinion about an event of the past, in light of current developments, I will state that fact frankly.

"There are but a few of the subjects of the crowded hours we have lived through which I expect to cover: the Atomic Age, Hiroshima and Nagasaki; China Gone Red; Battle for Civil Rights; Restoration of Germany, Italy and Japan; Meetings and Talks with Stalin and Churchill; Point Four and the Marshall Plan, NATA-a check on Russian aggression; the Greek and Turkish Program; Korea, the United Nations launched and its growing pains; South America and Africa."

Charles Glett, prexy of National Telefilm Associates and a friend of Truman, will work as an advisor on the series. Truman's longtime associates, David M. Noyes and William Hillman, also will be involved in the project.

TV Helps Reading?

Glasgow, June 6.

Reading is not being affected by the spread of television in Scotland. On the contrary, issue of books from Scot libraries rose by 10% last year, according to leading librarians.

They believe television has sent people to books for extra information. In some areas the demand for light fiction has declined.

Business News

Continued from page 39

not include holders in mutual funds.)

However, Wise, who seeks to inform stockholders and potential stockholders in the Metropolitan N. Y. area (and also viewers who are merely interested in the general field of business), and the Booram-Samish combo seem to be shooting for disparate markets. Wise is aiming at the broad, unprofessional group, and the new business-minded producers are aiming, it's understood, at businessmen themselves, along with governmental people who are interested in the functions of business.

According to the N. Y. Stock Exchange, which itself is active in supplying daily stock market info to several hundred radio stations (through ABC Radio, Radio Press International and the Public Affairs Network) and to about 20 tv stations who carry a weekly half-hour film series (produced by the Exchange), there have been "at least 15" producers in the past two months who have come forward with plans or ideas for financial programming on tv. Evidently, the idea of financial programming, of which Wise is something of the prototype, has gained attention. With the probability of a network feed by ABC-TV, in addition to Wise's local stanza, it'll soon be gaining in time as well.

Steve Allen

Continued from page 27

it will cautiously shun a star name policy when it begins on the last Wednesday in September.

It was apparently Melnick's idea to keep each item on the Allen show to no more than five-minutes in length, and less when it can be done. And this seems to be the basic reason why stars won't be solicited, because when they appear they generally demand at least 10 to 12 minutes of airtime.

"Stars will only be used when they fit into the written material, but they'll not be hired first only to have us struggle to write material for them later," it was explained by the web.

Allen's stanza will contain several "departments," among them a series of one-and-a-half minute cartoon bits. (Web is now negotiating with a popular cartoonist to supply 13 of these short pieces.)

ABC Laurels

Continued from page 25

hour) twice a day, at noon and after the midnight news. Because of the inconvenience of the hour, this program attracted few viewers and was discontinued. The ABC program in a prime evening slot has attracted a wide audience and both the sponsor and the station have told me that they intend to continue it for the duration. ABC also has a network program on the trial, over 60 stations on Sunday afternoon, which has not found a sponsor."

[Jerusalem Post fails to mention that another crack newspaperman, Jim Bishop, presides over the daily ABC-TV coverage.—Ed.]

Rating Canada's 'Second' Stations

Toronto, June 6.

First trans-Canada report on audience ratings of new private tv stations in Canada's major cities shows latter outlets running close to their Canadian Broadcasting Corp. competitors but Buffalo tv stations in the Toronto area still bearing up bravely.

Survey shows CBLT, Toronto (CBS station), scoring 86%; while Buffalo tv stations are as follows: WBEN, 84%; WGR, 78%; WKBW, 70%. CFTO, Toronto, has 77%.

(First trans-Canada survey of "second" tv stations, as opposed to CBC competitors, was conducted by the Bureau of Broadcast Measurement, a non-profit organization which releases all impartial data for member and non-member stations, plus advertising agencies).

Besides Toronto, report also covered such independents as Montreal, Vancouver, Winnipeg, Ottawa, Halifax. This showed CFCF, Montreal (the new private station), 71% as opposed to CBMT (CBC) at 69%; CJOC, Ottawa, (private) 81% as against CBOT (CBC) with 90%; CJAY, Winnipeg (private), 84% in opposition to CBWT (CBC) at 89%; CJCH, Halifax (private), with 82% as against CBHY (CBC) with 96%.

Another area of high interest is CHAN - TV, Vancouver, which shows a 34% interest of household tv viewers as against 82% for CBUT and 74% for KVOS. KING, Seattle, has 58%.

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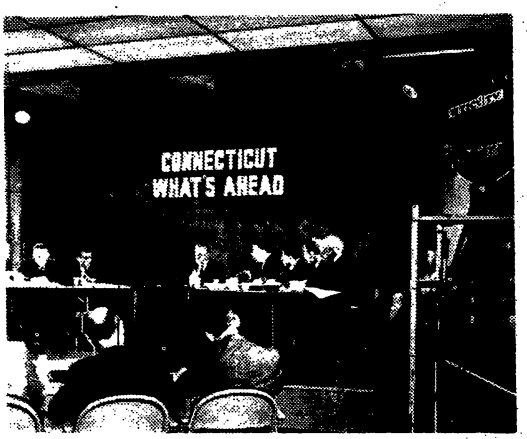

WTIC TV-AM-FM recently presented a no-time-limit broadcast of its public affairs program "Connecticut—What's Ahead?" in an attempt to provide a climate for compromise in the deadlocked state legislature. The program ran for nearly three hours and concluded with legislative leaders of both parties stating they believed that compromise would be reached. *(Advt.)*

STARLET TELLS ALL

"I tell all my friends to get their thrills at Belmont race track," says starlet Mary Murgatroyd. "It's got everything!" Get sunshine! Fresh air! Excitement! Dine on the luxurious terrace. See 9 big thoroughbred races, too. 1st race 1:30. Easy to reach by car, LIRR, or subway and bus. Belmont's a great show!

END OF THE INDIE DISKER ERA

Academy Group Seeks Better Method For Selecting Oscar Music Nominees

By JOHN G. HOUSER

Hollywood, June 6.

Five members of the Music Branch of the Academy of Motion Picture Arts and Sciences have formed an "unofficial committee" to change the method of selecting the Oscar nominees in the three categories.

The committee, headed by George Duning, and including Andre Previn, Elmer Bernstein, Hugo Friedhofer and Leith Stevens, is preparing a plan for submission the music branch membership, which, if approved by them, will then be submitted to the Acad's Board of Governor's for final approval and adoption.

According to Duning, plan calls for a selected committee to view film releases on a quarterly basis, picking the five or 10 "best qualified" music in the three categories approved by the Academy as eligible to win an Oscar. "The matter had to eventually come to a head because so many fine musical works were being overlooked. Our proposed plan will eliminate many of the feuds which occur when a fine film score doesn't get nominated but a blockbuster with a more "commercial" score gets the nod." Additionally, Duning pointed out, "there are so many releases of fine films that to evaluate the music within a very short time by the entire music branch is to be unfair to the majority of pictures and their composers or songwriters. Under the new plan, each picture will be reviewed and only those five or 10 that merit nomination will be submitted."

Provisions for the passage of the proposed plan are also being considered. "We feel the plan can be submitted to the Board of Governors by September, which, if adopted, will permit the plan to go into operation for the 1962 year and the 1963 Oscar awards. The Music Branch will have the opportunity to approve our plan by July since the committee has 'felt out' the membership and we represent its thinking."

The Music Branch membership, it has been noted, has been accused of being "divided into cliques," and, at times has been attempting to form a workable plan to "handle the matter fairly."

DISK COUNTERFEITERS GET PRISON TERMS

The crackdown on disk counterfeiting has resulted in the sentencing of three officers of two record companies in New Jersey's Bergen County Court last week. They had pleaded no defense last month.

Robert Arkin, prexy of Bonus Platta-Pak, was sentenced to a year in prison and fined $1,000. He also will serve a concurrent term of a year for selling counterfeit disks. Brad Atwood, president of Atwood Enterprises, a Hollywood firm, was sentenced to a year and fined $500. Judge Benjamin P. Galanti also gave a year's suspended sentence to Milton Richman, secretary of Bonus Platta-Pak. He was put on probation for three years and fined $1,000 on the conspiracy charge and $500 for counterfeiting labels.

Fines against Bonus Platta-Pak and Atwood Enterprises were suspended because the companies are insolvent.

Miklos Rozsa to Rome For 'King of Kings' Score

Madrid, June 6.

Miklos Rozsa, now in Madrid scoring music for Samuel Bronston's "El Cid," left last week for Rome where he will record an album for another Bronston production, "King of Kings."

Rozsa will supervise the RAI Symphony Orchestra and a combined chorus of the Santa Cecilia, Rome Opera and RAI choral groups to wax a 40-minute LP from the two-hour, 15-minute "Kings" score for MGM Records, exec of Mills Music Ltd.

Pitt's WCAE Drops Rock, Changes Call Letters

Pittsburgh, June 6.

WCAE really wrote off rock 'n' roll last weekend. They killed it, buried it and said good-bye to it forever as they played "KOS," the two year old rocker, for 48 hours straight. They finally let up after two days to announce in full page ads that the station's call letters had been changed to WRYT, for "everything's all right at WRYT."

The station had been one of the strongest in the city during the height of the rock 'n' roll craze but slipped when Top 40 stations took over. Their new programming will follow adult lines with emphasis on standards and albums.

ASCAP Critics Bloody But Not Bowed by High Ct.

Last week's U.S. Supreme Court decision, kayoing attempts to upset the new ASCAP consent decree, has been received as an important, but not decisive setback by the dissidents in the American Society of Composers, Authors & Publishers. Redd Evans, ASCAP publisher and one of the dissidents who attempted to intervene in the consent decree negotiations, said that he respects the Supreme Court decision, but that the fight will continue against the ASCAP administration.

The dissidents now see the Department of Justice as their last refuge. Evans said it was now up to the Department to "protect the interests of all members" of the Society. He granted that the Supreme Court decision was probably inevitable since otherwise a whole series of antitrust consent decrees could have been upset by the intervention of private parties in actions started by the Government, as was the case with ASCAP.

The central beefs of the dissidents still center on the voting procedures, which they contend is still loaded in favor of the top publishers; the logging methods, which they regard as inadequate; and the weighting of theme and background song material in favor of the old catalogs.

JAZZ FOR JUVES GETS FIRST NEW YORK TEST

Jazz strictly for the coke set, which has been tried in Chicago and San Francisco, is getting its first New York area tryout at the Copa City club in Jamaica, L.I. Spot launched Sunday matinee jazz shows Sunday (4) with the Slide Hampton Octet with no liquor served during the afternoon session.

Club is also planning to feature lectures in cooperation with church groups, youth boards, etc. Admission is $1.25.

Mills' Don Malin to Study Educational Music O'seas

Don Malin, education director for Mills Music, is currently on a European swing visiting leading educational publishers in Italy, France and England. Malin, who devised Mills' new elementary foreign language music books, will also study the grade school cirriculum in Rome and Paris.

While in London, he'll huddle with Jack Mills, the firm's prexy now abroad, and Cyril Gee, manager of Mills Music Ltd.

DOZEN COMPANIES DOMINATE BIZ

The era of the high-flying indie diskers is coming to an end. According to the current sales pattern in the pop field, where the indies once ran rampant, the disk business has now settled back firmly into the hands of the major companies.

The disk biz, however, has not returned precisely to its position of 15 years ago when four companies, RCA Victor, Columbia, Capitol and Decca, were the giants and all the rest were pygmies. Currently, there are about a dozen labels solid stakes in the pop field on a national basis. These include such other companies as ABC - Paramount, MGM - Verve, Mercury, Atlantic, Imperial, Warner Bros. and a handful of other labels, such as Liberty, Cameo, Cadence, London, etc.

Royalty payments to the publishers indicate that these companies account for the vast bulk of the pop disk sales. Other indie labels, of course, are represented on the pop charts, but for these it's a scrambling, hit-or-miss business without the consistent operational pattern of the bigger companies. Going for the larger companies are not only the established artists, but a durable distribution setup stemming from their larger output.

The indies, which probably made more noise than coin even during their hey-day, have been the chief victims of the recent decline in single sales. In years gone by, a single hit climbing over 1,00,000 in sales could float a disk operation for some time. Nowadays, how-

(Continued on page 54)

1960 Disk Sales In Slight Slide To $480,000,000

Record industry sales dipped slightly in 1960 but it was the second highest year in the history of the industry. Sales take for the year amounted to $480,000,000 at retail compared with $484,000,000 for '59.

According to the Record Industry Assn. of America, shipments of records in '60 amounted approximately to $228,420,000 at manufacturers' billing prices compared with $230,520,000 for the previous year.

It's estimated that in '60 approximately 105,000,00 33 rpm records with a retail list price value of $405,000,000 and 81,000,000 records, including 45 rpm singles, extended play records and 78's with a list price value of $75,000,000 were shipped by manufacturers.

In '59, 106,500,000 33s, listing at $387,300,000 and 85,500,000 45s, EP's, and 78s, with a list price value of $96,800,000 were shipped.

The figures are based on excise tax payments reported by the Internal Revenue Service and on data on manufacturers' sales gathered by the RIAA.

Orenstein Forms New Royalty Agency For Publishers; German Society in Fold

A new agency to collect mechanical coin for publishers has been set up in New York by veteran music biz attorney Harold Orenstein. Called the American Mechanical Rights Agency Inc., the new outfit has been launched via a deal with the German performing rights society, GEMA, which has authorized Orenstein to collect mechanicals due to German publishers from U.S. diskers. At the present time, Harry Fox, working out of the Music Publishers Protective Assn. office, is agent and trustee for most of the leading U.S. publishers but there are numerous firms still not represented for mechanical collection which AMRA will pitch for.

Orenstein's tieup with GEMA stems the dissolution of the German performing rights society's relationship with BIEM, the French mechanical collection agency which works through the Fox office for U.S.-earned disk royalties. The German government ordered the GEMA-BIEM divorcement last year on the grounds that it constituted an international cartel.

Orenstein has a two-year deal with GEMA and it's expected that these fees will underwrite the AMRA operation for this period. German tunes have been perennially hot in the U.S., most recent hits stemming from that country being "Calcutta" and "Wonderland by Night."

Initial fee for collections through AMRA, whose jurisdiction is limited to U.S. and Canada, has been set at 10% of the royalties. However, this is a tentative figure that is likely to be revised once the organization shakes down. Rosalie Miller, longtime secretary to Orenstein, is handling the AMRA administration.

Orenstein is legal rep for numerous publishing companies and it's likely that some of these may assign AMRA the right to collect their mechanicals.

Sinatra's LP Magic

There's more than one way of getting a hot selling album name on a package. If you can't cut him, you can at least dedicate an LP to him.

Kapp Records recently issued a Sylvia Syms album called "That Man—Love Letter To Frank Sinatra" and now Verve has moved into the act with a new Oscar Peterson package titled "A Jazz Portrait of Frank Sinatra."

Lew Chudd Buys Moe Gale Firms For $500,000

Imperial Records is expanding its music publishing activities with the buy-up of Sheldon Music and its affiliates for $500,000. Moe Gale, who owned 75% of the Sheldon operation, and Goldie Goldmark, who owned 25%, sold out to Lew Chudd, Imperial prexy.

Goldmark, who worked with Gale for the past nine years, will now tie in with Chudd to general manage the publishing interests. It's likely that Gale will bow out of the entire Sheldon operation. Imperial recently purchased Fred Stryker's West Coast Music catalog. In the Sheldon operation are the Stratton, Sequence, Shalimar, Salmin, Geronimo, Kilke and Susquehanna firms. Also in the buy goes Gale Records which may later be changed to Goldy or Senate Records.

The artists signed to the Gale label will go along in the deal. Such artists as the Five Satins and the Turbans will be transferred to the Imperial label. Firm's foreign operations, Sheldon Ltd. of Canada and of Europe were also included in the purchase.

Goldmark, who will set up new offices sometimes in July, will be based in N. Y. Chudd headquarters on the Coast.

CHANCELLOR ANGLING FOR PIX SCORE RIGHTS

Hollywood, June 6.

Chancellor Records prexy Robert Marcucci and Russ Faith, artists & repertoire chief, are confabbing here with studio music department heads and producers on expansion plans aimed at rights to motion picture scores. Among deals being negotiated is one with producer Henry Weinstein at 20th-Fox for "A Summer World," in which Chancellor star Fabian toplines.

Duo are also talking to producer Irwin Allen on future projects. Frankie Avalon, also exclusive on label, was set to sing title song to Allen's "Voyage to Bottom of the Sea" over picture's titles and recorded song for Chancellor.

MORT GARSON HEADING A&R FOR JOY RECORDS

Mort Garson, arranger-conductor, has been named artists & repertoire director of Joy Records, subsid of Joy Music.

Garson formerly associated with Jamie Records, has already signed the Chanels, femme choral group, and Sleepy King, vocalist-duffer. Garson's first recording date for Joy will be with Freddy Scott this week.

Walter Dean Takes Over Col's Business Affair

Walter L. Dean is taking over the business affairs functions held by Al Lorber at Columbia Records. Latter, who had been veepee of business affairs, exited Col to form General Artists Corp.

Dean will now advise all branches of the company and report directly to Col prez Goddard Lieberson. In his broadened function, Dean will work closely with artists & repertoire departments in connection with the aquisition of talent. He'll handle all relations with talent unions and supervise the operation of Columbia's music publishing subsidiaries, April and Blackwood Music.

Dean joined Col in 1956 as an attorney, was upped to the post of assistant general attorney in '57 and then was promoted to his present post the following year.

Poole's New Cap Spot

Leonard F. Poole has been named to the newly created post of merchandising services manager for Capitol Records Distributing Corp. In his new spot Poole will coordinate all creative production, distribution, and scheduling elements of the various merchandising services of CRDC.

Poole had been with CRDC's production department since joining the firm last September. He'll report to Perry Mayer, CRDC's national merchandising manager.

International Talent Associates Expand

One of the recently upsurging act-handling New York offices, International Talent Associates, under the direction of Bert Block and Larry Bennett, has enlarged its Manhattan headquarters and is moving its coast office from San Francisco to Beverly Hills.

This is the talent shop which came under the spotlight due to internal bickering among the members of its conspicuously-successful client, the Kingston Trio. This issue is reportedly in the process of adjustment and reconciliation but the outcome will not affect the ITA operation one way or the other. Kingston Trio, which is fulfilling all dates for next six months, will play at the West Side Tennis Club festival in Queens, L.I., July 22.

Roster of ITA includes the Limeliters, Brothers 4, Cumberland 3, Art & Paul, Journeymen, and Four Saints. Their Buffalo Bills are currently in Hollywood filming "Music Man" at Warner Bros. Jazz talent now handled: Pete Fountain, Bobby Hackett, Barbara Carroll, Peter Nero, Henry "Red" Allen and singer Mabel Mercer. Funnymen under the house banner are Lenny Bruce, Adam Keefe and Ronnie Schell.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Beryl Davis, Connie Haines, Jane Russell (Warner Bros.): "CUMANA" Martin* is a potent workover of this standard which wins attention because an exciting performance and because of its benefit angle for composer Barclay Allen, a paraplegic victim of an auto accident some 10 years ago. "CUMANA BOOGIE" (Martin*) is an instrumental version of the same standard dished up by Tommy Cruthers & The Avengers.

The Chordettes (Cadence): "NEVER ON SUNDAY" (Esteem-Subione), this hit pic song, turns up in a bright lyric version which will give it a new round of spins. "FARAWAY STAR" (Kati-Kris*) is a fitting entry with good chances.

M. Alberts (Presidents): "HEAVEN NEEDED AN ANGEL" is more routine rocking stuff.

Jordan & The Fascinations (Dapt): "MY IMAGINATION" (David*) is a neat rocking ballad in a firstrate vocal setting by this high-pitched tenor. "I'LL BE FOREVER LOVING YOU" (Conrad*) is familiarly styled rhythm fare.

The Gems (Pat): "THERE'S NO ONE LIKE MY LOVE" (Pat*) is a cute, swinging number with a nifty teen-angled sound that'll nab plenty of spins. "SCHOOL ROCK" (Pat*) is a more routine idea.

Chico O'Farrill Orch (Orfeon): "24 MILA BACI" (Bourne*) builds up an exciting instrumental tempo that should give this Italian click a U. S. takeoff. "MATILDA" is a workover of the familiar calypso classic folk lines and it works out into a lively side.

The Gents (Liberty): "JUMP IN LINE" (Fiji-Ultra†) skips at an energetic pace to keep the young steppers moving. "WHY DO I LOVE HER" (Fiji-Ultra†) is one of those talk-and-sing items that the juves sometimes go for.

Sunny Gale (Warwick): "PLEASE DON'T TELL HIM" (R&S*) gives the singer a rocking ballad item that projects her power-piped style in a way that may get her a new juve following. "NEAR YOU" (Supreme*) sets up the oldie in a Latino backdrop and she belts it through effectively.

E. C. Beatty (Colonial): "THE SOUTH REALLY WON THE WAR" (Bentley†) is a humorous interpretation of the Civil War that will appeal to the spinners below the Mason-Dixon line only. "DON'T TURN AROUND" (Brewer*) is an alfalfa-based effort that has doubtful chances out of the c&w areas.

*ASCAP. †BMI.

LAWRENCE WELK

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Best Bets

JACKIE WILSON ..... **I'M COMIN' ON BACK TO YOU**
(Brunswick) ..... **Lonely Life**

Jackie Wilson's "I'm Comin' On Back To You" (Pearl†) is a hard driving rocking entry which this fine performer belts all the way home. "Lonely Life" (Merrimac) is a solid torch rocker.

• • •

JOANIE SOMMERS ..... **THE PIANO BOY**
(Warner Bros.) ..... **Serenade of the Bells**

Joanie Sommers' "The Piano Boy" (E. B. Marks†) is a cute teen-slanted entry in a colorful vocal setting. "Serenade of the Bells" (Melrose) gets a pleasing rendition also due for spins.*

• • •

MARV JOHNSON ..... **I'VE GOT A NOTION**
(United Artists) ..... **How Can We Tell Him**

Marv Johnson's "I've Got A Notion" (Jobete†) is a good rocking ballad in a potent vocal by this young singer. "How Can We Tell Him" (Jobete†) tells a familiar story.

• • •

PATTI PAGE ..... **YOU'LL ANSWER TO ME**
(Mercury) ..... **Mom and Dad's Waltz**

Patti Page's "You'll Answer To Me" (Shapiro-Bernstein) is a lilting ballad with a good lyric idea which his songstress projects heavily. "Mom and Dad's Waltz" (Hill & Range†) is a pleasing country flavored sentimental item.*

• • •

SHEB WOOLEY ..... **PURPLE PEDAL PUSHERS**
(MGM) ..... **Till The End Of The World**

Sheb Wooley's "Skin Tight, Pin Striped, Purple Pedal Pushers" (Channel) is a humorous piece of material that'll give this singer his best chance since "Purple People Eater." "Till The End of the World" (Southern*) is a good ballad handled in nicely underplayed style.*

• •

ANN-MARGRET ..... **I JUST DON'T UNDERSTAND**
(RCA Victor) ..... **I Don't Hurt Anymore**

Ann Margret's "I Just Don't Understand" (Cedarwood†) is a good ballad delivered in arrestingly offbeat style by this songstress. "I Don't Hurt Anymore" (Hill & Range†) is a more familiar rocking item.

• • •

BILLY BORLYNN ..... **A DAY IN MY LIFE**
(Columbia) ..... **Cada Dia De Mi Via**

Billy Borlynn's "A Day In My Life" (Dymor) is a firstclass big ballad which this young singer belts with authority for solid commercial results. "Cada Dia De Mi Via" (Dymor*) is the same tune with an Italian lyric.*

• •

CANNONBALL ADDERLEY ..... **THE UPTOWN**
(Riverside) ..... **Something Different**

Cannonball Adderley's "The Uptown" (Jazz Standard†) is another standout jazz instrumental which could repeat this combo's click on "The African Waltz." "Something Different" (Artillery†) is in a similar modern jazz groove with wide impact.

• • •

THE RONDELS ..... **BACK BEAT No. 1**
(Amy) ..... **Shades Of Green**

The Rondels' "Back Beat No. 1" (Republic†) is a driving instrumental with a rocking beat that'll get the kids hoofing. "Shades of Green" (Republic†) is an okay adaptation of "Green Sleeves."

(Springton*) is a solid ballad effectively belted by the onetime lead singer of the Four Aces. Could be his first solo big platter. "DON'T WAIT FOR THE HEARSE" (Malvern*) is a handclapping religioso entry.

Donnie Brooks (Era): "WISHBONE" (Bamboo†) is a nifty teen-angled number handled in commercial style by this singer. "ALL I CAN GIVE" (Faire†) is another strong rhthym tune with impact on the coke set.

Kings V (FTP): "HONKY TONK CHA CHA" (Billace†) is a catchy slice executed by a driving orch with incidental choral effects. "Purple Wail" (Steinway†) is a more deliberately paced side also with a firm beat.

Red Garrison & Zodiacs (RMP): "CHANT OF THE JUNGLE" (Robbins*) is a sharply arranged instrumental version of this standard which could score again via this entry. "BIG RUMBLE" (Waterst) with a hot orch and chorus beat.

The Village Voices (Topix): "TOO YOUNG TO START" (Saturday*) will stir up a lot of teen interest because of its brisk martial beat and a lyric that fits into the juve thinking pattern. "RED LIPS" (Saturday*) covers the swinging rocking idiom with a vigorous chorus treatment that will find many teen friends.

Johnny Southern (Guydan): "OH ME, OH MY" (Osborne†) is a smoothly rocking ballad with good chances in teen circles. "RIGHT OUT OF MY MIND" (Osborne†) is a well-handled slow-tempoed slice.

Rolf Harris (20th Fox): "LOST LITTLE BOY" (Beechwood†) is sure to get lost in the spinning shuffle because it's attempt at novelty is way off base. "BIG BLACK HAT" (Beechwood†) has a swinging style fashioned along

Elect Sonny Burke Prez Of NARAS' Coast Branch; N.Y. Sets 5 Scholarships

The L.A. chapter of NARAS (National Academy of Recording Arts & Sciences) has elected its officers for a one-year term. They are: Sonny Burke, president; Margaret Whiting, first vice-president; Voyle Gilmore, second veepee; Van Alexander, secretary, and John Kraus, treasurer. This marks re-election of Burke and Alexander to the same offices held the past year, and the re-election of Voyle Gilmore to a new spot.

Meanwhile, the N.Y. branch has started the ball rolling for its new board of governors. A total of 70 names in the recording field have been nominated to fill the board that will be comprised of 20 governors, one from each of the existing categories and 11 members-at-large.

Also, NARAS' N.Y. chapter has established five scholarship awards in the field of music, audio engineering and the graphic arts. The Eastman School of Music, the Manhattan School of Music and the School of Jazz will be receiving the awards in the field of music; the Massachusetts Institute of Technology (MIT) in the field of audio engineering, and the Pratt Institute in the field of graphic arts.

The move is one of several being made by NARAS to benefit young talent in the various creative fields within the recording industry.

Album Reviews

"Donnybrook" (Kapp). Johnny Burke's music and lyrics for the current musical, "Donnybrook," has been fashioned into a bright original cast LP whose commercial impact is directly hinged to the b.o. fate of the Broadway production since there are no single hits to give this set independent momentum. But the score is punctuated by several charming numbers performed by a fine cast of singers, with Eddie Foy contributing some personality vocal bits. There are excellent legit singing turns by Art Lund on "Ellen Roe" and "I Have My Own Way" and Susan Johnson on "Sad Was the Day" and in her duets with Foy. Also registering strongly are Joan Fagan on "He Makes Me Feel So Lovely."

Nina Simone: "Forbidden Fruit" (Colpix). This is the most potently commercial set to be turned out by this versatile songstress and pianist. In this offering, the accent is fully on her vocals in an arresting repertoire that gives her vari-colored style a full workout. She gives compelling renditions of tunes like "Rags and Old Iron," "Gin House Blues," "I Love to Love" (the Lena Horne standard) and the lovely slow ballad, "Memphis In June. A small combo backs up smartly.

Bernie Green: "Future" (RCA Victor). Another entry in this label's "Stereo Action" series, this package again features striking stereo effects within a context of rich instrumental music. Bernie Green has put together a precise and swinging band to work over a group of standards like "I Love Paris," "Under Paris Skies," "I'll Remember April" and "My Heart Sings," together with some special instrumental material like "Ping Pong" and "Futura." The stereo buffs will go for it.

"The Versatile Burl Ives" (Decca). Burl Ives turns out a consistent brand of disk entertainment. An ingratiating singer, Ives is here spotlighted in a group of winning songs, mostly unfamiliar. Among the standout items in this category are "The Long Black Veil," "Lenora, Let Your Hair Hang Down" and "The Almighty Dollar Bill." He also scores on oldies like "Mockin' Bird Hill" and "Delia."

Louis Nye: "Here's Nye in Your Eye" (United Artists). Although pay-dirt in comedy albums is running thin because of the oversupply, there's still a steady stream of this product still hitting the market. Louis Nye, who clicked as Steve Allen's tv comedy aide, here turns up in an uneven series of routines. Laugh-getters are his "Hipster at the Bank," "Emotional Newscaster" and "Munich Music Lesson." But the humor in "Meeting on Madison Avenue" is stale and "The Choreographer" is somewhat thin.

The McGuire Sisters: "Just For Old Time's Sake" (Decca). A staple in the pop field, this femme trio has developed an identifiable sound with a pleasingly ungimmicked approach. This is a wrap-up of recent hits and established standards, all delivered in their contemporary vocal blend. In addition to the title number, the trio belts best on tunes like "The Birth of the Blues," "Goody Goody," "Teach Me Tonight" and "Bye Bye Blackbird."

Billy Walker: "Everybodys Hits But Mine" (Columbia). A deep-dyed country singer, Billy Walker has a peg here for delivering a dozen recent hits grown in alfalfa pastures. The folksinging fans will get kicks out of Walker's lively workovers of tunes like "Let's Think About Living," "They'll Never Take Her Love From Me," "Jambalaya" and "Rockin' Alone," among others.

The Deauxville Trio: "On Campus" (Jubilee). The cycle launched by the Kingston Trio keeps rolling on. This new trio bows on disks here with a sound that's slick enough but in them a well-marked groove. The tunes are mostly familiar, including the pop "Blues Skies" among such items as "Shenandoah," "Liza Jane," "Turtle Dove," "Wimoweh" and "Ballad of Sigmund Freud," which is part of The Limeliters' repertory.

"The Flintstones" (Colpix). This click ABC-TV cartoon series turns up on this disk via a couple of typical comedy sketches, "The Snorkassurus" and "The Big Bank Robbery." Fans who go for this show on television will no doubt for this disk package. For the rest, this comedy may lack the visual element to make it fully effective.

The Brothers Four: "Roamin'" (Columbia). The folk mood of the Brothers Four in this set is pegged on a "wanderin'" theme. The boys have a way with a song that works its way into the pop groove despite the folksiness of style and theme. Their workovers of "Sam Hall," "Island Woman" and "Low Bridge" are examples of folk tunes that can be given wide pop acceptance.

Dick Style: "That Swingin' Style" (Radar). Dick Style's stuff in this out-of-left-field is a showcase that intime nitery bookers should look into. It's not the kind of package that will make it in "chartsville" but there are enough attractive things in it to build an interest in a further showcasing. He swings okay, but he does it in a way that gives such familiars as "Get Out of Town," "Come Rain or Come Shine," "The Party's Over" and "This Could Be the Start of Something," among others, a reason for being done again.

Jerry Byrd: "Byrd of Paradise" (Monument). This is set of pretty Hawaiian tunes performed by an expert steel guitarist, Jerry Byrd. Byrd, backed by a small rhythm combo, handles the music simply and tastefully, letting the melodic line flow easily. Tunes include standards like "Hawaiian Wedding Song," "Beyond the Reef," "Whispering Lullaby" and others. A vocal ensemble lends support on some of the tunes. *Herm.*

Longplay Shorts

RCA Victor is releasing six new compact 33 double releases taken from label's topselling albums. NARAS winner "Exodus" heads the list . . . Capitol Records is reducing the price of its 34 Hollywood Bowl albums by $1 for a special June push . . . On Capitol's release schedule this month are eight pop packages, six classical, four Capitol-of-the-World, and nine under the Angel banner . . . "The Jolson Story" and "Jolson Sings Again," out of the Decca catalog, will get a special four-week promotion through July 7. Nine albums are featured in the drive . . . Roulette Records has a summer sales program pegged on a "Buy 10—get two free" deal . . . King Records has a "Buy 3 Get 1 Free" pitch for June . . . **Jane Wyatt** will bow on disks via **Joe Leahy's** Record Producers Corp. Album, which is scheduled for release late this summer, is centered around a woman's remembrance of the war years . . . Livingston Audio Products has taken over the entire distribution of the Livingston tape line as well as those lines previously affiliated with Livingston. The tape firm had a previous distribution deal with SMS.

BRITISH EMBERS DISK HIT BY 56G BLAZE

London, June 6.

Damage estimated to amount to more than $56,000 was caused by a fire which swept through the home of Ember Records here. Stocks of 78s, LPs and several master tapes—including some of the Glenn Miller and Tommy Dorsey Bands—were destroyed.

Ember topper Jeff Kruger said this did not mean a close-down, and stocks were coming in from the factory hourly.

Bill Randle's Ex-Agent Loses Suit for Coin Split

Cleveland, June 6.

A Federal judge ruled in favor of Bill Randle, ex-disk jockey, in an unusual law suit here. Randle had been sued by Arthur Schurgin of Detroit. Schurgin claimed that he had a contract to act as Randle's agent for 50% of all he earned.

Randle maintained that the Schurgin contract was good only for a period in 1950 when he came here from Detroit to front a WERE d.j. show for a tv manufacturer. Judge Girard E. Kalbfleisch agreed with Randle's view that the contract had not been continued when that first sponsor folded and that Schurgin had done nothing for the spinner since. Randle, who hung up the turntable to pursue an academic career, is a history prof at Fenn College now. But he is keeping show biz near by writing pieces on jockeying for Playboy.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	2	8	RUNNING SCARED Roy Orbison	Monument
2	1	7	TRAVELIN' MAN Rickie Nelson	Imperial
3	10	5	MOODY RIVER Pat Boone	Dot
4	8	7	HELLO MARY LOU Rickie Nelson	Imperial
5	16	4	RAINDROPS Dee Clark	Vee Jay
6	3	8	BRAND NEW BROKEN HEART Connie Francis	MGM
7	12	4	I FEEL SO BAD Elvis Presley	Victor
8	6	8	DADDY'S HOME Shep & Limelighters	Hull
9	4	12	ONE HUNDRED POUNDS OF CLAY Gene McDaniels	Liberty
10	9	11	HELLO WALLS Faron Young	Capitol
11	13	6	LITTLE DEVIL Neil Sedaka	Victor
12	21	3	BOLL WEEVIL SONG Brook Benton	Mercury
13	22	4	STAND BY ME Ben E. King	Atco
14	5	12	RUNAWAY Del Shannon	Big Top
15	11	7	MAMA SAID Shirelles	Imperial
16	7	13	MOTHER IN LAW E. K-Doe	Mint
17	18	6	LITTLE EGYPT Coasters	Atco
18	32	4	ALWAYS HURT ONE YOU LOVE Clarence Henry	Argo
19	19	9	I'M A FOOL TO CARE Jor Barry	Smash
20	20	14	JUST FOR OLD TIMES SAKE McGuire Sisters	Coral
21	14	7	TRAGEDY Fleetwoods	Dolton
22	25	5	BILBAO SONG Andy Williams	Cadence
23	15	13	I TOLD EVERY LITTLE STAR Linda Scott	Can.-Amer.
24	28	8	PEANUT BUTTER Marathons	Arvee
25	42	6	OLDIES BUT GOODIES Little Caesar	Del-Fi
26	38	7	GIRL OF MY BEST FRIEND Rral Donner	Gone
27	39	5	OLD BLACK MAGIC Bobby Rydell	Cameo
28	24	16	PORTRAIT OF MY LOVE Steve Lawrence	UA
29	50	3	QUARTER TO THREE U.S. Bonds	Legrande
30	33	5	BUZZ A DIDDLE IT Freddie Cannon	Swan
31	31	6	BIG BIG WORLD Johnny Burnett	Liberty
32	17	10	YOU CAN DEPEND ON ME Brenda Lee	Decca
33	55	3	IT KEEPS RAINING Fats Domino	Imperial
34	37	10	I FALL TO PIECES Patsy Cline	Decca
35	23	9	TRIANGLE Jani Grant	Caprice
36	29	10	BONANZA Al Caiola	UA
37	27	13	BUMBLE BOOGIE B. Bumble & Stingers	Rendezvous
38	35	7	HALF WAY TO PARADISE Tony Orlando	Epic
39	57	2	TEMPTATION Everly Bros.	WB
40	40	3	HOW MANY TEARS Bobby Vee	Liberty
41	61	3	BARBARA ANN Regents	Gee
42	63	4	RIGHT OR WRONG Wanda Jackson	Capitol
43	36	14	TAKE GOOD CARE OF HER Adam Wade	Coed
44	53	5	WAYWARD WIND Gogi Grant	Era
45	66	3	KNOCK ON YOUR DOOR Eddie Hodges	Cadence
46	30	11	BUT I DO Clarence Henry	Argo
47	89	2	YELLOW BIRD Arthur Lyman	Hi Fi
48	45	4	RAINING IN MY HEART Slim Harpo	Excello
49	—	1	OLE BUTTERMILK SKY Bill Black Combo	Hi
50	59	6	A LITTLE FEELING Jack Scott	Capitol
51	—	1	A LOVE OF MY OWN Carla Thomas	Atlantic
52	51	5	RONNIE Marcy Joe	Robbie
53	48	8	UNDERWATER Frogmen	Candix
54	56	4	EVERY BEAT OF MY HEART Pipps	Vee Jay
55	64	2	JIMMY MARTINEZ Marty Robbins	Col
56	26	7	MESS AROUND Chubby Checker	Parkway
57	88	12	HIDEAWAY Freddie King	Federal
58	44	3	GHOST TRAIN Marty Robbins	Col
59	47	3	GOLDEN CHAIN Tommy Edwards	MGM
60	—	1	DANCE ON LITTLE GIRL Paul Anka	ABC Par
61	93	4	EXODUS Eddie Harris	Vee Jay
62	34	13	BLUE MOON Marcels	Colpix
63	68	2	I LIKE IT LIKE THAT Cris Penner	Instant
64	—	1	FOOL THAT I AM Etta James	Argo
65	85	3	WILD IN THE COUNTRY Elvis Presley	Victor
66	62	5	JURA Les Paul & Mary Ford	Col
67	—	9	WHAT'D I SAY Jerry Lee Lewis	Sun
68	49	9	LOUISIANA MAN Rusty & Doug	Hickory
69	73	6	GOOD GOOD LOVIN' Chubby Checker	Parkway
70	—	1	IF YOU LOVE ME International Pop Orch.	Cameo
71	46	5	BABY FACE Bobby Vee	Liberty
72	87	2	RED WING Billy Vaughn	Dot
73	65	5	SINCERELY YOUR FRIEND Benny Joy	Decca
74	78	10	GREAT SNOW MAN Bob Luman	WB
75	58	2	YOU'D BETTER Russell Byrd	Wand
76	—	1	STICK WITH ME Everly Bros.	WB
77	41	7	FLAMING STAR Elvis Presley	Victor
78	67	10	BABY BLUE Echos	Segway
79	100	5	SOMEBODY ELSE'S BOY Connie Francis	MGM
80	70	12	ONE MINT JULIP Ray Charles	Impulse
81	—	1	OUR LOVE IS HERE TO STAY Dinah Washington	Mercury
82	83	2	LIL' OL' ME Cornbread & Jerry	Liberty
83	—	1	BLACK VEIL Burl Ives	Decca
84	79	9	SOME KIND OF WONDERFUL Drifters	Atlantic
85	86	4	THE REBEL Johnny Cash	Col
86	97	2	RAMA LAMA DING DONG Edsels	Twin
87	—	1	WRITING ON THE WALL Adam Wade	Co Ed
88	99	2	NEXT TIME YOU SEE ME Nancy Wilson	Capitol
89	92	3	BUTTONS AND BOWS Don Roberts	Victor
90	69	6	CONTINENTAL WALK Hank Ballard	King
91	76	4	GOT MY FINGERS CROSSED Teresa Brewer	Coral
92	—	1	IN REAL LIFE Chuck Jackson	Wand
93	—	1	LULLABY OF THE LEAVES Ventures	Delph
94	—	1	SEA OF HEARTBREAKS Don Gibson	Victor
95	—	3	BE MY BOY Paris Sisters	Gregmar
96	77	2	TONIGHT Velvets	Monument
97	—	1	LOVE ME Castle Sisters	Triodex
98	71	5	YOU'RE GONNA NEED MAGIC Roy Hamilton	Epic
99	60	11	MY THREE SONS Lawrence Welk	Dot
100	—	1	DOWN ON MY KNEES Walter Vaughan	Liberty

On the Upbeat

New York

Elvis Presley's new RCA Victor disk "I Feel So Bad," is published jointly by Berkshire Music and Elvis Presley Music.

Don Elliot and **Doris Wiss** taking a belated honeymoon in the Caribbean . . . **Jimmy Van Heusen** received the first Distinguished Alumnus Award ever granted by Cazenovia N.Y. College . . . **William F. Werner** set as director of advertising and sales promotion of Muzak . . . **Yaffa Yarkoni**, pop Israeli recording singer, currently at the Cafe Sabbra . . . Maestro **Herb Zane** celebrating third year at the Steak Pit in Paramus, N.J. . . . Chappell on a coast-to-coast push for the Italian song, "The Pullover," recorded by **Paul Evans** for Carlton with an English lyric by **Marcel Stellman** . . . **Benjamin Britten's** new opera, "Midsummer Night's Dream," will have its North American debut at the Vancouver Music Festival Aug. 1 . . . **Mel Torme**, Verve disker, set for the Bali Hai Club, Portland, Ore., for two weeks beginning June 15.

Dizzy Gillespie will appear at San Francisco's Jazz Workshop June 13-July 6 . . . **Bobby Rydell** tapes a **Jack Benny** tv show June 16 on the Coast and then back to Gotham for a Copacabana date beginning June 22 . . . **Don Malin**, educational director of Mills Music, on a European looksee . . . **Jave P. Morgan**, MGM thrush, has been booked to appear in "Guys and Dolls," June 12-17 at the Carousel Theatre, Framingham, Mass' . . . **Red Allen** at the London House, Chicago, until June 20 . . . **Connie Francis** will be at Salt Lake City's Lagoon June 16-17 . . . **The Modern Jazz Quartet** will lead off the Berkshire Music Barn's summer session at Lenox, Mass., with a concert July 2.

London

Geri Scott, English lark who has spent most of her time travelling Europe and finally negotiated a tour in Russia where she was a success, is to head Stateside on June 9 . . . Granada approaching **Johnny Mathis** for a tv special as they did with **Ella Fitzgerald** and **Mahalia Jackson**. Mathis arrives here, July 9 . . . Plans afoot for an exodus of British warblers namely, **Lonnie Donegan, Cliff Richard, Emile Ford, Alma Cogan** and also **Mantovani**, to Russia via the Grade org. Donegan disks have already been airmailed to Moscow . . . First-ever all-jazz series for BBC TV, "Trad Fad," bows on July 1 with **Chris Barber** and **Bob Wallis** bands as guests . . . Baritone saxist **Ronnie Ross** invited to the faculty of the Lenox (Mass.) School of jazz . . . BBC's radio show "Records at Six" returns June 13 . . . **Peter Tomelty**, young brother of the Irish thesp **Joseph Tomelty**, cut his first LP . . . EMI sponsoring a new disk show on Radio Luxembourg, "Monday Spectacular," June 19 with **Shaw Taylor** and **Muriel Young** at the helm . . . Phoenix Jazz club, a lush Mayfair affair, has been closed because of "legal difficulties."

Dixieland in Church

Continued from page 1

down on the idea. One letter, from Baptist preacher, said in part ". . . if a church is going into the Jazz band and dance business they should hang out a dance hall sign. Our job as churches is to preach the gospel and to present a Christ-like life at all times. It is hard for me in my wildest imaginations to picture Christ dancing or living it up with a Jazz band . . . We consider a Jazz band in the church a blasphemy against the name of Christ . . ."

Another critic, a woman, said in her letter ". . . are souls likely to be won or nurtured by the practices in question?"

Jazz band, led by C. T. McCoskey, a member of First Presbyterian, played "Battle Hymn of the Republic," "Shall We Gather at the River?," "Down by the Riverside" and "Saints Come Marching In."

Narration for the event was by Bernie Thomas, director and actor at Albuquerque Little Theatre, and Stretch Sherer, personality on KGGM-TV here.

McCoskey's group is booked on weekends at a number of local clubs, and in July opens two month stand at Western Skies Hotel.

Disk Artists

Continued from page 1

is currently working with a new band which he organized on the Coast and which broke in with a successful long stand at the Riviera in Las Vegas a couple of months ago. Once again, Kenton is searching for the fresh sound which has marked his various organizations in the past couple of decades. "I don't think my band will ever be for the masses," he said, "but there's a big enough audience out there to support my type of music."

Using his Capitol disks and his personal appearances to sell each other, Kenton's first Capitol LP with his new 23-piece band is due in a couple of weeks. Meantime, he's been booked by Associated Booking Corp. on a six-months a year schedule, working the fall and spring months on concerts, ballrooms, parks, etc. He'll bow in New York with his band next fall at Basin St. East.

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BRITISH BIZ SUFFERING FROM SLIPPING DISKS

London, June 6.

Britain export and domestic disk sales sagged sadly during March says a Board of Trade statistical report. Home sales for that month were down 4% at $2,206,400 against $2,301,600 last year. Exports dropped 31%. Total sales were 13% lower.

Sales for the first quarter of 1961 amounted to $10,925,600 representing 3% more than in 1960. But exports fell by 27%.

During the first quarter of this year 5% more EPs were produced but LPs and 78s production fell by 7% and 48% respectively. March production breakdown: 45s (6% less at 3,963,000); LPs (11% less at 1,378,000) and 78s (40% less at 5,567,000).

Indie Disk Era

Continued from page 51

ever, singles, with rare exceptions are not even topping the 500,000 marker and hence the payoff on that freak hit no longer represents that long-lasting bonanza. Indies today either keep on coming up with bestsellers or they sink out of sight.

The indies, however, have left a permanent mark on the disk biz. Even the majors today are operating in the style of the indies, signing unknown artists, picking up indie-made masters and moving with maximum speed to cash in on any stir created by a release. The whole pattern of the artists & repertoire operations at the majors, for instance, reflects the impact of the indies over the past decade.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	26	**EXODUS** (Victor) **Soundtrack** (LOC 1058)
2	2	22	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
3	3	20	**GREAT MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3122)
4	4	41	**NEVER ON SUNDAY** (UA) **Soundtrack** (UAL 4070)
5	5	21	**LAWRENCE WELK** (Dot) **Calcutta** (DLP 2539)
6	6	12	**FRANK SINATRA** (Capitol) **All the Way** (W 1538)
7	8	24	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
8	10	17	**KINGSTON TRIO** (Capitol) **Make Way** (T 1474)
9	14	4	**CARNIVAL** (MGM) **Original Cast** (E 3946)
10	7	57	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
11	9	33	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
12	13	19	**LIMELITERS** (Victor) **Tonight: In Person** (LPM 2272)
13	17	5	**MITCH MILLER** (Columbia) **Tv Sing Along** (CL 1628)
14	11	8	**FRANK SINATRA** (Reprise) **Ringading Ding**
15	12	17	**WILDCAT** (Victor) **Original Cast** (LOC 1060)
16	15	17	**MITCH MILLER** (Columbia) **Happy Times** (CL 1568)
17	32	4	**EDDIE HARRIS** (Vee Jay) **Exodus to Jazz**
18	16	11	**JOHNNY MATHIS** (Columbia) **I'll Buy You a Star** (CL 1623)
19	16	31	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
20	21	7	**BILLY VAUGHN** (Dot) **Orange Blossom Special** (DLP 3366)
21	19	12	**RAY CHARLES** (Impulse) **Genius Plus Soul Equals Jazz** (A-2)
22	22	7	**AL HIRT** (Victor) **Greatest Horn in the World** (LPM 2368)
23	31	3	**MANTOVANI** (London) **Italia Mia** (LL 3239)
24	23	7	**PETE FOUNTAIN** (Coral) **French Quarter** (CL 57359)
25	20	8	**BRENDA LEE** (Decca) **Emotions** (DL 4104)
26	25	22	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall** (LOC 6007)
27	24	5	**BOBBY DARIN** (Atco) **Bobby Darin Story** (LP 33130)
28	27	8	**HENRY MANCINI** (Victor) **Mr. Lucky Goes Latin** (LPM 2360)
29	29	19	**RAY CONNIFF** (Columbia) **Memories Are Made of This** (CL 1574)
30	35	21	**RUSTY WARREN** (Jubilee) **Knockers Up** (JLP 2029)
31	—	1	**STARS FOR A SUMMER NIGHT** (Col) **Various Artists** (PM 1)
32	30	28	**THE ALAMO** (Columbia) **Soundtrack** (CL 1558)
33	28	9	**TERRY SNYDER** (Command) **Persuasive Percussion III** (CR 33-808)
34	26	22	**BERT KAEMPFERT** (Decca) **Wonderland by Night** (DL 4101)
35	34	28	**MITCH MILLER** (Columbia) **Memory Sing** (CL 1542)
36	36	25	**UNSINKABLE MOLLY BROWN** (Capitol) **Original Cast** (WAO 1509)
37	39	2	**JONATHAN WINTERS** (Verve) **Here's Jonathan Winters** (V 10525)
38	33	21	**FRANK SINATRA** (Capitol) **Swinging Session** (W 1491)
39	—	2	**BILL BLACK COMBO** (Hi) **That Wonderful Feeling** (HL 12004)
40	—	1	**HAPPIEST GIRL IN THE WORLD** (Columbia) **Original Cast**

Coast Tooters To Ask Tax Cut At AFM Conclave

Hollywood, June 6.

The three delegates from American Federation of Musicians Local 47 who will attend AFM's international convention June 12-15 in Atlantic City have been instructed to push for cut in Federation tax on tooters' pay earned in theatrical and tv pix from present 2% to 1%. The 2% Local 47 tax is to remain.

According to Max Herman, Local 47 veepee who is one of the delegates to the conclave, international board has already given some support to tax cut plan.

For many years the Federation nationally has taxed members 2% of all they earn in tuning up pix. Coin was funneled into a strike fund. Parenthetically, the approximate $40,000 to which this fund had grown in 1959 was exhausted when AFM struck major film studios and those who had earned their livelihood tuning pictures were paid weekly amounts over six months. Ever since AFM last year wrested back from Musicians Guild jurisdiction over major studio scoring, there has been rank-and-file push within Local 47 for Federation tax to be reduced.

There is no Federation tax, of course, on work in broadcasting, but in that field the 2% Local tax obtains.

Other Local 47 delegates to convention are prexy John Tranchitella and recording secretary Don Morris.

Wright to Promote Roulette

James Wright has joined Roulette Records as national promotion manager.

Wright, who'll use N. Y. as a jumping off point for national tours, will work on the Roulette line as well as the label's divisions, Gee and Tico Records.

NEWEST HITS!

THE BILBAO SONG
PERCY FAITH ..... COLUMBIA 4-41978
LeROY HOLMES ..... M.G.M. 12992
ANDY WILLIAMS ..... CADENCE 1398
TIL DIETERLE ..... UNITED ARTISTS

From the Warner Bros. Picture "PARRISH"
LUCY'S THEME
CLEBANOFF STRINGS ..... MERCURY 71815
GEORGE GREELEY ..... WARNER BROS. 5218
THE HOLLYRIDGE STRINGS ..... CAPITOL 4557
LeROY HOLMES ..... M.G.M.
FREDDY MARTIN ..... KAPP K-391X

ALLISON'S THEME
PETE FOUNTAIN ..... CORAL 62268
GEORGE GREELEY ..... WARNER BROS. 5218
RUTH WELCOME ..... CAPITOL 4562

PAIGE'S THEME
FREDDY MARTIN ..... KAPP K-391X

MAKE BELIEVE LOVER
CONNIE STEVENS ..... WARNER BROS. 5217

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Inside Stuff—Music

While the songwriter propensity for picking song titles out of the air has been well-established, the North American Air Defense Command has done a switch and is turning old titles and the men who wrote them to a better understanding of aerospace defense weapons systems. Move comes out in a new transcribed radio series called "Great Moments—to Music!" The 13 quarter hour programs, which is currently being booked on some 500 stations and the U.S. as a public service feature. Songsmiths rallied to the cause are Hoagy Carmichael, Harry Woods, Harry Ruby, L. Wolfe Gilbert, Harry Warren, Leroy Anderson, Bud Green, Charlie Tobias, Leo Robin, Johnny Marks, Mitchell Parish, Richard Adler and Bob Merrill. NORAD's technique—and this series is produced by ex-Variety (now USAF Colonel) Barney Oldfield, with broadcaster Delvina Wheeldon as the hostess—is to bridge a songwriter with a scientist, medic, engineer, or military specialist.

The music man tells his troubles in composition, and the show moves from him into some aspect of man-in-space (i. e. Hoagy Carmichael comes on with "Stardust," and he's tied to Karel Bossart, the father of the Atlas missile in a show called "Guidance"; Johnny Marks gets off fast on "Rudolph, the Red-Nosed Reindeer," and the show swings to X-15 pilot Scott Crossfield and the dangers of heat to man's getting out to, or returning from a space station; and it's an easy switch from Harry Woods' "I'm Lookin' Over a 4-Leaf Clover" to a story of "surveillance" and the orbiting MIDAS satellite reconnaissance system, with it's creator, Lockheed's Joe Knopow. ASCAP Prexy Stan Adams, and publicity chief Dick Frohlich, were extremely cooperative with the NORAD venture, being not a little intrigued that the song producers thought up the titles a long time ago which now emerge as more than somewhat prophetic—sort of the Jules Vernes of the jukeboxes and jingles. NORAD has had an award-winning record in radio series production—Air Force Assn. Citation of Honor, McCall's Golden Mike, National Assn of Educational Broadcasters Certificate of Recognition, and two time winner of Freedoms Foundation's George Washington Honor Medal.

Plans are afoot to start a Country Music Hall of Fame. The Country Music Assn. meeting in Miami last week set the wheels turning for the Country Music Hall of Fame which will be patterned after the Baseball Hall of Fame with selection of tenants made by a committee of responsible men in the country music field. The committee is now being formed. Also at the meet, the first week in November was designated as Country Music Week, which will coincide with the annual WSM Country Music Festival.

Intercollegiate Musical Council is offering a $250 prize for an American composer of a new work for male voices. The council, headed by Bailey Harvey, is devoted to the promotion of male glee clubs in U.S. colleges. Manuscripts should be submitted to the Council's headquarters at 10 East 43d St., N.Y., by Oct. 1.

Alfred Newman's
THEME FROM THE PLEASURE OF HIS COMPANY
Recorded By
FRANK CHACKSFIELD—LONDON
JACK ELLIOTT KAPP
FELIX SLATKIN LIBERTY
* * * * *
VIC DAMONE
Sings
THE PLEASURE OF HER COMPANY
By Sammy Cahn and Alfred Newman
From the Paramount Picture
THE PLEASURE OF HIS COMPANY
On Columbia Records
* * * * *
FAMOUS MUSIC CORPORATION
1619 Broadway New York 19, N.Y.

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L. WOLFE GILBERT
Thanx to ARTHUR KLEINWALD, President of Vantage Press Inc., for amicable settlement conferring all rights to "Wolfie" on his hilarious Autobiography
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A Must for Neophytes
Surely Suitable for T.V. Spectacular Or Motion Picture
Wolfie's 75th Birthday Gift

The SONG of the RAIN
By PAUL DURAND
Composer of "Mademoiselle De Paree"
Theme from the New Film
"The Cow and I"
ROGER WILLIAMS on KAPP
MILLS MUSIC • 1619 B'way, N. Y. 19

Blind Pianist, Spain's 1st Contribution to Jazz, Cops Top Honors at Berlin Fete

Berlin, June 6.

Highlight of the Second German Jazz Saloon Berlin (19-22) was a jazz soiree that featured a European all-star band composed of 14 top musicians from 13 countries. If it were a permanent group, this ensemble would have no equal in Europe. It's hard to single out any of the bunch, but a special word of praise should go to the blind Spanish pianist Tete Montoliu. Not only that Montoliu is the first essential Spanish name contribution to the European jazz scene, with his technical virtuosity and artistic imagination he nosed out even such a great pianist as Franco-Algerian Martial Solal at this occasion. Montoliu received most of the cheers.

Swedish Monica Zetterlund wasn't the big click as many expected. But may be that this songstress, who seems to follow the Peggy Lee pattern, didn't pick the right material. More successful was her countryman Arne Domnerus whose alto playing proved a full delight. After the Berlin date, this European "dream band" planed to Baden-Baden for a tv production of SWF, South-German network. After that, Telefunken got the musicians for a recording session. The upcoming LP should be a good bargain.

Another attention-getting event was a concert of Thelonius Monk Quartet with which latter wound up its European tour. Monk, acclaimed here as "the highest priest in jazz," drew mixed reviews. Some called him "fascinating," others found him disappointing.

A new thing around here was a spiritual concert at a church. Ernst Arfen, W-German parson who's picked jazz as his hobby and who's made himself a name via it, improvised themes by Mulligan and John Lewis on the organ.

There were several events such as "Jazzlife," a photo display, "Jazz in Stereo," an exhibit of stereo recordings, an experiment to combine Allan Ginsburg's lyric poetry with modern jazz, the showing of jazz pix plus a big-scale jazz band ball and several jam sessions at local jive joints. Organizer of the Saloon was Wolfgang Jaenicke, top jazz impresario in town, in conjunction with the German Jazz Federation. *Hans.*

British Disk Best Sellers

London, June 6.

Surrender (RCA)	Presley
Runaway (London)	Shannon
Frightened City (Columbia)	Shadows
More Than I Can Say (London)	Vee
Blue Moon (Pye)	Marcels
On The Rebound (RCA)	Cramer
You'll Never Know (Columbia)	Bassey
What'd I Say? (London)	Lewis
But I Do (Pye)	Henry
Don't Treat Me Like Child (Columbia)	Shapiro

Cap's Full Kitty For B'way Shows

Although Capitol Records is the first record company to wrap up three original Broadway cast albums for next season, it's still in the market for more. According to Joe Csida, Cap's veepee in charge of eastern operation, diskery also has some investment loot left for angeling purposes.

Csida pointed out that of the three shows already in the Cap hopper, the diskery has invested in only one. That's "The Gay Life," in which the company has a $200,000 stake. "Sail Away" and "Kwamina" were nabbed without any financial investment leaving the company with some more angeling coin to play around with. It's recalled that this season Capitol angeled "The Unsinkable Molly Brown" to the tune of $480,000. It also dropped $150,000 in the Nat King Cole musical which flopped on the road before reaching Broadway.

Csida also pointed out that the three musicals up for Cap's original cast album workover next season cover the period between Oct. 1 and Nov. 18. "That gives us a spread between Dec. 1 and May 30 to latch on to tuners scheduled for the latter part of the season," Csida added.

"Kwamina," which is Dick Adler's first solo Broadway cleffing job, is set for a Broadway bow Oct. 17. "Sail Away," Noel Coward's first American musical since 1932, has booked the first week in October for its Broadway preem, and "The Gay Life," the Arthur Schwartz-Howard Dietz tuner, is set to open in N.Y. Nov. 18.

Csida said that the company has completed a new full-fledged campaign in support of the Las Vegas opening of "Tenderloin," and that they are in the process of preparing a similar campaign for "Fiorello," which opens at the Geary Theatre, San Francisco, June 26, and at the Biltmore Theatre, L.A., Aug. 7.

The two other companies in the Broadway cast sweepstakes for next season are Columbia with "The Crime of Giovanni Venturi" and "Kean" aready firmed and RCA Victor with "How To Succeed In Business Without Really Trying."

CAPITOL UP BALOYAN IN LONGHAIR LP SALES

Harold J. Baloyan has taken over as merchandising manager for Capitol Records' classics line. The post was formerly handled by John Coveney, who was merchandising manager for both Capitol and Angel classical lines.

Coveney is being shifted from Cap's Coast hq to N.Y. where he will take charge of all artist, reviewer and radio-tv relations for Angel. Last week, Tupp Turner was named Angel's merchandising manager. Baloyan comes to Cap after two years as sales representative for Record Co. of L.A.

Alter to Rome

Veteran cleffer Louis Alter is off to Rome this week to cut a couple of albums of his own material with the Rome Symphony Orch. It's an indie venture with a releasing deal in the offing with a major label.

Alter plans to record a new set of "Jewels of Cartier," an album originally issued by RCA Victor, plus a group of standards written by himself.

Top Labels Pitching for Talent; Damone to Capital; RCA Gets Tokens

The merry-go-round of talent deals with diskeries is now running at full speed again with guarantees, once dead as dodoes, now back in vogue.

Latest switch involves Vic Damone, who is exiting Columbia Records after many years for a longterm deal with Capitol. Damone's deal with Capitol becomes effective next September. Alan W. Livingston, Cap's v.p. over creative services, said that Damone's "talent deserves far greater exposure than it has had in recent years." Damone has been hot again on the nitery circuit recently, currently starring at the Flamingo Hotel in Las Vegas, and has several pic, and tv assignments in the works.

On another talent front, RCA Victor is understood to be wrapping up a deal with Paul Anka, the young Canadian singer-composer now playing at N.Y.'s Copacabana. One of the most consistent artists growing out of the rock 'n' roll idiom, Anka is due to exit the ABC-Paramount fold at the end of this year and will likely get a major payoff from Victor to move over. Columbia Records, meantime, is understood to be nearing a deal with Anita Bryant, now on the Carlton label.

Competitive advantage of a major label over an indie in the talent bidding was underscored last year when Ray Charles moved from Atlantic Records to ABC-Paramount. Latter company offered Charles a guarantee reportedly in the neighborhood of $100,000 a year, a figure which Atlantic declined to match.

Strand: Tommy Ambrose, Jaye Bros.

Tommy Ambrose, Canadian singer, and the Jaye Bros., new vocal team, have signed with Strand Records.

Ambrose's first disk is due this month.

RCA Victor: The Tokens

The Tokens, currently clicking on the Warwick label with "Tonight I Fall In Love," have shifted over to the RCA Victor label. Combo is made up of 13-year-old Mitchell Margo, his brother, Philip, 17, Jay Siegel, 19, and Henry Madress, 20.

Elektra: Presti & Lagoya

Presti & Lagoya classical guitar duo, have signed with Elektra Records. The duo recently completed a nationwide tour under the auspices of Sol Hurok. Jac Holzman, Elektra's prexy, flies to Vienna in mid-June to record the pair there. The first LP is slated for October release.

Offbeat: Dick Havilland

Dick Havilland will move into the comedy-on-disk field via Bob Bialek's Offbeat Records. The comedian opened at the Campagne Room, Washington, Monday (5).

The Big 3 salutes
Wolfie Gilbert
On His 50th Year As A Songwriter
and His 75th Birthday
RAMONA
MY MOTHER'S EYES
JEANNINE, I DREAM OF LILAC TIME
I MISS MY SWISS
LUCKY LINDY
DON'T WAKE ME UP, LET ME DREAM
HELLO ALOHA, HOW ARE YOU?
FOREVER AND A DAY
WHY LIVE A LIE
O KATHARINA
HUGO, I GO WHERE YOU GO
WHEN I'M WITH YOU, I'M LONESOME
IF I DIDN'T KNOW YOUR HUSBAND
MY MAM'SELLE
ARE YOU THINKING OF ME TONIGHT?
WHERE IS MY MEYER?
WHEN YOU'RE WITH SOMEBODY ELSE
CHIQUITA
MY ORCHID OF THE SWAMP
GYPSY
YOU OUGHT TO HEAR OLAF LAUGH
EVANGELINE
IN THE LAND OF MAKE BELIEVE
MY ANGELINE
BABY HAVE A HEART
NO ONE CAN TAKE YOUR PLACE
CLOSER TO ME
LOVE WILL FIND YOU
MIDSTREAM
ASTRONAUT OF SPACE
And Many Other Songs
ROBBINS • FEIST • MILLER

Shortage of Stars May Check More Vegas Hotel Building, Agencies Feel

The building of hotels in Las Vegas will be checked in the near future by the scarcity of names and the absence of new entertainment formats, according to opinion in the talent agencies. That does not mean that the town itself will remain static. It won't, they say, because hotels will continue to expand, adding more rooms as the need grows.

Motels will spring up, which do not need floorshows to fill them over weekends thoughout the year and virtually every night during the summer. However, the agency men admit the prospects of new hotels being built there is comparatively bleak.

The agencies aren't particularly happy about this situation, particularly those with a stress on variety talent. They would like to see Beldon Katleman, owner of El Rancho, the casino and cafe of which was recently destroyed by fire, rebuild his hotel in accordance with his blueprint of more than 1,000 rooms. Admittedly the prospects of Katleman doing so aren't good at this point, since he will have difficulty in finding enough names to fill his talent needs for the 52 weeks of the year.

The agencies concede that some of Katleman's toppers who formerly played for him would most likely come back, once he reopens. These names would include Joe E. Lewis and Myron Cohen, but he would have to look for new formulas in order to stock the entertainment larder.

It's recalled that the building of new hotels in Las Vegas some years ago, caused a crisis in the city. Scarcity of headliners, plus the lack of top level management minds, forced several hotels to close its doors. For example, the Royal Nevada and the New Frontier shuttered during that period. Gradually, most of the inns hit upon new formats and got fresh money and management which helped them weather the siege.

Cafe departments of the large agencies are unhappy about present Las Vegas trends because of the increasing use of unit shows and legiters. Presently, there are two hotels with legit shows, the Riviera and the Dunes. There are four others that require very little in the way of acts because of stress on large production.

Deny 'Booking Alliance' Between Latin Quarter, Las Vegas' Thunderbird

Any change in the booking picture at the Latin Quarter, N.Y., is "premature" according to Ed Risman, managing director of the nitery. Since it became known that E. M. Loew, the owner of the Latin Quarter, purchased a substantial interest in The Thunderbird, Las Vegas, there has been considerable speculation that there will be a booking alliance between the Las Vegas and the N.Y. spots.

However, this has been ruled out for the time being. Risman says that Sammy Lewis has been named talent buyer for the Thunderbird, so that the responsibility of buying for the Vegas inn is well defined. Lewis, who used to be talent buyer for the Riviera and New Frontier hotels, Las Vegas, has assembled "Tenderloin," the legit musical which has been installed at the Dunes hotel.

Generally, it's difficult to buy for a hotel in Las Vegas in concert with a nightclub elsewhere. The buyers are frequently unwilling to tie the niteries in with prices that are prevalent in the casino country. The talent stipends there are the highest in the world, and it would be unwise in many cases to provide combination deals at those extreme levels.

For example, Morris Lansburgh operates the Flamingo Hotel, Las Vegas, and five hotels in Miami Beach. But as far as is known, the talent purchases for each city are separate.

Ames Bros., Nelson Eddy Sound Off on State Of Nitery Sound Systems

Pittsburgh, June 6.

Nitery sound systems, the bane of every tone-conscious performer, are the big reason for the unanimous acceptance of the Ames Bros. as a trio in their recent cafe dates. With their brother Ed now on his own, the Ames boys told VARIETY here that they had to take a cut in their first engagement at the Beverly Hills Country Club in Cincinnati but their money is now back up to where it was before and they are getting excellent response wherever they play.

Here for an engagement at the Twin Coaches, Joe Ames explained the situation by saying "the same sound is still there. We alternate in taking the lead and fill in where Ed formerly sang. In the studio we are able to get perfect sound control but we have never been able to get more than 25% of this quality in night clubs and we only get this in the four or five clubs we play that have the best sound systems.

"It is this reason," he pointed out, "that the people are getting the same sound they are used to hearing from us and the little difference can only be detected in the RCA studios but even there the technicians are getting close to the original sound.

Nelson Eddy, who played the Horizon Room here, also complained about the state of the country's sound systems. His comment was quite to the point. He said, "You would think a night club owner would put in a system that would complement a singer's voice instead of one he has to fight all the way.

"They have these systems for years, so why don't they just spend the money they ordinarily give an attraction so they would be able to get the best out of their star for many years to come? I think it's the wisest investment a club can make."

D.C. Redskins' Pigskin Vaude to Tackle More Razzle Dazzle in New Stadium

By JAY LEWIS

Washington, June 6.

Showmanship on an even grander scale a la George Preston Marshall will be one of the dividends for Washington football fans when the Redskins open the pro season here next Oct. 1. Marshall's team moves to the bigger, better, spanking new District Stadium (still under construction) from the unbeautiful, aging erector set that is Griffith stadium, the baseball park recently deserted by Calvin Griffith, Jr.

The shift gives Marshall, a men of long and varied show business background who pioneered the half-time spectacular, a modern-design arena to exercise his Barlike talents—and before a bigger, more comfortably seated audience.

To handle the expanded production and other duties as well, Marshall has hired on a full-time basis another experienced entertainment hand — Joe Margolis, who's giving up the managership of Loew's Capitol (biggest east coast house, south of Philly with 3,420 seats) after 27 years with the chain.

Margolis has directed the Redskin's entertainment squads part-time as well as producing variety for the White House Correspondents' annual dinner for the President, a similar function by the White House Photographers and for such Board of Trade hoop-las as the Cherry Blossom Festival.

More 'n' Better Seats

Transition to District Stadium means an increase in seating capacity from 34,000 to about 50,000. In the new quarters, about 30,000 can be seated in the best viewing sections between the goal lines. And actual seats are provided—with arm rests and backs.

Certain to swell the season gross is the expanded schedule, providing seven home games (and seven away) next fall instead of

(Continued on page 58)

Allen & Rossi's St. L. Date

Cafe comedy team of Marty Allen & Steve Rossi will go into summer stock Aug. 10 with an assignment in "Wish You Were Here" at the St. Louis Municipal Opera with Sherree North in the lead. The opera company is still signing other variety acts for integration into its musicals. For example, Tim Herbert is set for "Flower Drum Song."

Team has also been set for the Beverly Hills Country Club, starting June 16; Holiday House, Milwaukee, July 11, and the Malibu Beach Club, Lido Beach, L. I. Aug. 18.

Belafonte Kicking Off Feld Bros.' Varied Season At D.C.'s Carter Barron

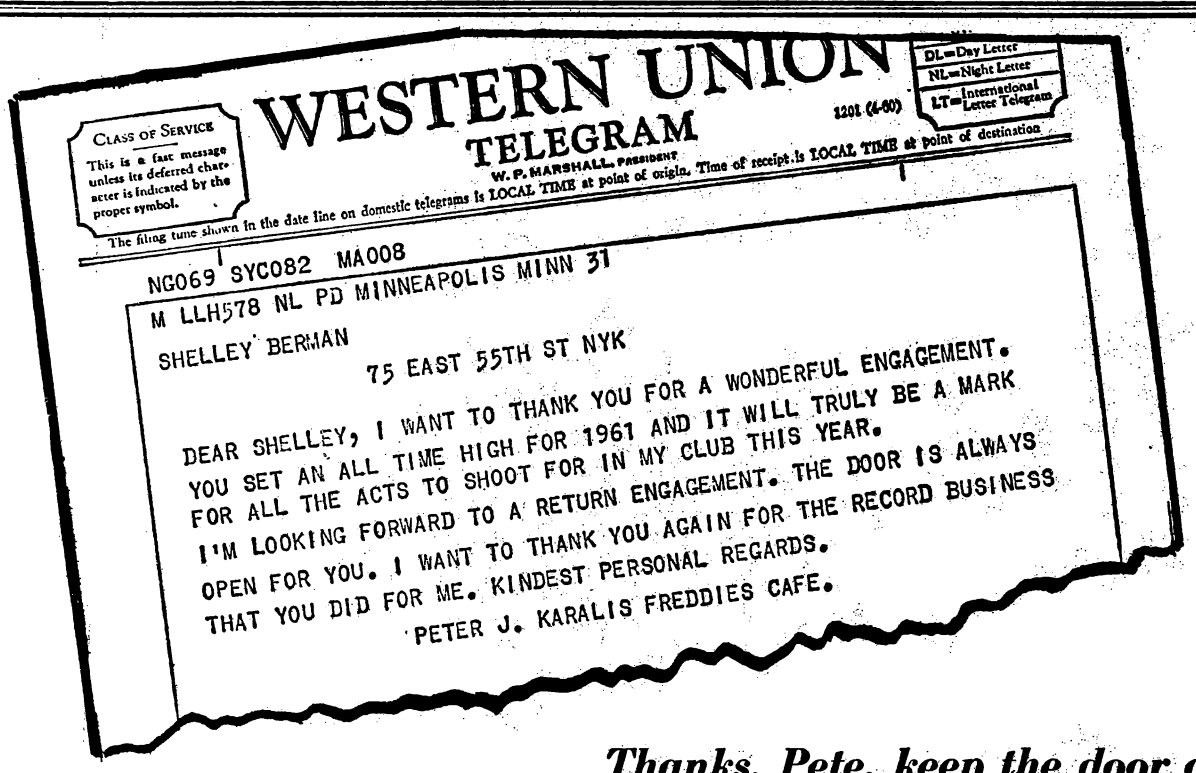
Washington, June 6.

Harry Belafonte opens another Carter Barron Amphitheatre season here June 15 under the sponsorshop of the Feld Bros., Irvin and Israel. Belafonte, booked through July 2, will be supported by Miriam Makeba, African songstress, and the Vocal Four.

Two Rodgers & Hammerstein musicals are slated for August. Janis Paige and Stephen Douglass will be featured in "South Pacific," August. 7-20, and Jan Clayton an John Raitt are set for "Carousel," Aug. 21-27. John Fearnley will direct both, and Jay Blackton will be musical director.

Ella Fitzgerald moves in July 9-15, supported by Al Hirt and his All-Stars. Danny Kaye will headline with a group now being put together in the July 17-30 slot.

An international folk festival is in store for July 31-Aug. 6, featuring the Belafonte Folk Singers, Odetta, Chad Mitchell Trio, Steve De Pass and others to be announced subsequently.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DEAR SHELLEY, I WANT TO THANK YOU FOR A WONDERFUL ENGAGEMENT.
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CURT WEINBERG

Grade-GAC Deal Due for Revamping; Briton Seeks Famous Artists Tieup

Leslie Grade, in charge of relations with American agencies and artists of the Lew & Leslie Grade Agency of London, is currently in New York on a trip which is expected to revamp contractual setups of the company.

Grade, whose agency has a mutual representation pact with General Artists Corp., is in New York to discuss the possibility of a representation agreement with Famous Artists. Martin Jurow, FA prexy, flew in from the Coast last week to confer with Grade on that deal.

At the same time, changes are due with Grade's relations with GAC primarily because of the vast changes in European show biz.

According to Buddy Howe, GAC veepee, there have been major changes in the European talent buying picture from the days when the Grade-GAC pact was first promulgated. The accent in those days was vaudeville and since then theatre dates have been on the downbeat, while cafe dates have been growing in importance. Again, the strong relations between Grade's Agency and Associated Television makes its tele deals open to further discussion. Lew Grade, senior partner in the agency and brother of Leslie Grade, is together with Val Parnell, the top execs in ATV. Because of this reason, GAC feels that it must now place its artists on a more competitive footing in British tele deals, and therefore must submit to other networks in that country. At first, ATV was the only commercial network in England, but since then others have been franchised.

At the same time, it is known that GAC has been eyeing the Continental situation more carefully. Recently, Milton Krasny, GAC veepee, went into Europe to survey the markets. At the same time, while the GAC-Grade deal calls for mutual representation in both countries, GAC has been making deals with other agencies in Europe, and Grade has been bypassing GAC in making deals for some of its artists in the U.S.

Thus it is evident that both Grade and GAC will have to modernize the terms of the existing pact if the relationship is to continue.

Howe stated that the possibility of a deal with Famous would in no way affect the present Grade relationship with GAC. The contract doesn't call for representation in films, since at the time of the initial deal, GAC's film department was of small consequence.

One unusual sidelight of the present Grade-GAC-FA discussions is the possibility that a merger between GAC and Famous Artists is not beyond the realm of possibility. There had been previous talks on combining both offices, but no deal was finalized.

Cal. Law Cracks Down On Ticket Scalping

Sacramento, June 6.

Ticket scalping is illegal at Frisco's Cow Palace and the Los Angeles Coliseum under a new law signed last week by Gov. Edmund G. Brown.

Bill's author, Democratic Assemblyman Jess Unruh of Los Angeles, said the measure was aimed specifically at scalping in tickets for events at the 105,000-seat Coliseum. But, because the law applies generally to property administered by agricultural districts, the 18,000-seat Cow Palace is also affected, though Unruh said he'd had no complaints of scalping there.

Law provides that persons who sell tickets for more than the printed price will be guilty of a misdemeanor unless authorized by the agricultural association involved.

ABC Inks Folksingers

Chicago, June 6.

Irish folksingers Clancy Bros. & Tom Makem have been signed by Associated Booking Corp. following their stint on the opening bill of the Gate of Horn, which preemed at its new site earlier this month.

Pacted by veepee Freddie Williamson, the group is making their debut under Associated auspices June 5-July 1 at the hungry i, San Francisco.

Schine Hotels Launch 1st Motor Inn in N.Y.C.

Schine Hotels made their entry into the New York City area last week with the opening of an 82-room motor inn near the Long Island Expressway at Forest Hills in Queens.

It includes a restaurant, cocktail lounges, coffee shop and a banquet room, seating up to 200.

Other inns are planned for the Metropolitan area, as well as in Buffalo, N. Y., and Toronto, according to G. David Schine, president of Schine Enterprises.

A.C.'s Steel Pier Preps Season With Top Talent Sked

Atlantic City, June 6.

With names like George Gobel, the McGuire Sisters, Dick Clark, Dorothy Lamour, Les Paul & Mary Ford, Xavier Cugat & Abbe Lane, Fabian and Brenda Lee, Steel Pier is offering the top entertainment bill to be found in the resort for the summer season.

Pier is scheduled to open daily for season June 16 and operate through Sept. 10. With the attractions in the Music Hall and Marine ballroom, the pier also will offer the usual water circus, augmented by porpoises; and two first run motion picture houses plus a theatre where talent comes from the ranks of the small fry. One admission price is charged, but the payee can spend more via the concessions, purchase of Music Hall orchestra seats, etc.

Pier drew nearly 1,500,000 customers last year. Added this year will be 40 hours of tv with cameras located on pier. Aired will be pier scenes, including record spins by Ed Hurst, who has performed in Marine Hall before.

The Music Hall schedule: Betty Johnson, June 16-18; Dorothy Lamour and Del Shannon, 19-24; Chubby Checker, 25-1; Paul Anka, 2-8; George Gobel, 9-15; McGuire Sisters, 16-22; Anita Bryant (Miss Oklahoma, 1958), 23-29; Dick Clark, 29-30; Les Paul and Mary Ford, 30 to Aug. 5; Everly Bros. 6-12; Bobby Rydell, 13-19; Xavier Cugat and Abbe Lane, 20-26; Don Cherry, 27-31; Brenda Lee, Sept. 1-3; Fabian (tentatively) 4-10.

Orchestra schedule for Marine ballroom: Charlie Spivak, June 16-22; Peter Palmer, 23-29; Les Elgart, 30 to July 6; Buddy Morrow, 7-13; Glenn Miller, 14-15; Jimmy Palmer, 16-17; Glenn Miller with Ray McKinley, 18-20; Richard Maltby, 21-27; Ralph Marterie, 28-Aug. 3; Les Brown, 4-10; Gene Krupa quartet and Jerry Wald 11-17; Maynard Ferguson, 18-24; Billy May, 25-Sept. 1; Stan Kenton 2-3-4.

Wisdom Cancels U.S. Trip For 5-Wk. British Tour

London, June 6.

Norman Wisdom, due in the U.S. to boost his film, "Follow a Star," and also to make some tv appearances in New York, has bowed out of the trip. Instead, he opened at York last week and has a five weeks' tour lined up.

A Bernard Delfont spokesman told VARIETY: "Wisdom decided to cancel the trip after talks with Bernard Delfont. The tour is the first move in a Delfont attempt to take more and more entertainment to the provinces."

Milw. Spot Bankrupt

Milwaukee, June 6.

Receivership has hit the Blue Dahlia, bistro and restaurant operated by Manhardt Management Co., of which Victor R. Manhardt is president. Spot shuttered May 29.

Manhardt Management Co., inked a lease in 1956 for the buildings and adjacent parking lot of the Blue Dahlia for 15 years.

'Kansas Story,' Marking State's Centennial, Bows June 13 as 500G Spec

Kansas City, June 6.

The State of Kansas is plunging into musical pageantry as the key presentation of this year's centennial celebration, and its production of "The Kansas Story" is king-sized from any angle. Musical spectacle, with numbers by Meredith Willson and scored in collaboration with Frank Allen Hubbell, director of the Los Angeles Symphony, will be presented in two runs. First will be in Topeka June 13-25, then it will be moved to Wichita for a July 3-16 run.

Production staff includes Willson, Wayne Dailard, who staged the New York World's Fair; Christopher West, from the Old Vic company; Vladimir Rosing, formerly with Covent Garden Opera; Chris Mahan, former stage manager for the American Ballet Theatre; Hubbell, who'll conduct the 58-piece orch, and others.

Production is being done with seven stages. There is also a cast of 1,000, with 75 head of livestock, an 85-voice chorus and 145 principals. Among the cast are Lucille Norman, Stephan Kemalyan, Marvin Maxfield, Jo Overpeck, Forbes Caldwell, Ken Stephens, Jan Booher and Keith Bennett.

Helping to round the production into shape are technicians and grips from Warner Bros. and "Ice Capades." Some of the props include a locomotive mounted on 1,000 feet of track, armored tanks for the World War II scenes and an especially designed set to depict the burning of Lawrence.

Kansas is putting about $500,000 into the spectacle. Officials are bringing in the Chicago Opera Ballet, with Ruth Page as danseuse and director for the Gold Ballet, expected to be a highspot of the show. But local talent has been recruited for the 148 square dancers needed.

Show is now in rehearsal, and will have had about three weeks preparation when it opens at the Mid-America Fairgrounds in Topeka. In Wichita it will play at Veterans Field. Tickets range from $2 to $4, all reserved, and are offered in most Kansas communities as well as Kansas City, Mo.

Philly Legalizes Sunday Liquor

Philadelphia, June 6.

Hotels here will begin serving liquor for the first time Sunday on June 18, according to the Philadelphia Hotel Assn. The certification of the election by which Philly voters overwhelmingly in favor of ending the Sunday liquor ban in hotels was made formally last week and dispatched to Harrisburg for scrutiny by the Liquor Control Board.

The Board will issue a regulation to implement the provisions of the Liquor Code, which authorizes, in accordance with the referendum, the sale of liquor and malt or brewed beverages on Sundays between 1 and 10 p.m. by hotel licensees and restaurant liquor licensees within hotels.

Pressure of cafe and restaurant owners for a further liberalization of the Sunday Blue Laws was stymied last week, however, when the State Senate delayed action on a bill urging a 2 a.m. Saturday night closing. Present shutdown hour for the week-end is Saturday midnight.

New Group to Purchase Waikiki (Hawaii) Hotel

Honolulu, June 6.

Mainland group headed by Norton Clapp, president of the big Weyerhaeuser Timber Co., has announced it will exercise its option to purchase the venerable Halekulani Hotel in Waikiki. Sale, for $4,200,000, is scheduled for June next year. No new construction is contemplated.

Richard K. Kimball, whose family developed the prestige hostelry many years ago, said Kimball Hotels, Inc., will be retained to operate the hotel, with present policies being continued. The Halekulani has long been one of Hawaii's most consistent money-making hotels. Name in Hawaiian translates as "House of the Sun."

AGVA's Joey Adams Declares 'War' On Actors Equity at Frisco Conclave

San Francisco, June 6.

"A war to the death" with Actors Equity Assn was vowed on the opening day of the American Guild of Variety Artists Convention yesterday (Mon.) at the Canterbury Hotel here by Joey Adams, president of AGVA, who flayed the legit union for stepping into the jurisdiction of AGVA.

Although not mentioned specifically, AGVA has been creeping under the entry of Equity into cafes. Currently, there are two legit attractions in Las Vegas hotels. It has also felt that it was hit when Equity took over the jurisdiction of industrial shows. This is the first time that a national pact has been told of the approaching battle between these two former components of the Associated Actors & Artistes of America.

Adams' report also told that the AGVA Sick & Relief Fund needs $150,000 to carry on its work. This segment of union activity, headed by Margie Coate, has been dispensing relief in the form of "loans" to union members faster than it has been able to aquire replacement coin.

Adams plans to make up the deficit during an AGVA Week in which collections will be made to assist the needy actors. He also recommended a raffle to offset the S&R deficit. Adams praised Jackie Bright, national administrative secretary of the union, for his accomplishments during the year.

Despite the upbeat general attitude of Adams report to the convention, there were other areas in which AGVA is running into difficulties. One that he cited was AGVA News, the union's house organ, which he said was losing between $8,000 and $11,000 annually. He recommended that it be turned over to an outside firm. He also said he would work for the creation of a pension fund for actors.

Adams also reported that the AGVA Home in So. Fallsburgh, N.Y., has a total of four residents, but said that it was a facility that was established for the use of AGVA members who might need it. This year's "Man of the Year" dinner, incidentally, will be for the benefit of the Youth Foundation, and not the AGVA Home as was done last year with the slandic to Al Kelly. Sammy Davis Jr. will be the guest of honor.

Adams described the work of the Youth Foundation which was bringing shows into blighted areas. He said he would confer with U.S. Attorney General Kennedy on this problem and told of plans to have theatres for the benefit of the activity.

The opening session of the meeting was addressed by San Francisco Mayor George Christopher as well as other civic and labor officials. The meeting also heard Don Conaway, today (Tues.) executive secretary of the American Federation of Television & Radio Artists. Convention is expected to adjourn tomorrow (Wed.) or Thursday with the National Board meeting following immediately.

A.C.'s Ritz-Carlton Bows New Room With Kendis

Atlantic City, June 6.

The Ritz-Carlton opens a new room here, Down-Stairs-at-the-Ritz, featuring the Sonny Kendis orch. on June 16. Spot will seat 300 and replaces the old Carousel Lounge and its familiar Merry-Go-Round bar which has been an attraction for more than three decades.

John Schlicher, general manager of Ritz, designed the new room. Present policy will be no cover and no minimum. Spot will open in early evening offering dinners until 9 p.m. and from 10 until closing late suppers. Present plans call for no talent beyond the Kendis orch.

Kaye's 3-Month Tour in P.A.'s, One-Man Shows

Hollywood, June 6.

Danny Kaye will spend the next three months in a series of personal appearances and one-man shows, the star's most extensive tour in 17 years. His schedule tees off next Mon. (12) in New York at the United Nations where he'll report on his recent UNICEF tour of Japan.

Following his UN stint, Kaye goes to Milwaukee for the Riverside Theatre opening of "On the Double" (Par) to fulfill a commitment stemming from the "Win Kaye for a Day" exhib contest. He'll continue through major cities throughout the country.

Kaye's series of one-man shows starts at the Waikiki Bowl, Honolulu, June 30 for a week. He'll follow this stand with two weeks at the Carter Barron Amphitheatre, Washington, beginning July 17, and dates in New England. In that area he's due to play the Carousel Theatre, Framingham, Mass., July 31; Warwick Musical Theatre, Warwick, R.I., Aug. 7, and the Oakdale Musical Theatre Wallingford, Conn., Aug. 14.

15 Years Later, Hilton Corp. Now Has $231-Mil. Assets With Net Over $7,500,000

The Hilton Hotels Corp. is marking the 15th anniversary of its becoming a corporation. Although the firm existed before June 1, 1946, that date marked the beginning of its corporate being. Properties had been operating a separate entities with different stockholding interests and with no overall plan of operation.

Today the Hilton chain owns, leases or operates under management contract a total of 44 hotels with 33,127 rooms. Of this group, 30 are in 24 cities of the U.S., the others represent operations outside the U.S. mainland. Some 50,000 employees are on their roster.

In its first year as a corporation, the Hilton chain assets totalled less than $51,000,000 and gross revenue came to $39,576,015 and met profit from operations amounted to $3,500,000. In 1960 gross revenue came to more than $230,000,000 and net profits were in excess of $7,500,000, and net operating profit from sale of properties was $2,200,000. Total assets now amount to $231,000,000.

Chi Blue Note Impresario Turns Personal Manager

Chicago, June 6.

Frank Holzfeind, impresario of the now defunct Blue Note, prime jazz showcase in the midwest for more than a decade, is venturing into personal management. He has signed singer Abbey Lincoln.

Holzfeind has placed Miss Lincoln with Associated Booking Corp. tenpercentery.

Honolulu Nitery Hit By Fire; Adjoining 1 Saved

Honolulu, June 6.

Early morning fire demolished the upstairs Backstreet Club but caused no damage to the downstairs Forbidden City nitery last week, thanks to a fireproof plasterboard ceiling partition. Both rooms, ironically, are part of the old Kewalo Inn which was hit by fire several years ago.

Jack Cione, operator of both rooms, said the Backstreet could be rebuilt because he's only got a month-to-month lease on the premises. Damages, estimated at $20,000, included loss of $4,000 in musical instruments, including a grand piano and sound equipment used by the Dusty Baron band.

ELEANOR POWELL'S L.Q. DATE

Eleanor Powell, who recently cancelled out of the Latin Quarter, N.Y., has been rebooked there. She goes in immediately after Mamie Van Doren exits the current show. Starting date is June 17.

Originally dated for May 23, Miss Powell begged out to further polish her act. Apparently she now feels "ready."

Vaude, Cafe Dates

New York

Jose Greco to play a stand at the China Theatre, Stockholm, Aug. 28 . . . Bill LaCalle goes into One Fifth Ave., Aug. 15 . . . Eagle & Man slated for the Barclay Hotel, Toronto, June 19, and the Steel Pier, Atlantic City, July 23 . . . Pat Harrington Jr. set for the Blue Angel, Oct 19 . . . Roberta Sherwood pacted for the Crystal Bay Club in the Nevada city of that name, Aug 25 . . . Chaz Chase and the Wazzan Troupe set for the Latin Quarter, on the Eleanor Powell bill, June 14 . . . Bertie Green, operator of the Astor Club, London, currently in New York gandering talent . . . Elva Gaytan has been signed for Martini's, Camden, N.J., June 22 . . . Eddie Cari current at the Capri Club, Lawrence, L.I. . . . Kathy Keegan now at the Horizon Room, Pittsburgh.

Hollywood

Gogi Grant opens July 14 at Thunderbird, Las Vegas, for four stanzas . . . Michael Allen into Colonial Inn, St. Petersburg, Fla., this week . . . Frank Sinatra heads group including Dean Martin, Peter Lawford, Sammy Davis Jr. and others, appearing at annual Sheriff's Rodeo in Coliseum June 24 . . . Jimmie Rodgers starts nine-day stand at Milwaukee's Holiday House June 16 . . . Johnny Cash starts four-city one-night tour June 16 in Lubbock, Tex. . . . Anita Bryant will play Ottawa Fair in August.

Chicago

Lenny Bruce for the Trade Winds, Chi, June 21 for three weeks . . . Dukes of Dixieland set for the Palmer House June 8 for three . . . Bob Grossman into Freddie's, Minneapolis, June 9 for a fortnight . . . Johnny O'Brien inked for one week at Chessing Showboat, Chessing, Mich., July 10 . . . John Shirley & Bonnie and Lottie Brun signed for an 18-week tour for the State Department in the fall . . . Judie Gray & Howard Hardin play 20 weeks on Australia's Tivoli Circuit starting Sept. 13 . . . Johnnie Ray at Gallagher's, Milwaukee, until Sunday (9).

Scotland

Johnny Mathis set for one-nighter at Odeon, Glasgow, Aug. 11 . . . Tony Brent, British singer, at Piccadilly Club, Glasgow . . . Dior Dancers (4) into "Five-Past Eight" spectacular at Alhambra, Glasgow . . . Billy Raymond, pop-singing compere, pacted for 12-weeks at South Pier Pavilion, Blackpool . . . Patrick O'Hagan, Irish singer, to Empire Theatre, Inverness, for summer stint . . . Robert Wilson and White Heather unit on concert tour of Orkney and Shetland Islands.

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Agents On the Move

Birney Golden, veepee of Circle Artists Corp., off to Europe on the Nieuw Amsterdam last week on a talent foraging expedition. . . . Herman Rush planing to the Continent this week. He's with General Artists Corp. . . . Joe Glaser's Associated Booking Corp. signed Chris Connor. . . . Fred Moch took off Friday (3) for the Coast to take up his new post in the Beverly Hills office of the William Morris Agency cafe sector. . . . The Dorchester and Grosvenor House, two independently owned London hotels, to be represented in New York by Robert F. Warner Inc. . . . Leslie Grade, of the Lew & Leslie Grade Agency, London, due in New York next week for conferences with General Artists Corp.

Kitty Kallen's Comeback

Singer Kitty Kallen, who had been in semi-retirement for several years because of ill-health, is essaying a string of cafe dates.

Miss Kallen is slated to open at the Metropole Supper Club, Windsor, Ont., June 12 for two weeks, and follows with the Three Rivers, Syracuse, June 26; Palmer House, Chicago, July 6, and the Gondola Room, Atlantic City, Aug. 4. Other dates are being lined up.

Wall St. Agencies

Continued from page 1

ways be the all-important factor in industry consideration.

What's more, he declared, the talent agency has only one great asset—manpower. Since this is the major ingredient of a talent agency, the payoff is even better than in most industries. An office, he pointed out, can spend say $150,000 to acquire a top agent. This will go out of salary to that man, and because of the nature of the industry which deals largely in futures, the office will take a loss the first year, but cash in heavily in subsequent seasons, he said.

Even a few short years ago, investment houses just didn't understand the nature of a service company. He pointed out that when Revue Productions was formed by Music Corp. of America, MCA went to bankers and presented the issue on the basis of being in production. That was a term they could understand and appreciate. The concept today in financial circles has changed somewhat and there is a greater appreciation for service companies. Symptomatically, the MCA stock has become one of the hot items on the Big Board, moving from an initial offer at $17.50 to currently around $67 and up to $71 top.

Strengthening the Wall St. yen for talent agencies is seen in the absorption of Charles K. Feldman's Famous Artists Corp., one of the top agencies allied primarily in film and television operations, with Seven Arts, a production firm with interests in film distribution, television production, real estate and other ventures. Seven Arts has been listed on the Toronto Stock Exchange and is now selling at around $14 per share.

As for General Artists Corp., Siegel's immediate aim is to build the company into "the best talent agency." He is ready to invest a huge amount of money into that facet of operations. He mentioned $7,000,000 or $8,000,000 or whatever is necessary. He hopes to start acquiring the necessary manpower whether by outright hire or by acquisition of firms.

In this respect, Siegel pointed out that until now he had been forbidden to speak on plans of his firm during the period in which Centlivre Brewing Co., the immediate GAC parent, was being merged with Baldwin Rubber and Montrose Chemical into Baldwin Montrose Chemical Co., which will be listed on the American Stock Exchange. Centlivre Brewing is being sold to its employes. The consolidation will be effective in 30 days from May 26, the date of the merger meeting. He still does not want to telegraph his plans.

It is pointed out that GAC grew considerably within the last five years by merger and consolidation with other firms. Included were the George A. Hamid Agency, which gave GAC a hold in the outdoor field; the American operations of Lew & Leslie Grade Agency of London, which provided the office with a European outlet for acts; the Gale Agency, which provided a base for Negro and rock 'n' roll operations; Baum-Newborn Agency, which gave an entree in legit and films, as well as several others.

In the past there have been talks of merger with Famous Artists, and recently talks have cropped up about an alliance with Desilu. Siegel admitted talks with Desilu, but indicated they were talks only, at least for this stage of the game.

GAC's Big Future

Siegel regards the operation of a talent agency as a franchise to be creative in this field. His first concern is to build a task force of manpower into a cohesive unit, and then to make GAC into the best talent agency there is, perhaps not the biggest, but the best.

By the nature of the entertainment industry a talent must be serviced in all fields and all over the world. The international aspects of the amusement industry have grown considerably. Pictures, he said, must rely on worldwide grosses. Europe and South America are important markets for live and filmed entertainment. He felt that GAC must operate on worldwide scale creatively.

The entertainment business, he said, has also changed in other ways. For example, if you ventured an opinion before the war that stars would control the pictures in which they appeared, or that a major studio would give away the negative on completion of the film to a star in return for the distribution rights, you would have been considered crazy. But nevertheless, that era is here, he said. By the same token, today it matters little whether a picture is presented by MGM, Paramount, or an independent. It's the names that come under that count—like Marilyn Monroe, Paddy Chayefsky, and others. Apparently, Siegel has his eye on the names that come under the brand name—that is after his team is assembled.

'ROOM AT THE TOP' TO PREEM IN LONDON

London, June 6.

What promises to be London's ritziest night spot is due to open within the next fortnight in the suburb of Ilford, about 15 miles from Piccadilly Circus. To be known as "The Room at The Top," the cafe is located atop a new store operated by the Harrison Gibson furnishing chain.

The room will be 110 ft. above street level, and offers a 15-mile panoramic view of London. French-style furnishing and decor and a marble dance floor are among the amenities of the 175-seater restaurant.

Opening on June 19 will be Petula Clark and Dickie Henderson, who are booked for a single week. They will be followed on the 26th by Diana Dors for a fortnight's run. It will be the London cabaret debut for both Miss Clark and Miss Dors.

D.C. Redskins

Continued from page 56

six as in the past. Easy access and ample parking is also bound to help.

Margolis assures that the Marshall policy of stuntsmanship, giving the customers everything from elephants to the National Symphony, will be carried on, but with more oomph. Most of the details are still being blueprinted, but Margolis said these steps have already been at least tentatively determined:

—An increase in the famous Redskin marching band from 85 to 125.

—An expansion in the male choral group from the present 40 to 75.

—Use of perhaps five top college marching bands and/or precision marching teams.

Under his immediate direction, Margolis will have a complete production staff, including band director, arranger, librarian etc. Since the program hasn't been completed yet, he could give no estimate on the entertainment budget. But there's good reason to think it'll set a new high for pigskin vaudeville.

Welkites' Hawaiian Date

Honolulu, June 6.

Five of Lawrence Welk's featured entertainers will be headliners for the second five days of the 50th State Fair, which is under auspices of the Honolulu Junior Chamber of Commerce.

Scheduled to appear July 5 through 9 are Rocky Rockwell, Jack Imel, Larry Hooper, Norma Zimmer and Jim Roberts. Danny Kaye headlines from June 30 through July 4.

BINES STARTS 27TH YR. AT SCHROON LAKE

One of the longest resort production records is being chalked up this year by Dave Bines, who has signed for his 27th consecutive year as producer for Scaroon Manor, Schroon Lake, N.Y. Formerly producer at the Palace Theatre, N.Y., he will stage the hotel's weekly variety revues and supervise bands and other entertainment as well.

Bines will take some time off this season to stage shows for Danny Kaye who will tour several summer theatres.

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New Acts

GENE BARRY
Songs
35 Mins.
Bellevue Casino, Montreal

With more than 100 tele episodes of "Bat Masterson" to his credit, Gene Barry breaks filming to try out a song-and-dance-and-patter routine. The legit and vaude arenas are no strangers to this talented performer and his effortless style, glib patter and sense of show biz should make this new venture a cinch for better-class big rooms. Barry makes a a jaunty entrance, immaculately tailored and twirling the Masterson cane with aplomb, drawing squeals from the distaffers.

A teeoff song about the pleasures of working again with a live audience sets him up nicely and he follows with a rather overlong gab session about his television series, his family, etc. Songs for the most part are standards. Very few performers are as generous as Barry when on stage.

Spotted through the familiar items are a couple of special material songs, both of which are above average from a lyric point of view but don't get quite the reception expected. General tightening overall and particularly on the special offerings would do much to improve impact. Barry intersperses a little hoofing during song fest and gets fine backing throughout from Al Pelligrini, his arranger-conductor. *Newt.*

MILO & CO.
Illusion
20 Minutes
Chi Chi, Palm Springs

This is a streamlined version of a magician's act that used to carry 12 persons and is now down to one assistant and a duck. It's a great improvement because a lot of comedy has been added. Milo's white tie and tails have been dropped for a burlesque oriental costume, topped by a huge turban, with a whisk broom in front and a swinging feather duster in the back.

Act kids illusion, explains some of the tricks and then baffles the audience by adding a mystifying topper. Though pitched for 20 minutes, it can cut to 12. But here was held half an hour by applause and encores.

Milo has a running gag of emptying a small copper jar of water. It seems he almost fills a bucket in the transfer. His bigger tricks seem original. In one he stuffs an oriental-garbed assistant in a small box, runs rods through it, opens it to show it is empty, closes it and then opens it again and out pops the assistant now garbed in a white dinner jacket and black trousers.

For people bored with card tricks and the disapearance of lighted cigarettes this is a fresh, lively and funny illusion act. *Scul.*

HARRY JARKEY
Comedy
30 Mins.
Elmwood Casino, Windsor, Ont.

Harry Jarkey is a one-man show type of comic. He comes on singing "Great Being Here With You," then launches into a multi-accent monolog by first calling attention to his own Tennessee twang. The accented patter is fresh and amusing, winning attention and chuckles and he's in from there on.

He sings some funny songs, does a dance or two, shows his adeptness with a couple of magic tricks, turns an ordinary felt hat into several extraordinary shapes and keeps up a fast, smooth flow of jokes. At one point, he uses some small windup toys in a dance routine but makes the mistake of putting them on the floor where only ringsiders can see them. He'd be wise to put the toys on a table where they would be more visible. He winds with a few beatnik licks on a battered trumpet and returns for a five minute encore on child psychology.

Jarkey is a clownish winner all the way. He's been seasoned in small clubs in the Michigan and Illinois hinterlands, has played a couple of bigger spots in Detroit and Chicago, and spent a half-dozen years at WXYZ-TV, Detroit, with kids shows and the like. He's ready for better dates such as he's getting in this class spot. Comic is a natural for the extended comedy emcee assignment seemingly required in smaller spots as well as for inclusion in shows needing

FRANK GARI
Songs
15 Mins.
Waldorf-Astoria, N.Y.

Frank Gari has the distinction of playing his first major cafe stand in one of the most important nitery rooms in the country. A singer on the Crusade Label, he has been slotted here as a lure for the prom trade. He is a nice looking lad and presumably conscious of the responsibility of bowing under these auspices. His act shows that he has worked hard and diligently. The arrangements are well-tailored as is everything about the act.

It's this perfection of detail, both major and minor that prevents any hint of personality from coming through. He is singing arrangements rather than songs at this point in his career. He's operating in a manner that excludes personal feelings in the matter, which leaves auditors in the cold.

His appearance also has the hint of conformity. But at the same time, the word "typical" cannot applied to this 19-year-old. There is every possibility that Gari will one day break out of his present confines to start expressing himself and communicating basic feelings. He impresses as probably being an interesting singer under such circumstances. *Jose.*

RICK PERRY
Comedy
29 Mins.
Killarney Castle, Windsor, Ont.

Rick Perry is a thinking comic as contrasted to the current vogue for the thinking man's comic. He is keenly aware of his audience and quick witted enough to take advantage of the feedback he gets from the ringsiders. Fast and clever with the repartee, he avoids cutting and insulting remarks so that the rapport stays friendly but sassy enough to sustain interest. He also has a well-stocked library of jokes and stories.

What sets this young, good-looking comic apart, however, is his ability to improvise in such a way that his audience knows he is doing it and helps by offering suggestions which he fields cleverly and weaves into his yakkity-yak. It isn't that the patrons feel he needs help, because he never allows himself to be put in that light.

The payoff of such mental gymnastics with the funnybone is a laughing audience, satisfied that it has helped create some highly imaginative stories. Because of this instant creative talent, Perry has an ever-changing act that is practically impossible for a reviewer to categorize. Suffice it to say it is effective.

He also does highly imaginative and effective likenesses of Perry Como, Dean Martin, Elvis Presley and Johnnie Ray. In the process, he reveals a talented set of pipes and, perhaps, could make it as a singer if he chose.

Perry obviously is ready for the better spots, particularly those with hep audiences. This youngster has a natural but rare talent that he has sharpened and polished in Canadian niteries and around the Detroit area. He could well start a new-old trend by putting the thinking back on a creative stage, rather than in delayed-action fashion among the table sitsitters. *Tew.*

ROBERT DOWNEY
Magic
20 Mins.
Killarney Castle, Windsor, Ont.

Robert Downey and His Feathered Friends is a class act and should go over big in the better spots. Downey, a young, mustachioed, good looking local boy, comes on wearing tails and white gloves. Four birds soon deftly materialize out of his gloves and elsewhere. He puts the birds on a perch and one of them turns its back on the audience. This is a running gag throughout the act, with Downey turning the bird to face the audience time and again.

The magico fingers a half dozen tiny red balls, rolling them between his fingers, then putting them into his mouth. He rolls a cigaret, apparently regurgitates the balls, then light the cigaret and makes new cigarets a p p e a r from the smoke he blows from the first one. He also places cigarets in his mouth and brings them out still lit. All this brings forth appreciative mittings and plenty of gasps.

His final trick is to put the four birds in a box and make them disappear. This is done expertly and he leaves his audience buzzing in wonder as to where the birds have gone. Downey is a smooth, clever, deft young performer who definitely is ready for deluxe dates. *Tew.*

GENE McDANIELS
Songs
30 Mins.
Village Vanguard, N.Y.

Gene McDaniels, who's riding high on the disk bestseller lists with his Liberty recording of "One Hundred Pounds of Clay," registers effectively in his first New York engagement at the Village Vanguard. The young Negro singer has a good voice and smart styling. He does a savvy selling job on an assortment of tunes varying from ballad to bounce.

His catalog includes, besides "Clay," such standards a "The Lady Is a Tramp," "Autumn Leaves," "Frankie and Johnnie" and "Our Love Is Here to Stay." He's also well-dressed and makes a nice appearance. The Vanguard booking is for two weeks, after which he's scheduled to return to the Coast, where most of his activity has been centered, to record an album and some singles for Liberty. *Jess.*

MARIA VINCENT
Songs
30 Mins.
Ritz Carlton, Montreal

Maria Vincent's North American debut in Montreal's top supper room the Ritz Cafe, is a solid click from opening song to finale. A pert brunet with a handsomely gowned figure and topped with a bouffant hairdo that frames a sultry, expressive face, she exhibits pronounced possibilities as a cafe chantootsie.

Hailing originally from Corsica, girl has had experience in the boites of Paris and this particular Montreal room is an ideal teeoff spot for this side of the Atlantic. As of now she stays entirely within a Gallic song budget although most of her intros are in fractured Anglais which is both descriptive and amusing. English, however, is seemingly good enough and thrush shouldn't have any trouble adding same songs therein.

Gamin qualities backed with plenty of sophistication establishes pleasant relationship with ringsiders but she never goes overboard with anything as trite or risky as mingling. Songstress is here until June 14 when the room closes for the season. Okay arrangements, capably handled by pianist Johnny Gallant and Paul Notar's fine trio. *Newt.*

Integration Battle

Continued from page 1

Buddy Rogers, Burt Farber, Jimmy James and Charlie Kehrer.

First week of operation resulted in arrests of 27 white and Negro men and women on charges of creating a disturbance at the swimming pool. They were in groups sponsored by NAACP and CORE.

LeSourdsville Lake, 25 miles north of Ciney, between Hamilton and Middletown, Ohio, reports improvements tabbed at $250,000 by new owners, Howard Berni, formerly of Cedar Point, and Frank Murru.

Riverview Park, formerly Martz Playgrounds, Ross, Ky., several miles above Coney Island on the Ohio River, is now owned by Charlie Beal, vet Cincy concessionaire and dansant operator. He has improved picnic and amusement facilities at the 25-acre layout.

Neagle-Astaire

Continued from page 2

room Dancing Championships, and Astaire will be directors, with others to be announced shortly.

First school is to be opened in the West End, to be followed rapidly by schools in the suburbs and around the country, with Birmingham and Manchester as priorities. They will have a direct link with a commercial tv company, probably Granada. Astaire is expected to come over to help launch the scheme and he and Miss Neagle wil introduce the initial tv program.

CURRENT BILLS

WEEK OF JUNE 7

NEW YORK CITY

MUSIC HALL—Richiardi, Harmonicats, Enrico De Guiseppe, Paletters, Ripple Lewis, Corps de Ballet, Raymond Paige Orchestra.

AUSTRALIA

MELBOURNE (Tivoli) — Nat Jackley, Sid Plummer & Assistant, Tommy Godfrey, Howard Morrison Quartet, The Flying De Pauls, The Amazing Brittons, Max Bleach, Jackie Bowkett, Margarita Helios, Rosemary Powell, Anne Inglese.
SIDNEY (Tivoli)—John Larsen, Colin Croft, Ormonde Douglas, Nance Rasmussen, Doreen Morrow, Lorraine Quinn, Bram Schrever, Judy Hooke, Eric Gormley, Eileen Hattam, Frederck Dore, Kevin Mills, Peter North, Vincent Foster, Arthur Gorman, Pauline Garrick, Carl Heiner, Ivan King.

BRITAIN

BIRMINGHAM (Hippodrome) — Dickie Henderson, Hylda Baker, Adele Leigh, Dallas Boys, Lex Don & Nichols, Freddie Mills, Seven Volants, Jack Walker, Bertie Hare, Flack & Lamar.
BLACKPOOL (Palace) — Norman Wisdom, Tony Tony Fayne, Margaret Bond, Elizabeth Collins, Jumpin' Jax, Peggy O'Farrell Dancers.
BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Schickler Sisters, Knie's Animals, 4 Palacios, Circus Roland's Tigers, 5 Elwardos, Berosinis, Rudy Horn, Moni the Elephant, Captain Danion's Sea Lions, 3 Lorandos, Lilian Kenny, Sydney—The Boxing Kangaroo, Trio Faber, Our Semmy, Little Jimmy & Circusettes.
BRIGHTON (Hippodrome) — Arthur Haynes, Ken Morris, John Savage, Lauri Lupino Lane, George Truzzi, Trio Rayros, Alan Randall, Leslie Noyes, John Tiller Girls.
GLASGOW (Empire) — Andy Stewart, Ian Powrie & Band, Alex McAvoy, Margaret Mitchell, Max Kay, Andrew McKenzie, Dixie Ingram, 4 Jays, Cherry Willoughby Dancers, Richard Hardie, David Logan, Aeolian Choir, Scottish Junior Singers, Pipes & Drums of Glasgow, Two Heinkes.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Fabulous McClevertys.
BASIN ST. EAST — Mort Sahl, Limeliters, Peter Nero.
BIRDLAND — Buddy Rich, Olatunji, Sarah McLawler.
BLUE ANGEL—Smothers Bros., Dick Gautier, Roy Benson, Nina Simone, Woody Allen, Jimmy Lyons 3.
BON SOIR — Jerome & Austin, Phil Leeds, Barbra Streisand, 3 Flames, Jimmie Daniels.
CAMELOT — Matt Dennis, Gladys Johnson.
CHARDAS — Lili France, Lia Della, Tibor Rakossy, Dick Marta, Bill Yedla, Elemer Horvath.
CHATEAU MADRID — Teresa Dance Troupe, Pupi Campo Orc.
COPACABANA — Paul Anka, Jackie Mason, Douglas Clarke, Paul Shelley Orc., Frank Marti Orc.
EMBERS — Jonah Jones, Lee Evans 3, Joan Bishop.
HOTEL ELYSEE — Kane & O'Brien, Mel Martin, Jack Arnold.
HOTEL LEXINGTON — Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.
HOTEL NEW YORKER — Milt Saunders Orc., Verna Lee.
HOTEL PIERRE — "No No Nanette," Jimmy Carroll, Larry Douglas, Wilbur Evans, Betty Madigan, Marie Santell, Stanley Melba Orc., Joe Ricardel Orc.
HOTEL PLAZA — Enzo Stuarti, Ted Straeter Orc., M. Monte's Continentals.
HOTEL TAFT — Vincent Lopez Orc.
HOTEL ROOSEVELT — Jimmy Palmer Orc.
HOTEL ST. REGIS — Dorothy Shay, Milt Shaw Orc., Walter Kay Orc.
INTERNATIONAL — Jo Ann Campbell, Goofers, McKenna Line, Mike Durso Orc., Aviles Orc.
LATIN QUARTER — Mamie Van Doren, Elkins Sis., Harrison & Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi Orc., B. Harlowe Orc.
LEFT BANK — Cal Bostic, Shirley & Friend.
LITTLE CLUB—Jane Harvey.
LIVING ROOM — Bobby Cole 3, Bob Ferro 3, Sylvia Sims, Larry Reed.
NO. 1 FIFTH AVE. — Fia Karin, Brookfield & Marty, Fred Silver, Ann Lnden, Dick Hankinson.
ONE SHERIDAN SQ — Odetta.
ROUNDTABLE — Marion McPartland, Adam Wade, Cootie Williams.
SAHBRA — Sarah Rubine, Rahel & Zilla, Martin Roman, Sara Avani, Kovesh & Mizrachie, Leo Fuld.
SAVOY HILTON — Gunnar Hansen Orc., Marco Rizo 3, Ray Hartley.
TOWN & COUNTRY—Jewel Box Revue, Ned Harvey Orc., Martinez Orc.
UPSTAIRS & DOWNSTAIRS — Ceil Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Three Young Men, Sylvia Copeland.
VIENNESE LANTERN — Allison Starr, Marguerite Baxter, John Modinos, Ernest Schoen, Joe Troppi.
VILLAGE BARN—Jack Shilkret, Jack Wallace, Johnny King, Belle Carroll, Tex Fletcher, Susan Budy Orc., Lou Harold Orc.
VILLAGE GATE — Josh White, Wedon Jazz 4.
VILLAGE VANGUARD — Timmie Rogers, Gene McDaniels, Les McCann 3.
WALDORF-ASTORIA — Woody Herman, Frank Gari, Norma Douglas, Ada Cavello, Bob Kasha Trio.

CHICAGO

BLUE ANGEL—"Pablo Candela Revue," Pablo Candela, Rafael Hernan, Glamazons (4), Lord Christo, Tino Perez, Lord Mike, and Al Stuckey Orcs.
CLOISTER—Phil Tucker, Dobie Twins, Doree Crews, Eddy Subway Orc.
CONRAD HILTON—"Ballads & Blades," Jo Marie Roddy, Willie Kall, Norm Crider, Angelito, Fred Napier, Morano & Knowles, Clair Perreau Orc., Bill Christopher, Frederick & Gina, Boulevar Dears (5), Boulevar Dons (5).
DOWNSTAGE ROOM "Happy Medium" —Laureanne Lemay.
DRAKE—Phil Ford and Mimi Hines, Jimmy Blade Orc.
EDGEWATER BEACH — "Hawaiian Holiday" (13), Les Waverly Orc.
GATE OF HORN—Grandison Singers, Bob Gibson.
LONDON HOUSE — Henry "Red" Allen, Audrey Morris, Eddie Higgins Trio.
MISTER KELLY'S — Shelley Berman, Judy Lee, Marty Rubenstein Trio, Marx & Frigo.
PALMER HOUSE—Dick Shawn, George Tapps Dancers, Ben Arden Orc.
PLAYBOY CLUB—Jackie Gayle, Gina Wilson, Moms Mabley, Beverly Wright, Andy & The Bey Sisters, Reneaux, Kirk Stuart Trio, Bob Davis Trio, Harold Harris Trio.
SHERATON - BLACKSTONE — Karen Chandler, Franz Bentler Orc.
TRADE WINDS — Sam Butera & Witnesses, Patti Leeds, Sam Di Stefano Sext.

LOS ANGELES

BEN BLUE'S—Ben Blue, "Les Corps de Paree," Barbara Heller, Dell Fin Thursday, Dianne Gay, Ivan Lane Orc (5).
CLOISTER — Phyllis Dillar, Frank D'Rone.
COCOANUT GROVE — Pat Boone, Earle Twins, Dick Stabile Orc.
DINO'S — Cathy Hayes, Jack Elton, Steve La Fever.
LE CRAZY HORSE — Crazy Horse Revue.
SLATE BROS — Jerry Lester, Betty Reilly, Harry Helling's Four.
STATLER HOTEL — "Playmates in Las Vegas," Skinnay Ennis Orc.
THE SUMMIT—Dizzy Gillespie.
YE LITTLE CLUB — Laura Devan, Rie Marlow, Joe Felix Duo.

LAS VEGAS

DESERT INN — Eddie Fisher, Joey Forman, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Stevenson.
DUNES — "Tenderloin," Ron Husmann, John Alexander, Rex Everhart, Eddie Phillips, Ralph Dunn, Irene Kane, Nancy Emes, Marjorie Pragon, Christine Norden, Bill Reddie Orc. Lounge: Billy Eckstine, Bobby Breen.
EL CORTEZ — Sunny Spencer, The Conleys.
FLAMINGO — The Milton Berle Show, Flamingoettes, Don Kirk, Nat Brandwynne Orc. Lounge: Harry James, Della Reese.
FREMONT — Knockabouts, Make Believes, Satellites.
GOLDEN NUGGET — Bob Wills, Wade Ray 5, Sunshine Boys, Bobbie & Smoky Coats.
HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover-Shore 3.
LAST FRONTIER — Lou Mosconi Jr., Fritz Becker.
MINT—Pat Moreno's "Artists & Models of '61," Arthur Ellen, Skeets Minton.
NEVADA — "Les Girls De Paris," Cindy Devereaux, Vido Musso, Signatures, Johnny Paul, Marcy Layne.
NEW FRONTIER — "Holiday in Rio." Lounge: Ink Spots, Harry Ranch.
RIVIERA — "La Plume de ma Tante," Robert Clary, Liliane Montevecchi, Jack Cathcart Orc. Lounge: Billy Williams Revue, Russ Marlo 6, Arlene Carroll, Marty Heim.
SAHARA — Kay Starr, Step Bros., Stanley Bros., Moro Landis Dancers, Louis Basil Orc. Lounge: Don Rickles, Characters, Tune Jesters, Jackie Jocko, Caballeros.
SANDS — Danny Thomas, King's IV, Copa Girls, Garr Nelson, Antonio Morelli Orc. Lounge: Dave Burton, Morey King Strings.
SHOWBOAT—Bonnie Sloan, Skeets McDonald, Deuces Wild.
SILVER SLIPPER — Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Taffy O'Neil, Rudenko Bros., Slipperettes, George Redman Orc. Lounge: [illegible] Phillips, Charlie Teagarden Orc., Twin Tones.
STARDUST — "Lido de Paris." Lounge: Bernard Bros., Kim Sisters, Happy Jesters, [illegible] Linn.
THUNDERBIRD — [illegible], Sammy Shore, George Arnold, [illegible] Lande, Phil Richards, Kay Brown, Harry Nofal, Garwood Van Orc. Lounge: Gaylords, Fdi Dominico, [illegible], Frank Gusto.
TROPICANA — "Folies Bergere," Jean Fenn, Claudine Louret, [illegible] Bros., Marvyn Ray, Florence & Frederic Dancers, Ray Sinatra Orc. Lounge: [illegible] Prado, Beverly Marshall, [illegible] 4, Dubonnet Trio, De Castro Sisters, Gay Landis.

RENO-TAHOE

GOLDEN — [illegible] "[illegible] in Paris," Novelites, Apollos.
HAROLDS CLUB — [illegible], Guardsmen, Bobby Winters, Don [illegible] Orc.
HARRAH'S (Reno) — [illegible], Johnny Ukulele, Skyles & Henderson, Conley Trio, Joy & Boys.
HARRAH'S (Tahoe) — Jimmy Durante, Eddie Jackson & Sonny King, Sallie Davis, Jack Roth, George Eiales, Dorothy Dorben Dancers & Singers, Leighton Noble Orc. Lounge: Martin Denny, [illegible], Jack Smith, Paul Enright, Sons of Golden West, Bill Cameron.
HOLIDAY — DeCastro Sisters, Gene Austin, We Four, Charles Gould.
MAPES — Novelords, Phyllis Applegate, Paul Schilling Quartet, Allegros.
RIVERSIDE — Jackie Barnett's "Playgirls," Sheree North, Sue Carson, Sabrina, Shirley Harmer. Lounge: Nelson & Palmer, Jim Miller Trio.
WAGON WHEEL (Tahoe) — Bob Wells, Manny Lopez, Frank Moore Four, Bobby Page, Arthur Walsh.

SAN FRANCISCO

BLACKHAWK — Oscar Peterson.
BLACKSHEEP — Earl Hines Orc.
EARTHQUAKE McGOON'S — Turk Murphy Orc.
FAIRMONT HOTEL — Four Freshmen, Ernie Heckscher Orc.
GAY 90'S — Ray K Goman, Bee & Ray Goman, Joan Brandt, Morah Gates Duets.
HUNGRY I — Irwin Corey, Clancy Bros., Villagers 3.
JAZZ WORKSHOP — James Moody.
NEVE — Accidentals, Johnny Adamano.
NEW FACK'S — Buddy Greco, Lorenn Alley 3, Cerce Hopkins.
ON THE LEVEE — Peggy DeCastro.
PURPLE ONION — George Matson, Freddie Paris, Jan Jansen.
365 CLUB — Phyllis Inez, Harry Ashton Dancers, Roy Palmer Orc., Phyllis Inez.

MIAMI-MIAMI BEACH

AMERICANA — George Arnold Ice Revue, Ross Trio.
CARILLON — Lou Walters Rev., Pepe Miller, Tanya & Bagil, [illegible], Mona Choppy, Kayal & Christine, Can-Can Girls, Jacques Donnet Orc.
DEAUVILLE — "Playmates of Paris," Jay Nemeth, Nita & Pepi, Carla Lucerne, Martha Aguilar, Carole Dreyfuss, Pearl Martel, Marcel Le Bon, the Callahans.
DIPLOMAT — Mandy Campo Orc., Lon Smith Trio.
EDEN ROC — Duke Jenkins Orc., Jack Kasse 5, Mal Malkin Orc., Luis Varona Orc., Dianne Paine.
FONTAINEBLEAU — Len Dawson, Inc., Jack Kelly Ice Revue, Varadero Sextet.

Waldorf-Astoria, N. Y.

Woody Herman & Woodchoppers, Norma Douglas, Steve Condos, Frank Gari, Bob Kasha Trio with Ada Cavallo, $4 cover.

The Empire Room of the Waldorf-Astoria is bowing out for the season with a nod to the prom trade for which it has assembled a considerable task force. The result is a bill which is unusual for the staid Waldorf. There's a little more vitality than customary, and one that requires the customers to get with it.

The inn has taken chances with Frank Gari (New Acts) who has been plucked off the Crusade label. He is in the unique position of making his big city personal appearance bow, after less than two weeks total working time in niteries, in one of the most important rooms in America.

To compensate, in terms of longevity in show biz there is also Woody Herman. One of the skilled hands in the music field, he's a holdover from the swing era who is backed by The Woodchoppers, and also Norma Douglas, a pretty and pleasant singer.

It is an entertaining bill, nonetheless. Woodrow Wilson Herman remains an excellent performer. In this engagement he relies primarily on his voice, his clarinet being a secondary item. Herman has always had an ear for the unusual, in this instance essaying a musical setting of Marc Antony's eulogy over Caesar, as well as a string of standards. His brand of swing remains an entertainment staple, and there is little doubt that the promsters will dig his offering.

Herman brings with him a personality who hasn't been seen of late on the circuits. Steve Condos, who with his brother Nick, now a personal manager, was one of the better tap turns, is presiding over a set of tympani, which he apparently gives very light touches not to disturb the normal rhythm of the Woodchoppers. But he chimes in with song and dance at strategic moments with Herman and Miss Douglas, and helps maintain the air of pleasantness for this semester.

Miss Douglas is a vivid singer. She has a voice that projects well, is a bouncy type and when necessary can play a fullbodied brand of piano. Together with Herman she provides some tandem efforts. Condos later chimes in with song and dance to furnish a bright closer for the room's pleasant, if unusual, entertainment.

The Herman aggregation snowbacks and the relief in this instance is provided by Bob Kasha Trio with Ada Cavallo on the vocals. This group has been making the rounds of several hotels in this area and performs with distinction. *Jose.*

Trade Winds, Chi

Chicago, May 31.

Sam Butera & The Witnesses, Patti Leeds, Sam DiStefano Trio; $2.50 cover.

Trade Winds has found a payoff in the frantic format and is maintaining the pace with the hip dixieland pyrotechnics of Sam Butera & The Witnesses plus the up-from-the-delta songs of Patti Leeds. Opening night had an SRO house, no mean trick after the four-day holiday.

Butera, a sometimes adjunct to the Louis Prima orch (they join forces at the L.A. Cocoanut Grove later this month), out-decibels his mentor all the way, both in his dixie rambles and his stops-out clowning with his group. His hour-long show is a bit hard on the ear drums but is strong on showmanship and is mostly raucously entertaining.

His scat singing of "For You," "Let Good Times Roll" and "Hold That Tiger" is powerfully backed by the unit and features solos by the wide-open trumpet of Sam Conti and Lou Sciponeaux's tailgate trombone. Bass player Rolly Dee is Butera's partner for the breakup comedy numbers and also chants a wild multilingual version of "C'est Si Bon." Bobby Morris is on drums and John Nagy at the piano.

Show opens. Patti Leeds is a knowledgeable and inventive blues singer, who apparently has made a close study of this idiom and handles it with potent dramatic and vocal savvy. A striking looker, she quickly establishes the blues mood and works her primarily New Orleans songalog with authenticity and talk-singing care. Although she culls her repertoire from the same Mississippi mud as does Butera, she's a neat counterpoint to his pointblank approach with her own intimate and sexy delivery.

Miss Leeds is ably backed by Sam DiStefano unit, which also provides deft between-shows background.

Gary Crosby opens June 12 with Sonny Mars. *Mor.*

Beverly Hills, Cincy

Cincinnati, June 2.

Myron Cohen, Tina Robin, Moro-Landis Dancers (10) with Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3-$4 minimum, $1-$1.50 cover.

Hitting a high pace, this fortnight show is run off in 70 minutes, exceptional speed for this spots course. Starrer Myron Cohen, vet fixture with Greater Cincy nightclubbers, has an able supporter in newcomer Tina Robin, explosive thrush, plus the dazzling Moro-Landis line and dependable Gardner Benedict location combo for backing.

A three-year absence has no lessening effect on Cohen's local popularity, judging from opening night scoring. The masterful storyteller and Yiddish dialectian keeps laughs and yocks rolling through a 35-minute stint. Surefire familiars are mixed with fresh yarns, some of them about nudists and other topics not heard in his frequent tv outings, for cafe spicing.

Miss Robin, young dimunitive blond, loses no time in establishing herself as a saloon singer of top rank. Impact is surprising because of her less than five-foot frame and great volume. Gives pro treatment to a half-hour cycle of pops, including "Lullaby of Broadway," "Melancholy Baby," "I Got The Whole World In My Hands," and impressions of Roberta Sherwood in "Lazy River," an Elvis Presley "Hound Dog" and Kay Starr and Teresa Brewer carbons. A sure pop for returns and recording attention.

Allen & Rossi and Joan Fairfax open June 16. *Koll.*

Birdland, N.Y.

Buddy Rich Septet, Olatunji and his Drums of Passion (7), Sarah McLawler Trio; $2 admission, $3 minimum.

Seems a curious single stanza display for this basement joynt, accenting jazz variety, but turns out kicksville all the way. The sounds are robust, flashy, offbeat—even melodic. Could be a bill to agitate some purists (a jazz organ? an electronic fiddle?), but the mass of appreciators are a cinch to dig the route.

Buddy Rich & Co. pump out an exciting blast of approachable modern. Drummer is flanked by some ace exponents and doesn't mind giving them a full head. Vibist Mike Maneiri may be the best extant—certainly in technique. And Sam Most's flute is just that once he's tapped to dig in and wail. Rich himself appears to have lost none of the old drive and zing, and his trapsmanship is like a generator picking up voltage as he goes. Overall sound is more heart than mind, and the sparks do fly.

In mid-slot, and held over, Olatunji (a Nigerian) and his group reach the customers easily with a fine Afro-jazz book. Combo is fleshed out with tom-tom drummery and related exotica (plus sax, flute, bass, traps), and works a fine swell of, well—passion stuff. Even so, the "passion" mantle seems unfortunate and likely to throw some potential appreciators off the scent. Fellows also are garbed a la African tribesmen. Well, why not?

Sarah McLawler's threesome gives first impression of being a standard lounge unit. Not so. And for them that let go and enjoy, it's a solid session. An organ organically has jazz limitations, but the femme gets more out of it in the idiom than anyone has a right to expect.

She shares honors with her spouse, Richard Otto, whose fiddle is wired for sound—and a compelling sound, at that. Otto operates it showily for some amazing results, at times verging on concerthall virtuosity. Offbeat unit grew on patrons for strong round-the-room huzzahs. It's worthy of more varied and multi-media exposure.

Rich leaves after tonight (Wed.), but is due back in the spot later in the month. Maynard Ferguson's big orch is next. *Pit.*

Hotel Plaza, N. Y.

Enzo Stuarti, Ted Straeter & Mark Monte Orchs; $4 cover.

The Plaza has been the scene of some excitement. During the engagement of Katyna Ranieri a throat condition prevented her from working for protracted periods. Substitutions were coming in with such frequency that this elegant room looked like a one-night stand. However, with the opening of Enzo Stuarti, the Persian room has returned to its usually well-regulated type of operation.

Stuarti is no novice at singing. A well-groomed chap, he has a full-bodied voice in the Mario Lanza tradition that exudes an Italianate and schmaltzy air. It's the type of singing that despite its bravura style, at the same time it has an air of intimacy.

Stuarti roams around the room with his Neapolitan serenades and even does "Danny Boy" in the highest traditions of an Irish tenor. He dwells long and lovingly over the numbers of Italy, doing the familiars such as "Arrividerce Roma," "Sorrento," "Santa Lucia" and others to gladden the hearts of the Italophiles. There is that concession to opera with the familiar "Vesti La Giubba." There are also some American airs, but they are given that Italian touch, of which the audience was highly appreciative.

Despite the last-minute nature of Stuarti's opening, the Persian Room is getting a full share of publicity, stressing the sudden break for Stuarti in one of the more posh rooms in this country. His work is such that he'll probably get on the roster of regulars to play the Plaza.

Ted Straeter backs him with his usual precision, and Mark Monte & Continentals do the Latin relief. *Jose.*

Metropole, Windsor

Windsor, Ont., May 29.

Frankie Laine, Dawn Anderson, Marv Welch; house orch (11); $2 cover.

Judging from half of the 750-capacity audience that greeted him opening night, Frankie Laine is to almost-middle-aged ladies what some other singers are to teenagers. Instead of squeals, he gets sighs and gasps from the femmes who call out titles of their favorite songs to him. The men in the audience take all of this good-naturedly.

It was a great opening for Laine's two-week engagement at this supper club. No entertainer could ask for more from an audience; the attendees sit in rapt attention and join him lustily in song when he invites them to do so.

Laine was on for an hour, working through his gold records—"Shine," "Mule Train," "Cry of the Wild Goose," "Black and Blue," "Jezebel," "I Believe," "High Noon," "Moonlight Gambler," among others. He did "Granada" as an encore and, as a bonus to the friendly house tried out a newie, "Wanted Man," which was received with cheers.

He bowed off big with "When the Saints Go Marching In." Laine gets excellent support from the house orch, augmented by two musicians traveling with him—Joe Sinacore, conductor and guitarist, and drummer Stan Kay.

Dawn Anderson is a gymnast-contortionist. A looker, she twists herself through a hoop and balances a water glass on her forehead while doing splits and other tricks. It's a good turn and she wins merited mitting.

Marv Welch, comic-emcee, warms up the aud nicely with a firecracker delivery that is just about as blue as you can get in public. The patrons were a little hesitant to accept the dirt at first, but Welch kept pitching and before he was through he had 'em in his pocket, dirt and all. *Tew.*

Cimarron, Omaha

Omaha, June 3.

Romer & Howard, Barbara Lantz, Sam Fraser Trio; $1 cover.

Ben Kava opened his summer season on the Starlight Terrace of his Cimarron Room with comics Romer & Howard and thrush Barbara Lantz. It proved a wise move as the outdoor nitery was packed at opening Friday (2).

Romer & Howard sock away for 40 minutes for top results. Guys are adept at all types of comedy—be it slapstick, sharpie, sick or you name it.

A takeoff of a stewardess on a Jewish airlines is the high spot, although their "Bill Bailey" strut and musical bit with piano and drums segueing into a Ted Lewis impresh is employed successfully as the getoff bit.

Miss Lantz, one-time "Champagne Lady" of Lawrence Welk, opens with an okay 18-minute songalog. Her strongest is "I'm Just a Little Girl" and "That's All." Lassie has potential but could use stronger material.

Show is in for two weeks. Hometowner Julie Wilson due in for her initial nitery engagement here June 16. *Trump.*

King Edward, Toronto

Toronto, May 29.

Eleanor La Forge, with Paul Grosney Quartet and Allan Blye; $1.50 admission.

Eleanor La Forge, diminutive brunet songstress, is making her first visit to Toronto. She has her eye on grand opera—for which she is not ready yet—but exhibits a rare voice which ranges from "Carmen" excerpts, pops and a Paris medley with French-language lyrics.

She stayed on 30 minutes when caught opening night at the posh Oak Room of the King Edward Sheraton, did numerous encores and had to begoff. All her arrangements are by Dennis Agay, with staging and costuming by Gene Mann.

Clad in beaded black sheath with elbow-length black gloves, Miss La Forge is a sexy mezzo-soprano who clicks in a "Merry Widow" medley, all done in bouncy three-quarter time to vocalistic volume. She also scores with "Autumn Leaves" and "Climb Every Mountain."

Miss La Forge shows versatility in her "Around the World" language lyrics and song salesmanship, and also registers with her bouncy delivery of "I Feel Pretty." This striking beauty, who has voice and volume, had to beg off.

Show also marked the summer arrival of Paul Grosney's Quartet, replacing Leo Romanelli—who has gone with his band to the swank Manoir Richelieu, Quebec, for his 24th summer engagement there (starting June 17).

Besides giving expert backing to Miss La Forge's twice-nightly floor shows at 10 p.m. and midnight, Grosney's quartet is on for 20 minutes five times a night for dance sessions. This virtuoso of the muted trumpet—and his quartet of piano, bass and drums—also does a half hour weekly for the Canadian Broadcasting Corp. on the full network from the King Edward Sheraton.

Session also marks the first nitery appearance of Allan Blye who fronts for the Paul Grosney Quartet in singing pops. He's a Canadian tv personality.

Miss La Forge is in till June 10; Grosney for the summer months. *McStay.*

Blackstone, Chi

Chicago, June 1.

Karen Chandler, Frank Benteler Orch; $2 cover weekends, $1.50 weeknights.

Bonaparte Room is sticking with the thrush format with which it inaugurated its show policy two months ago, and, despite a light opening night house for Karen Chandler, management is pleased with the overall results and plans another chirper for the three weeks prior to the summer hiatus.

In fairness to Miss Chandler, her opening followed the four-day Memorial Day holiday by a day and was just after the departure of a major convention, a key factor in hotel supper club biz. She acquits herself as a polished singer who knows her way around a varied songalog and generally delievers a satisfying 35-minute turn. Her style is studied and fully-developed and her delivery is properly easy and glossy, as befits this classery.

Miss Chandler's repertoire is neatly balanced with musical comedy numbers, standards and pop tunes, and she handles each of them with a sure sense of song. She's an accomplished warbler, readily evincing her solid musical tenure with Benny Goodman, in strawhat musicals, and a host of nitery, teevee and radio appearances.

Franz Benteler's trio capably backs Miss Chandler and provides a danceable beat between shows.

She's in till June 18. Next bill has not been set. *Mor.*

Chi Chi, Palm Springs

Palm Springs, May 27.

The Snyder Bros., Betty Regan, Milo & Co., Bill Alexander's Orch (5); $2 cover (Sat.).

Though bereft of names, this was one of Chi Chi's best shows of the season and word-of-mouth brought in plenty of customers. The Snyder Bros. raced through their singing, dancing, hornblowing, parodies and straight clowning so fast that their hour passed in what seemed like 15 minutes.

Bob Snyder has the looks and is the better singer. Ken sings, too, but is a top dancer and can even imitate Bob Mitchum's walk, which must be something new in parodies. In dancing he goes all the way from Pat Rooney to Mickey Rooney, adding Ray Bolger, Sammy Davis, Frank Sinatra, Louis Armstrong and a few other en route.

A lively and hard-working act, the Snyders stopped at nothing short of exhaustion with applause still ringing in their ears.

Betty Regan, a British comedienne, precedes the Snyders with a song and patter act. A stunning beauty, dressed in a black sheath dress and long white gloves and topped with golden blonde hair, she sings "With Little Bit O'Luck" and traded on her luck with a long string of borderline gags from a blue book. She was well received.

The bill opens with Milo & Co., a top illusion act. (New Acts.) Their duck gave them quite a race around the stage before he was boxed and "liquidated."

Chi Chi changes to Ace Hodkins' band and a Gay Nineties revue for the summer. *Scul.*

Last Frontier, Las Vegas

Las Vegas, June 1.

Lou Mosconi Jr., Fritz Becker, Showgirls (3); no cover or minimum.

The marquee at the Showbar here reads "Sexy Show—Adults Only" which obviously lures audiences of the bald-headed row type waiting to ogle the nudes.

The girls (3) show up at the end of the 30 minute session, and are on for about three minutes—modeling past, present, and future (bra-less) bathing suits.

For the first 27 minutes, comedian Lou Mosconi Jr. is onstage alone, and he usually has a tough time at first pulling laughs from the "Adults Only." However, he manages to gradually get to the restless connoisseurs of pulchritude, and to his credit he does it with only shadings of blue material.

Many of his gags are familiar, but he works in an energetic manner with a cane for a prop, continually pounding the floor and furniture in an aggressively winning style. Mosconi, whose father was the vaude dancer, also clicks in the terp department. His routines are the kind which pull repeaters, even among the patrons who don't come back just to see the girls.

Mosconi did so well on his first few shows here, his option was picked up and he's in for an indefinite run. Masterful guidance comes from Fritz Becker at the piano. *Duke.*

Bali Hai, Portland

Portland, Ore., May 30.

Marie McDonald with Tony Riposo, Pat O'Neal Orch (6); $1 cover, $2 weekends.

Marie McDonald is making her northwest nitery debut at the Bali Hai and is a cinch to become a regular returnee at this showcase. Reservations for her 10-day stint are slightly off, albeit no fault of hers, but word of mouth should get the ropes up at the halfway mark.

Miss McDonald makes top drawer fare of 40 minutes of song-and-patter sans vocal and physical gimmicks. Working in an easy, effortless style in good taste, she garners solid returns for chirping and ad-libbing.

She scores with such tunes as "Know The Real Me," "Big Bands Era Pops" and "Around The World In Eight Minutes." An exciting package of sight and sound, Miss McDonald keeps the customers off their mitts throughout and begs off.

Pianist Tony Riposo batons the house crew. Pat O'Neal Orch (6) sets the tempo for dancing seshes and backs the show. House nearly full when caught (29).

Mel Torme follows. *Fere.*

Mister Kelly's, Chi

Chicago, May 29.

Shelley Berman, Judy Lee, Marx-Frigo Trio; $2.50 cover.

Opening night of Shelley Berman's fifth engagement at Mister Kelly's, the spot that initially launched him into the prime nitery circuit, had them standing in line for a block in each direction. Once inside, the faithful were treated to 55 minutes of telephone foolery, most of it vintage Berman, but all of it sharply honed and effective.

Single new routine is also a telephone bit, this one an inebriated conventioneer calling his wife back home from a hotel room. While the material is essentially weak, the Berman spirit is willing and his portrayal of the lushed muffler manufacturer scores through his strong acting abilities and mobile features.

The rest of his numbers—his leadoff phone conversation with the little boy who hangs up, a takeoff on teevee commercials, and his bittersweet delineation of the son calling his delicatessen-owner father for money to go to acting school—range from the tender acuteness of the acting school routine to the acidity of his commentary on tv anti-acid ads.

Worth noting is the fact that Berman's requirement for absolute silence and attention (no table service during the show) tended to dampen the atmosphere much of the time. Some of his largest yocks resulted from his byplay with a tipsilated ringsider who decided to defy the concert-like aura.

In the opening spot, thrush Judy Lee does an able job with a catalog comprised of both offbeat and standard numbers. In this, her first major night club engagement, she does more in the way of delivering her songalog than she does in selling it, but her delivery is smooth and generally pleasing.

Her showpiece is "I Love You, Porgy" and she handles it with feeling and dramatization. Marx-Frigo Trio does a neat job of backing Miss Lee and provides cool between-shows background sound.

Next up is June Valli and Don Adams June 19 for three weeks.

Mor.

Slate Bros., L. A.

Hollywood, May 30.

Betty Reilly, Jerry Lester, Harry Hellings Group (4); $1.50 cover.

Betty Reilly bounced into the Slates' La Cienega club Monday night (29) and served up a varied set of routines. Singer-guitarist-comedienne-linguist delivers a rousing session of "Love," plucks and sings Calypso ditty "Your Papa Don't Know," gives out with impersonations of Marilyn Monroe singing "Take Me Out to the Ballgame," a Bette Davis takeoff and a clanging copy of Roberta Sherwood.

She belts numbers in Spanish and Yiddish, which are standard equipment with vocalist. Her balading of "Irma la Douce" with great feeling proves this is where she comes in strongest. Miss Reilly's round is rapidly paced and she's seemingly on too short a time, but it's fully packed and easy on the customer.

The Slate Bros.' perennial, Jerry Lester was in extra rare form at opener. He clips along at an uncanny rate with his free-for-all antics as he punches out his above and below the belt line of fast, frantic and funny gags.

Harry Hellings Group (of four) meets the backing demands of the boite's headliners and provides fine between-the-acts sound.

Hart.

Village Vanguard, N.Y.

Timmie Rogers, Gene McDaniels, Les McCann Trio, Ronnel Bright Trio; $2 cover.

The musical end of the current Village Vanguard show is good. The same, unfortunately, can't be said for the comedy segment, in which Timmie Rogers is spotlighted. The vet Negro comedian is in need of stronger and, in some instances, fresher material. Besides Rogers, the balance of the bill includes singer Gene McDaniels, reviewed under New Acts, and the Less McCann and Ronnel Bright trios.

Rogers, who didn't convey much enthusiasm at the show caught last week, gets some laughs. But in the overall his 30-minute stint is weak. His patter-song routines include an occasionally funny line and his straight gab material, hinged on the new acceptance of Negro comedians, is spotted with familiar gags.

The McCann unit, working piano, bass and drums, dishes out a flavorsome assortment of melodies, ranging from subdued to frantic. Highlighting the group's stint is McCann's fervid and flashy handling of the keyboard. The Vanguard engagement marks a reunion of the McCann trio and McDaniels, who worked together about three years ago in Los Angeles at the Lamp, now called the Manhole.

The Bright outfit does a fine job filling in between acts and working with Rogers.

Jess.

Basin St. East, N.Y.

Mort Sahl, Limeliters (3), Peter Nero (3); $3 cover.

Aside from causing a minor traffic problem on an eastside cross street, Mort Sahl's return to Basin Street East shows again that the topical jester is about a country mile out in front of the pack of hip clowns.

It also demonstrates that the contemporary scene creates a limitless supply of subjects and personalities for the satirist's two-a-night roast outs. And the new frontiersmen and women — Jack, Bobby, Jackie, Frank right on through to Caroline—can be done to a turn as readily as the old guard.

And the same for show biz folk: Albert Zugsmith has registered the title, "Eichmann Goes to College;" and when the world comes to an end, there will be this one man left in a tv oblivious to all doing a weekly variety show. Add the Birch Society, American cities, college coeds, mom, Fidel ("I'll give money for a tractor, but I want to know who I get back") and, for that matter, the aud out front.

It's a dazzling stream of hyper-consciousness, and a warmed-over line is a rarity (only one caught at a long opening night (5) was the bit on Sen. Goldwater's contract with 18th Century-Fox, which is from Sen. Hubert Humphreys out of Rene Clair, who was credited some years back with, "I've enjoyed every minute of my year with 19th Century-Fox).

Sahl no doubt sends a good seg of the aud home cleansed of frustrations anent the idiocies of a world at large out of its own critical reach, but some also leave a bit glassy in the eye. Show spans two and a half hours, what with a lengthy folk sesh with the Limeliters Trio and the Peter Nero piano opener.

The Victor-disking Limeliters are strong-voiced enough to be heard somewhere above the current folk din. The book has real variety, and the comedy inserts, segue mocking of the academic lectern and folk parodies on the suburban scene (only slightly blue) make the group a particularly strong club entry.

Bill.

Drake Hotel, Chi

Chicago, June 2.

Phil Ford & Mimi Hines, Jimmy Blade Orch (6); $3 cover weekends, $2.50 week nights.

Phil Ford & Mimi Hines are a charming and ingratiating pair and represent a creative booking to close out the Camellia House's entertainment policy for the summer. They'll do well with the prom kids and the expense-account set, if the opening night house is any indication.

The pair started their show biz careers together as entertainment directors at a Wisconsin summer resort, and it is this "let's everybody have a good time," amiability that makes their act such a solidly pleasing turn. Their motif is more everything-for-a-laugh than it is anything-for-a-laugh and, with the exception of a few adult lines, is good family fun.

Miss Hines is particularly strong in their "Sayonara" routine, in which she caps a hilarious Japanese dialect bit with a potent rendition of "Une Bel Di." She also puts her wacky comic talent to good use in her portrayal of a panting and affectionate canine at a dog show, and shows off her trained pipes with lyrical versions of "Tenderly" and "Till There Was You."

Jimmy Blade backs the show neatly and provides some of the best dansapation in town.

Bill is in till June 16.

Mor.

Fairmont, Frisco

San Francisco, June 2.

Four Freshmen, Ernie Heckscher Orch (11); $3-$3.50 cover.

The Four Freshmen are a bright "lounge act" among the gambolers of Vegas and Reno, but in the deep, wide expanses of the Fairmont's Venetian Room they don't quite click.

They come on with "Get Your Kicks on 66," do a smooth "In This Whole Wide World," then run through a nice group of standards—"Paper Moon," "Angel Eyes," "Accentuate the Positive," "Poinciana," "Sweet Lorraine," "Manana," "Fools Rush In," "Easy Street," Gene Howard's "The Day Isn't Long Enough," "Please Don't Talk About Me When I'm Gone"—in their own pleasant style.

In between they run through a bunch of wryly amusing gags, some of which are a bit tired. Quartet moves around on various instruments—bass, drums, guitar, trombone, trumpet, mellophone—and shows versatility, verve and willingness to please. But, unfortunately, this 48-minute act isn't quite strong enough to carry show all by itself, though it rates a nice hand from customers. Booking evidently was aimed at cashing in on youngsters just finishing school year, but it's a somewhat doubtful bet.

Show runs through June 21.

Stef.

Carillon, Miami Beach
(FOLLOWUP)

Miami Beach, June 4.

Lou Walters' production of "French Dressing" is in its third year at the Cafe Le Can Can of this biggery—the longest continuous run of any revue in the resort's turbulent night club history. There's good reason for its long tenancy; the Walter's policy of staging two editions a year, one for the winter big-spenders and, a more modestly budgeted layout for the "second" or summer season, albeit the savings show only in terms of monetary considerations for talent. The costuming, pace and Parisenne touch in the saucy manner is a constant thing.

Pepe Miller is the new topper. A talented taped-recordings (edited of course) mimic, he's spliced an act that builds to hilarity peak. The impact is heightened by odd bits of costuming to create the image of the personality being done, such as an Eartha Kitt, an Yma Sumac, complete to triple voices with inventive use of face mirrors to strengthen the illusion. There are others, all topped by a ribtickling lampoon on "Figaro." Miller's facial twists and muggs make the whole jell into a bowl-raising stint that leads to a begoff.

Another new face—and a prettier one—is blonde singing lead Charmaine Harma, whose high ranging vocalistics score handily. Third eddition is in the comedy vein and comes off strongly. Tanya & Biagi spoof the ballroomologists in a fast tempoed terp-set that utilizes the basic ribticklers contained in the breakaway costumes, but it's all given a touch of smart and smooth delineation that reveals high skill at legit lifts and spins. The contrasting falls and entanglements thus are made to look even funnier. And the femme's wow-whee looks and lines add to the overall aud appeal.

Held over is Jacques Kayal, an able Gallic songster who doubles a good job as emcee such as for the reading of the "book" while ditto holdover Monsieur Choppy works out his "art" on the backs—and fronts—of lookers from the production in his "French Wedding" routine, to lend the production a true Parisenne flavor. The line—12 dancers and showgals—are a carefully chosen group who maintain continued eye-appeal and work at their chores as though they had just opened the run. Mounting is in the usual Walters good taste and colorful with the costuming, as noted, ditto.

Jacques Donnet and his orch background the show in top style. Edition holds through the summer.

Lary.

Copacabana, N.Y.

Paul Anka, Jackie Mason, Copa Girls (8), Bill Kennedy, Barbara Dodd, Paul Sadley and Frank Marti Bands; $5 minimum, $6 weekends.

Here is the new show pix. Riding the big beat that has blanketed the teenage disk market for the past decade or so, the young pop singers are now taking over the citadels of adult sophisticates as well, for the prom season at least. Following 22-year-old Connie Francis now comes 20-year-old Paul Anka to the Copa heading a bill slanted at the graduating scholastics but with across-the-board appeal to the oldsters as well.

Anka is one of the genuine phenoms of the current music biz. Hitting the big time when he was under 16, he has managed to come up with a consistent string of hits over the past couple of years, exploiting an uncanny songwriting talent for a self-tailored songalog. And his nitery act also bears the hallmark of his instinctive showmanship in a well-rounded song routine interlaced with a pleasing self-written script and special material lyrics.

Anka's vocal equipment may still need some sharpening but the youngster has emerged as a full-fledged performer with a commanding style. He belts, rocks and croons a neatly varied book, ranging over some solid standards like "You Always Hurt the One You Love" and "Stardust" (with the verse), to his own highly creditable song productions such as "Diana," "Put Your Head On My Shoulder," "You Are My Destiny," etc. It's begoff after two encores for Anka who gets superlative backing from an augmented orch with strings under Jack Menoff.

Rounding out the bill is the nifty comedics of Jackie Mason. Tinged with a Yiddish dialect, which he deftly uses to establish a sympathetic personality pattern, he delivers a tricky commentary blending psychology and non-sequiturs in a provocative skein of gags. He also essays a long impression of Ed Sullivan, very good but not up to the originality of the rest of his act. On opening night (1), Mason scored potently and only the total layout's time limitations prevented him from coming back for some more.

The production numbers by the Copa line featuring singer Bill Kennedy and dancer Barbara Dodd are holdovers from the previous show. Paul Sadley and Frank Marti orch hold down the bandstand spots very capably.

Herm.

House Reviews

Music Hall, N. Y.

"Colorama," produced by Leon Leonidoff. Settings by James Stewart Morcom, costumes by Frank Spencer, executed by Leanne Mitchell; lighting effects by Eugene Braun; director of Corps de Ballet, Margaret Sande. Enrico De Giuseppe, tenor; Paleteers, Alan Cole, Richiardi, Harmonicats; Leda Roffi and Paul Nickel as soloists with Corps de Ballet and Anthony Makas as pianist. "Pleasure of His Company" (Par) reviewed in VARIETY *May 10, '61.*

Leon Leonidoff, producer, has it billed as "Colorama" and this latest stage outing at New York's Radio City Music Hall rates plaudits all around. This is an unusually ingratiating house offering, combining pace, color and balance. Credit onstage talent and offstage craftmanship.

Reviewer, a frequent observer over the years of Music Hall vaude programming, rates this as one of the better offerings, with a major factor being the "Rhapsody in Blue" finale in which the Hall's Corps de Ballet dances imaginatively to the George Gershwin standard as charted by choreographer Florence Rogge and with Leda Roffi and Paul Nickel stepping away from the crowd for special turns. Executed on the mammoth revolving disk, the work is a splendid example of how the toe artists' artistry can be intertwined with the excellent physical on-the-boards facilities. Anthony Makas' solo piano sets a subdued, yet exciting, mood. Costuming and lighting lend added values.

Music Hall audiences rarely seem particularly demanding; a good stage exposure often seems to come as added bonus if the picture, which always gets main billing, satisfies. The extra bonus is contained herein.

Raymond Paige draws nice mitting with his symph orch opener, this being "Roumanian Rhapsody" as arranged by Rayburn Wright. Well received, and seguing into an impressively, simply staged "Tosca" number by Enrico De Giuseppe, a tenor with an affinity for Puccini. Eight male singers, The Paleteers, help set off the milieu of brushes and oils, followed by the Rockettes, whose 72 legs go along precisely with material that has a bit of freshness.

"Black Magic" has Richiardi making with some novel trick stuff in good accord with the dictate that the illusionist of today ought to inject humor in his act. Gets off to hefty applause.

Harmonicats, doing a remarkable job of making three mouth organs tal group, cop large attention with "Peg o' My Heart," "Allecheny" and "Cherry Pink and Apple Blossom White."

In brief, a good show.

Gene.

Apollo, N. Y.

Clay Cole Show, with Chubby Checker, Isley Bros. (3), Drifters (5), Shep & the Limelighters (3), Unforgetables (3), Tiny Topsy, Valerie Carr, Reuben Phillips Orch (12); "Land of the Unknown" (U-I).

Rock 'n' roll continues as the number one draw at this Harlem vaudery with the ropes up for nighttime shows over the weekend and the disk fans spilling out of the lobby to catch wax faves in the flesh. Ofay deejay Clay Cole emcees the spread of r&r groups and singles with a lot of enthusiasm, good humor and a minimum of segue chatter.

Run-off as usual makes little sense in building the show as a unit, with current disk fave Chubby Checker winding after two acts that create a good deal more excitement with the Appolo audience. Both the Isley trio's frenetics and Tiny Topsy's two-tons of swiveling, grinding hips and blues vocals got a bigger mitt.

Shep and the Limelighters open with the balance of the trio's strength in shouting. The Drifters, a quartet with guitar accomp, are pretty much adrift without former strong lead singer Ben E King who's had a couple of big disk hits on his own recently.

Unforgetables is a brave handle for three young chicks out of a California high school. Act lacks polish, and is distinguished mainly via the girl's costuming with a difference. Femme r&r torch chirp Valerie Carr is a so-so talent in a so-so medium. House band headed by Reuben Phillips backs with whatever is required, which is mainly the booming beat.

Bill.

Dunes Lounge, L.V.

Las Vegas, June 1.

Billy Eckstine, Traian Boyer, Debbie Hayes, Louis Jordan; no cover or minimum.

Billy Eckstine, the smoothest showman to ply his trade in the Vegas lounges, returns with that mellow, distinctive song styling in what is easily his peak appearance here. When execs at the Dunes and Flamingo saw that Eckstine often drew more patrons to the lounge than did the act in the main room, furious bidding over his future services developed with the Flamingo winning out. He does 16 weeks there in '62 with two four-week options.

On this trip, Eckstine has a well-balanced songalog and as usual, his body moves with the tempo of what he's singing. He revives the best of the standards for fine nostalgic effect, and has a knack of picking future evergreens for his repertoire.

He does three shows nightly, and a typical set will find him delivering such numbers as "I Concentrate On You," "A Portrait of My Love," "Get Me To The Church On Time," "Exodus," "Blue Moon" and "All Right, Okay, You Win." Eckstine connects his songs with pleasantly spoken dialog, and often comes up with yock lines.

The star also does expert instrumental work with trumpet and valve trombone, giving excellent pacing to his turn. Strong assistance is provided by Bobby Tucker at the 88 (who also conducts, and does the arrangements) along with Bob Enovoldson (two saxes, two trombones, guitar, bass, and drums).

Balancing the lounge program are hypnotist Traian Boyer, one of the best acts of its kind, and shapely blonde singer-trumpeter Debbie Hayes, who includes vet vocalist Louis Jordan in her group, making for lively comedy.

This bill is skedded for six weeks.

Duke.

B'way Legit's Fresh Talents

Continued from page 1

the Way Home"), Hugh Wheeler ("Big Fish, Little Fish"), Loring Mandel ("Advise and Consent") and, from abroad, Shelagh Delaney ("A Taste of Honey"). A possible addition to the list is Brendan Behan ("The Hostage"), if he can learn to discipline his rambunctious creativity. Not a newcomer but a new major success is Jean Kerr ("Mary, Mary").

The season brought plenty of other notable new or newly promising talent. Composer Marguerite Monnot and authors Alexander Breffort, Julian More, David Henecker and Monty Norman were responsible for "Irma La Douce," which presented a captivating gamin in Elizabeth Seal. New capacities in songwriter Bob Merrill and librettist Michael Stewart were shown in "Carnival," which also brought added acclaim to stager Gower Champion and designer Will Steven Armstrong, and immediate Broadway acceptance to singer-actress Anna Maria Alberghetti.

The satirical talents of Mike Nichols and Elaine May were a revelation to legit in their self-starring "Evening," though it's uncertain whether their interest will continue to be in the theatre. Another major talent new to Broadway during the season was tv-film comedienne Lucille Ball, who carried the tame "Wildcat" to an unexpected run, but her stage future may be a matter of personal inclination as well as finding a suitable vehicle.

Other Clicks

Carol Channing, by no means a newcomer, emerged as a major personality and talent during the season. She is likely to have a stunning impact if she gets a strong show. Another graduate to established star rating is Tammy Grimes, who demonstrated what appears to be substantial boxoffice draw in the moderately-received musical, "The Unsinkable Molly Brown."

No summary of the 1960-61 season would be complete without citation of David Merrick, whose record as a producer may have been numerically equalled or even surpassed by a few others in the past, but whose success, both artistically and financially, has been unprecedented in modern Broadway history. Of his six presentations during the season, one is a critical and likely financial bonanza ("Carnival"), three are established or likley payoffs ("Irma La Douce," "Becket" and "Do Re Mi"), one is a possible ultimate payoff on tour ("A Taste of Honey"), and only one was a critical and boxoffice flop ("Vintage '60").

Perhaps significantly, Merrick, who is generally regarded as the most astute business man in contemporary producer ranks, is almost the only one who isn't publicly wringing his hands over the sad state of Broadway. He's inclined to be optimistic about the future of the theatre, and seems more interested in the creative prospects of the stage rather than its economic condition. It may not be coincidental that he has a crowded production schedule for the coming season.

Not One Revival

A notable feature of the 1960-61 season was the fact that there was not a single revival on Broadway. There were four revival productions at the City Center ("Show Boat," "South Pacific," "Porgy and Bess" and the current "Pal Joey"), plus the same spot's Gilbert & Sullivan repertory presentations and such return or new visiting groups as the Grand Kabuki Theatre of Japan, the Comedie Francaise, the Deutsches Schauspielhaus of Hamburg and the Marcel Marceau company.

This season may have been the first on record without a single serious play payoff on Broadway. The sole straight play to recover its investment on the Broadway run alone was a comedy, "Mary, Mary," in which Barbara Bel Geddes gives the performance of her career to date. The only other straight-play payoffs, "Advise and Consent" and "Period of Adjustment," were substantially helped by income from film sales.

Of the other prospective ultimate payoffs among the continuing straight plays, only "A Far Country" has not been sold to pictures. Of all the shows not yet definitely classified as hits or failures, the probable payoffs are "Camelot" (despite its staggering $673,000 production cost), "Carnival," "Do Re Mi," and the lesser bets are "Come Blow Your Horn," "Far Country," "A Taste of Honey" and "The Unsinkable Molly Brown."

Although the ratio of hits to total productions remained fairly even in 1960-61, there was an indicated sharp drop in the amount of profit likely to be earned by the successful shows. There's little prospect of another "South Pacific," "My Fair Lady" or even "Music Man" among the season's list of hits, although "Carnival" should earn a sizable profit in the musical category and "Mary, Mary" is a likely cleanup as a straight play.

Although the number of screen buys seems to be declining, film revenue remains an important element in legit economics, as witness the payoffs of "Period of Adjustment" and "Advise and Consent" and the much improved financial status of such entries as "Come Blow Your Horn" and "Critic's Choice."

Among the notable incidents of 1960-61 were the contractual dispute between the League of N. Y. Theatres and Actors Equity and the consequent shutdown that blighted Broadway at the start of the season, the resultant public recognition of the importance of legit as a key element in the general economy, the subsequent but as yet inconclusive campaign for elimination of admissions taxes (U. S., 10%; New York City, 5%), the continued development of theatre party business, the uproar over twofers, the Dramatist Guild's provisional offer of a limited reduction of royalties and, as a potential for the future, the NLRB move to assume jurisdiction over the theatre.

Funeral Not Yet

Broadway's hopped-up interest in theatrical economics dates from the contract negotiations last spring between Equity and the League. The subsequent theatre blackout brought what had been an esoteric subject to the attention of related business, such as hotels, restaurants, taxi companies and parking lots, and to the consciousness of editors.

The result has been a steadily growing wave of newspaper and magazine articles, written almost exclusively by reporters with little prior knowledge and practically no perspective of the subjects. The climax, thus far, was reached this week with a N. Y. Times series, the first two installments spotted on Page One. These exhibit typical Times thoroughness, but how much they have clarified the situation for a disinterested public may be questionable.

An ironic aspect of the wholesale breast-beating of producers is that there are, apparently, the usual number of productions announced for next season, with emphasis on large-scale musicals, the costliest kind of shows. Moreover, there's already signs of the inevitable shortage of Broadway theatres for the fall, particularly for song-and-dance offerings. The situation in the eastern tryout towns is even more extreme — hardly a theatre is available even this far ahead.

Thus, while newspapers and magazines are regaling the public with detailed accounts of the theatre's death struggle and emphasizing its drabness, incurably optimistic producers are scrambling for future shows. The theatre may be starving, but managements are still fighting for places at the bare table.

Nichols & May Benefit; Revue to Close July 1

"An Evening with Mike Nichols and Elaine May," which ends its successful run at the Golden Theatre, N.Y., next July 1, will give a special performance next Sunday night (11) for the benefit of CORE (Congress of Racial Equality) with the receipts earmarked to help the Freedom Riders.

Although the Alexander H. Cohen production is playing to profitable business, the two stars are not renewing their contracts, which expire June 30, the end of the legit season under Actors Equity rules.

Okay Chi Season Sans Wow Tuners; 'Drum' Top Draw

Chicago, June 6.

Chicago is still a pushover for stage musicals. Despite the absence of blockbusters like "My Fair Lady" and "Music Man" in the 1960-61 season, the four downtown legit houses together took in $3,799,848, with nearly half the total deriving from three tuners.

"Flower Drum Song," "Florello" and "Once Upon a Mattress," representing a total of only 35 legit weeks ("MFL" and "Music Man" had each run longer), collectively grossed $1,883,055. Moreover, the former two departed prematurely, their boxoffices seemingly justifying longer runs.

Compared with previous legit seasons here, the 1960-61 stanza was in several respects the best in five years. Disallowing the previous two seasons, when the two big musicals distorted an otherwise mediocre picture, the 1960-61 aggregate gross was the best since 1955-56, when 17 plays grossed $3,892,800 over 140 legit weeks.

There was only one disaster, a comedy called "Mr. and Mrs.," produced by a Hollywood group, which gave up its aspirations for Broadway after grossing only $13,000 for the fortnight. But there were a few other disappointments, occurring late in the season.

Brendan Behan's "The Hostage" was an unimpressive grosser at the Civic, registering only $127,112 in seven weeks, and "Raisin in the Sun," returning after a smash tryout in 1958-59, faltered after the first five weeks, grossing $263,790 in a total of 12. But supposedly neither show lost money on the Chi engagement.

The four Windy City houses were active a total of 100 weeks with 15 roadshows, including two companies of "World of Suzie Wong." Quantitatively, the previous best season was '56-'57 when 17 shows ran 118 weeks at six houses, but the collective gross that semester was only $2,860,090.

The longest run this past season was registered by "Flower Drum Song," at the Shubert for 22 weeks. It was also the top grosser, despite four tepid reviews, with $1,171,662 for the engagement. "Majority of One" led the straight plays with 18 weeks at the Erlanger, and a gross of $678,256.

The Shubert was active 38 weeks, the Blackstone 27, the Erlanger 26 and the 900-seat Civic only nine. Blackstone and Civic have already gone dark for the summer, and the Erlanger will follow in four weeks, when "Miracle Worker" winds up. Shubert currently has with "Gypsy" and will be dark for a few weeks in August, until "My Fair Lady" comes in again in September.

In the critics' derby, Claudia Cassidy, of the Tribune, emerged as the roughest in '60-'61, issuing four pans, nine approval and one yes-no notice. The mildest was Syd Harris, of the Daily News, who panned two shows, favored nine, and was on the fence with two.

Chicago Season Record

Season	Available Theatres	No. Shows	Total Weeks	Total Gross
1960-61	4	15	100	$3,799,848
1959-60	4	15*	99	4,407,073
1958-59	6	15*	130	5,064,600
1957-58	5	11*	85	3,282,000
1956-57	6	17	118	2,860,090
1955-56	6	17	140	3,892,800

* Denotes one holdover from previous season.

1960-61 Broadway Shows

(June 1, 1960-May 31, 1961)

Key to parenthetical designations: (C) Comedy, (D) Drama, (CD) Comedy-Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (O) Opera, (Rep) Repertory, (DR) Dramatic Reading, (So) Solo Show, (Pant) Pantomime, (Tr) Transfer from off-Broadway, (Rev) Revival, (Ad-N) Adaptation of novel or short story, (Ad-P) Adaptation of play, (Ad-F) Adaptation of film, (Ad-T) Adapted from television, (Ad-V) Adapted from various sources, (Imp) Import, (FL) Foreign Language, (CC) City Center presentation, (FS) Film sale, (Tour) Show is touring, (*) Production is continuing on Broadway.

HITS
(7)

Advise and Consent (D) (Ad-N) (FS)
Becket (D) (Imp) (FS)
Evening with Mike Nichols and Elaine May (R)*
Irma La Douce (MC) (Imp) (FS)*
Mary, Mary (C) (FS)*
Period of Adjustment (CD) (FS)
Show Girl (R)

STATUS NOT YET DETERMINED
(15)

All the Way Home (D) (Ad-N)*
Big Fish, Little Fish (CD)*
Camelot (MC) (Ad-N) (FS)*
Carnival (MC) (Ad-F)*
Come Blow Your Horn C) (FS)*
Devil's Advocate (D) (Ad-N)*
Do Re Mi (MC) (Ad-N)*
Donnybrook (MC) (Ad-F)*
Far Country (D)*
Happiest Girl in the World (MC) (Ad-P)*
Rhinoceros (D) (Imp)*
Taste of Honey (D) (Imp) (FS)*
Unsinkable Molly Brown (MC)*
Wildcat (MC)*

FAILURES
(24)

Call on Kuprin (D) (Ad-N)
Conquering Hero (MC) (Ad-F)
Critic's Choice (C) (FS)
Face of a Hero (D) (Ad-N)
Farewell, Farewell Eugene (C)
49th Cousin (C)
Hostage (CD) (Imp)
How to Make a Man (C) (Ad-N)
Importance of Being Oscar (DR) (So) (Ad-V) (Imp)
Invitation to a March (CD)
Julia, Jake and Uncle Joe (C) (Ad-N)
Laughs and Other Events (R) (So)
Little Moon of Alban (D) (Ad-T)
Love and Libel (C) (Ad-N)
Mandingo (D) (Ad-N).
Midgie Purvis (C)
Once There Was a Russian (C)
Rape of the Belt (C) (Imp)
Send Me No Flowers (C)
Tenderloin (MC) (Ad-N)
13 Daughters (MC)
Under the Yum Yum Tree (C) (FS)
Vintage '60 (R)
Wall (D) (Ad-N) (FS)
World of Carl Sandburg (DR) (Ad-V)

MISCELLANEOUS
(See Footnote)
(9)

Comedie Francaise (Rep) (Rev) (Imp) (F) (CC)
Gilbert & Sullivan Rep) (Rev) (CC)
Grand Kabuki Theatre (Rep) (Imp) (FL) (CC)
Hamburg Schauspielhaus (D) (Imp) (FL) (CC)
Marcel Marceau (Pant) (Rev) (Imp) (CC)
Pal Joey (MC) (Rev) (Ad-N) (CC)*
Porgy and Bess (O) (Rev) (Ad-P) (CC)
Show Boat (MD) (Rev) (Ad-N) (CC)
South Pacific (MD) (Rev) (Ad-N) (CC)

CLOSED DURING TRYOUT
(7)

Aloha Hawaii (MC)
Catstick (D)
Holiday in Japan (R)
Impulse (R)
I'm With You (R)
Laurette (D) (Ad-N)
Mr. and Mrs. (C)

CLOSED DURING REHEARSAL
(1)

Taffy (D)

LAST SEASON'S UNCLASSIFIED SHOWS
Hits
(3)

Bye Bye Birdie (MC) (FS) (Tour)*
Miracle Worker (D) (Ad-T) (FS) (Tour)*
Sound of Music (MD) (Ad-N) (FS) (Tour)*

FAILURES
(4)

Andersonville Trial (D) (Ad-T)
Finian's Rainbow (MC) (Rev) (Tr-CC)
Take Me Along (MC) (Ad-P)
Thurber Carnival (R) (Ad-V)

PREVIOUS SEASON'S UNCLASSIFIED SHOW
Failure
(1)

Destry Rides Again (1958-59) (MC) (Ad-F)

OTHER HOLDOVER HITS STILL RUNNING
(3)

My Fair Lady (1956-57) (MC) (Ad-P) (Tour)
Best Man (1959-60) (C) (FS)
Florello (1959-60) (MC) (Tour)

Note: Comedie Francaise and Marcel Maceau are designated as revivals, as both had previously appeared in New York. The Grand Kabuki of Japan and the Deutsches Schauspielhaus of Hamburg, however, were making their first New York appearances.

Delegates at I.T.I., Vienna

Legit directors Joseph Anthony and Stuart Vaughan are among the U.S. representatives this week at the 9th Congress of the International Theatre Institute in Vienna.

Others in the delegation include Rosamond Gilder, Sherman Ewing, Warren Caro, Dr. Campton Bell and Prof. Lewis Goff.

Steve Allen Barn Tour With Jayne Meadows

Steve Allen and his wife, Jayne Meadows, will star in a seven-week strawhat tour of "Fourposter," opening June 20, at the Edgewater Beach Hotel, Chicago.

Morton Gottlieb and Henry Guettell will present the package.

OFF-B'WAY'S RECORD SEASON

BTA Deal With Mpls. Film Theatre A Blow to TG-ATS in Twm-Cities

By ROBERT REES

Minneapolis, June 6.

The Theatre Guild-American Theatre Society, which moved its Twin Cities franchise to St. Paul two years ago, is in a quandary with its projected 1961-62 season in this area. The difficulty is that Minneapolis exhibitor Ted Mann has contracted for six plays, including two that TG-ATS had announced as prospects, for his 2,800-seat Orpheum theatre next fall and spring.

Mann contracted with Broadway Theatre Alliance for the exclusive local presentation of the half-dozen legit offerings starting with "Fiorello" the week of Oct. 2. Others announced for the series, with their opening dates, are "Miracle Worker," Oct. 23; "A Short, Happy Life," Oct. 30; "Advise and Consent," March 5; "A Thurber Carnival," April 30; and "Bye Bye Birdie," for a date pending.

"Birdie" will come here following its Chicago run, but not later than the fall of 1962, according to contract terms. "Short, Happy Life," an adaptation of a Hemingway story and starring Rod Steiger, will be playing a pre-Broadway engagement. Each show will run a week.

Mann's tieup with BTA for the exclusive Twin Cities rights to the shows puts TG-ATS in a spot, since "Fiorello" and "Miracle Worker" were two of the choice items the latter group had hoped to offer its subscribers next season. When the TG-ATS began its subscription drive here two months ago, it listed those two shows, plus "Toys in the Attic" and "The Tenth Man" as prospective shows for its Twin Cities schedule. Further complicating the situation for TG-ATS is the fact that Mann's season ticket scale in Minneapolis is lower than prices the former announced for its upcoming season.

The last legit in Minneapolis was in May 1959. The TG-ATS switched to St. Paul when the State theatre, Minnesota Amusement Co. (Paramount) showhouse, was no longer available for legit. The State had housed TG-ATS offerings for one season, after the Lyceum, long the local spot for touring shows, was sold to a religious group as a tabernacle.

Mann purchased the Orpheum Theatre last November from RKO Theatres. Earlier attempts by Minneapolis groups to get RKO to lease the house for legit were unsuccessful.

Mankowitz' 'Belle' Folds This Week in London; Estimate $56,000 Loss

London, June 6.

Wolf Mankowitz's efforts to keep his production of "Belle," running have failed. This musical about the Dr. Crippen murder folds next Saturday (10) after 44 performances, at an estimated loss of around $56,000. The show received mixed reviews.

The author-producer, who insists that "Belle" is the best show he has ever done for the theatre, blames the bad notices for the failure. "The audiences loved it," he claims, "but there was never time for word of mouth to get around and the ticket brokers were put off by the reviews." Mankowitz attempted to gain publicity by sending a coffin to the office of the Daily Express, whose critic, Bernard Levin, gave the musical a severe panning. Also, he went onstage at the theatre to appeal to audiences to come again and tell their friends, and he announced that he was keeping on the show for two more weeks to give the public a final chance of seeing it.

Mankowitz still has hopes of "Belle" being seen in the U.S., and says that Broadway producer Frederick Brisson is interested in it.

Richard Seff of MCA's legit department sailed Friday (2) before London to o.o. shows and talent.

Revised R & H 'Cinderella' At Suburban Cleve. Tent

Cleveland, June 6.

Johnny Price's Musicarnival Tent Theatre opened last night (Mon.) for its eighth season. "Cinderella," a legit version of the Rodgers-Hammerstein television musical is the initial bill.

Don Driver, resident director of Equity company, revised the book for show, which will be done later by the Kansas City Starlight Theatre and the St. Louis Municipal Opera.

The tent in suburban Warrensville Heights has "Red Mill" slated for June 19-July 2; "Take Me Along," July 3-16; "Paint Your Wagon," July 13-30; "High Button Shoes," July 31-Aug. 13; "Fledermaus," Aug. 14-27; "Bloomer Girl," Aug. 25-Sept. 10, and "South Pacific" Sept. 11-17.

'Mattress' Tourer Dropped $260,000

An estimated $260,000 was dropped on this season's two-company "Once Upon a Mattress" touring venture. That represents an outlay of approximately $140,000 in excess of the $120,000 invested in the project, which involved a major city touring troupe and a bus-and-truck company.

As of an April 29 accounting, the unrecouped cost on the venture was $260,329. Contributing substantially to that deficit were the heavy operating losses sustained by the major city unit, which closed last March 18. The bus-and-truck presentation, which took over some of the time originally slated to be filled by the company which closed, ended its tour last Saturday night (27) in Washington.

Business during May for the bus-and-truck company indicates that even with the production's closing expenses the financial condition of the enterprise may have been changed only slightly since the April 29 audit. The producers of the two-company operation were Frances Ann Hersey and Michael Dewell, both connected with the National Phoenix Theatre, Inc., from which they obtained the rights to present the touring editions of the musical.

"Mattress," a musical parody of Hans Christian Andersen's "The Princess and the Pea," was originally produced at the Phoenix Theatre, N.Y., in May, 1959, by T. Edward Hambleton, Norris Houghton and William and Jean Eckert. The offering, with book by Jay Thompson, Marshall Barer and Dean Fuller, music by Mary Rodgers and lyrics by Barer, subsequently moved to Broadway, where it played four different houses prior to closing July 2, 1960.

The major city touring company, headed by Dody Goodman and Buster Keaton, was booked by the S. Hurok office. The bus-and-truck presentation, in which Imogene Coca, Edward Everett Horton and King Donovan were costarred, was booked by the Broadway Theatre Alliance subsidiary of Columbia Artists Management, Inc. The BTA setup has since been sold by Columbia to United Performing Arts, Inc.

The show's financial condition as of April 29 included income of $4,000 paid by film producer-director Frank Capra to secure Horton's release from the production so that he could take on a picture assignment. Horton withdrew from the presentation May 13 and was succeeded by Keaton.

During the run of both touring productions substantial cuts in running expenses were executed through the waiver and/or reduction of cast salaries, royalties, booking fees, rentals and office expense.

95 PRODUCTIONS, BUT QUALITY NSG

By JESSE GROSS

Production activity off-Broadway for the 1960-61 season was numerically double that of Broadway for the same period. A record high of 95 professional presentations, ranging from solo shows to musicals, were unveiled on the basement-and-belfry circuit during the recently-concluded semester.

The tally represented a climb of 10 over the 85 productions registered the previous season. It also contrasted the Main Stem production decline from 57 shows for the 1959-60 semester to a record low of 46 for this season. Since production and operating costs off-Broadway are generally only a fraction of those required for Broadway, the economic problems are not as serious as those on the Main Stem, even though the small-seater presentations have also been subjected to increased expenditures.

Although off-Broadway wasn't lacking in quantity last season, it was generally regarded as being short on quality. The hit-and-flop pattern held to form with no more than 5%-10% of the output figured in the possible click category. An exact rundown of the successful ventures is difficult to determine because of the limited financial information available and the fact that a long run doesn't necessarily indicate a payoff. However, runs ranging from one performance to four weeks or so were most frequent during the semester.

Of the 95 productions, only 11 are still running. They include the double-bill of "American Dream" and "Death of Bessie Smith," the "Evenings with Chekov" triple-bill, the American Savoyards' series of Gilbert & Sullivan operettas (counted as a single presentation), the "Meet Peter Grant" musical adaptation of "Peer Gynt," the moppet-targeted "Young Abe Lincoln" musical, the "Stewed Prunes" revue, and the

(Continued on page 64)

Book 'Rhinoceros' At Chi Strawhat

Chicago, June 6.

The Edgewater Beach Playhouse has scored the season's biggest coup on the local silo scene with the booking of the Broadway production of Ionesco's "Rhinoceros" for a four-week engagement starting Aug. 8. The deal will permit the Eugene Ionesco comedy-drama to resume its run early next fall at the Longacre Theatre, N. Y., if prospects seem likely.

Zero Mostel will tour with the show, but Eli Wallach and Anne Jackson (Mrs. Wallach) are bowing out. Edgewater is negotiating with Gary Merrill and Milton Berle as possible replacement for Wallach.

The booking of "Rhinoceros" has necessitated the cancellation of two previously scheduled packages. Lloyd Bridges in "Summer of the 17th Doll" and Martha Raye in "Separate Rooms." The Ionesco play will be preceded by Steve Allen and Jayne Meadows in "Fourposter," Mae West in "Sexlette," Eve Arden in "Marriage-Go-Round" and a week of Dixieland concerts by Al Hirt and his band.

City Center Loss $3,480 After $204,352 in Gifts

The N. Y. City Center ended its 1960-61 season with a deficit of $3,480. The overall operating loss on the opera, ballet, light opera drama and Gilberft & Sullivan presentations was $207,832. That amount was reduced by $204,352 in donations from foundations and individuals.

The present $3.95 boxoffice top will be retained for the 1961-62 season.

Modified Author Terms Already Used for Most Shaky Productions; OK Non-Segregation 'In Principle'

The modified royalty structure for the newly-extended contract between the Dramatists Guild and the League of N.Y. Theatres is a followup to a season in which the waiver of author royalties, either partially or entirely, was a routine occurrence for many shows. Such waivers by the playwrights, duplicated by stars, directors, producers and others, delayed the demise of a number of productions.

However, the waivers were usually instituted to keep a production operating at a marginal level or to keep weekly operating losses at a minimum. The cuts were not, as a rule, instrumental in the recoupment of a show's investment, which is the essential aim of the new formula. The extended pact, previously endorsed by the Guild and formally accepted by the League last Monday (5), permits authors to accept half their regular royalties for a limited period at the start of a show's run.

The royalty conditions and certain other terms are part of a "memorandum of agreement," which changes some provisions of the six-year-old pact between the Guild and the League. Those aspects of the contract, not covered in the memorandum, will be negotiated by the League during the next 12 months. The longrunning Guild-League agreement was to have expired May 20, 1960, but was extended through last Jan. 20.

The extension date was subsequently changed to last Tuesday (1) and the contract, with the memorandum provisions, has now been extended again one year until June 1, 1962. The royalty concessions, which the Guild is permitting its members to go along with if they so desire, calls for the author of a straight play to take half of his royalty to a minimum of 5% of the weekly receipts for the first 17 weeks of the show's run. No more than two of those weeks can be allotted to the out-of-town tryout.

In the case of musicals, the concession period runs 30 weeks from the start of the out-of-town opening with the author's royalty not to be less than 4% of the aggregate royalties. If a show cannot back its investment during the concession period then the author's royalty reverts to the contractual percentage. The royalty setup is to apply only when similar decisions are accepted by the show's producer, director, star and choreographer. However, stars are permitted a minimum weekly salary of $1,250 for a straight play and $2,000 for a musical.

The regular basic minimum royalty still in effect for a straight play author is 5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance. The aggregate minimum author royalty on a musical is 6%.

The amended contract also stipulates that a maximum of 10 preview performances can be counted in the 21 necessary for the producer to share in the proceeds from the sale of film and other subsidiary rights, which under the new provisions, also includes off-Broadway if a show is produced there within five years of its Main Stem closing.

Besides its negotiations with the Guild, the League is also involved in discussions concerning a new contract with the stagehands union, Local 1 of the International Alliance of Theatrical Stage Employees (IATSE). The current three-year pact expires July 31. The union's initial demand has been for a 20% package increase, including liberalized vacation provisions and a pension plan are among other proposals made by the union.

The League has also agreed "in principle" with Actors Equity not to play segregated theatres after the expiration of existing contracts in June, 1962. The present contract between the League and Equity prohibits performances before segregated audiences in Washington

'People' Made 14G Profit On 28G Ante in H'wood

Hollywood, June 6.

"The Billy Barnes People," successor to "The Billy Barnes Revue," closed last Sunday (4) after a 23-week stand at the 390-seat Las Palmas Theatre. The total gross for the run was $161,000, with more than 55,000 attendance. The final week's receipts topped $9,500.

The revue, which will open next Tuesday (13) at the Royale Theatre, N.Y., premiered here last Dec. 27 on a $28,000 budget, and is estimated by producer John T. Pool Jr. to have made 50% profit on its investment. The show will cost $75,000 to open on Broadway.

'Miracle' Profit Reaches $195,101

The Broadway production of "Miracle Worker" took a beating last February and March. On operating loss of $22,639 was registered by the Fred Coe presentation for the nine-week period Jan. 30-April 1. Royalty and other income on the production during that stretch reduced the loss to $14,469, leaving the venture with a net profit of $195,101 on its $125,000 investment.

Royalties to author William Gibson, director Arthur Penn and scenic designer George Jenkins were reduced the six weeks Feb. 20-April 1 and the show is figured to have earned an operating profit subsequently, providing similar cuts were instituted. The aforementioned operating loss for the February-March period reflects the total coin dropped after the deduction of income earned on two profitable frames during the nine-week span.

The show cleared $3,009 on a $31,496 gross the week ending Feb. 4, and $111 on a $19,762 gross the stanza ending March 25. The weekly operating loss ranged from $36 on a $21,204 gross to $8,333 on a $14,988 take. Anne Bancroft, who had originally costarred in the drama with Patty Duke, withdrew from the cast Feb. 4. Her assignment was taken over by Suzanne Pleshette, who's now sharing the spotlight with Karen Lee, who succeeded Miss Duke earlier this month.

Income earned by the production, now in its 85th week at the Playhouse, N.Y., includes revenue from the sale of the film rights to a United Artists-financed corporation, formed by Coe, Gibson and Penn. The picture deal involves a $150,000 down payment, plus a payoff equal to 10% of the gross on profitable weeks up to a maximum of $400,000. Of that amount, the production's cut, after the deduction of 10% commissions, will total $144,000.

With the withdrawal of Miss Bancroft, who was getting 6% of the gross, the cast salary dropped from $7,000 during her final week to an average of $5,853 weekly. The production, which has been circulating discount tickets since mid-April, has thus far distributed $170,000 profit, with 47.6% going to the backers and the balance to the management, director and author.

A touring edition of the play, produced by Martin Tahse by arrangement with Coe, opened last April 15 and is now at the Erlanger Theatre, Chicago. There's also a British production at the Wyndham's Theatre, London, and another English-speaking presentation is part of the three-play program being offered overseas by the Theatre Guild-American Repertory Co.

George S. Kaufman, 71, Dies in N.Y.; One of All-Time Theatre Greats

George S. Kaufman, who died in New York last Friday (2) at the age of 71, was represented on Broadway as an author and or director almost continuously from the time he made his playwriting debut in 1918 until his death. The two-time Pulitzer Prize-winner, who colloborated on virtually all of the many shows with which he was associated as author, had been in poor health since having a stroke about 18 months ago.

Kaufman, whose forte was comedy, was involved in the authorship of at least 43 Broadway productions, many of which he also directed. His credits as stager cover 40 productions. Although virtually inactive in recent months, he had a new comedy slated for Broadway production next fall. The play, "I Give it Six Months, which he co-authored with his former wife, actress-playwright Leueen MacGrath, is scheduled for presentation by Joe Manchester, with Howard Teichmann as director.

The playwright was at his peak during the 21-year period extending from 1921-1941. He was represented on Broadway during that time by at least one new play each year. His Pulizer citations, which he shared with collaborators, were for the 1931 musical, "Of Thee I Sing," written with Morrie Ryskind and Ira Gershwin, with score by George Gershwin, and the 1936 comedy, "You Can't Take It With You," which he co-authored with Moss Hart.

It was Hart's collaboration with Kaufman on the 1930 production of "Once In a Lifetime" that marked the former's initial Broadway success as a playwright. The two subsequently collaborated on a number of other hits besides their Pulitzer Prize-winner. Despite his success as both an author and director, Kaufman was a constant worrier, so much so that he was referred to as "the gloomy dean of humor." More than 20 of the plays with which he was associated as author were picked up by Hollywood, where he also worked occasionally as a screenwriter.

Longrunners

Eighteen of Kaufman's plays registered runs of more than 200 performances on Broadway. His string of successes eased off from 1941-1950, during which his only Broadway hit was the 1944 production of "The Late George Apley," which he adapted with John P. Marquand from the latter's novel of the same name. He also directed that play.

Kaufman hit it big again in 1950 as stager of the smash Broadway musical, "Guys and Dolls." He was later director and co-author with Teichmann of the click "Solid Gold Cadillac," which opened on Broadway in 1953.

In 1955, he was again represented on Broadway by the successful musical, "Silk Stockings," which he, Miss MacGrath and Abe Burrows adapted from the film, "Ninotchka." Kaufman had previously collaborated with Miss MacGrath on "The Small Hours" (1951) and "Fancy Meeting You Again" (1952), both of which he directed. In 1957, he had another Broadway success as stager of "Romanoff and Juliet."

Kaufman and Miss MacGrath, who were married in 1949 following the death in 1945 of the playwright's first wife, Beatrice Bakrow, were divorced in 1957. His first marriage survived the 1936 scandal, which luridly linked him with Mary Astor when excerpts of an alleged diary of the divorced actress was made public during the court battle over custody of her daughter.

Kaufman, who was born in Pittsburgh, started as a professional writer by contributing quips and humorous verse to "The Conning Tower," the Franklin P. Adams column in the old N.Y. Mail. This led to a long friendship with Adams, who subsequently got him his first newspaper job in 1925 as humor columnist for the Washington Times. He was fired from the Times a year later and in 1914 when Adams transferred to the N.Y. Herald Tribune, his column on the Mail was taken over by Kaufman, who was discharged by the paper in 1915.

Adams then succeeded in getting Kaufman a job on the drama staff of the Tribune, where he worked

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G.S.K.'s Track Record

George S. Kaufman was one of the immortals of theatrical history. His phenomenal record as an author is indicated in the following chronological list of shows he wrote and/or directed:

1918: "Someone in the House," in collaboration with Larry Evans and Walter Percival.

1919: "Jacques Duval," his own adaptation (produced in Chicago).

1921: "Dulcy," collaboration with Marc Connelly.

1922: "To the Ladies," with Connelly; "The 49'ers," with Connelly; "Merton of the Movies," with Connelly.

1923: "Helen of Troy, New York," with Connelly; "The Deep Tangled Wildwood," with Connelly.

1924: "Beggar on Horseback," with Connelly; "Be Yourself," with Connelly; "Minick," with Edna Ferber.

1925: "The Butter and Egg Man" and "The Cocoanuts," both written solo.

1926; "The Good Fellow," with Herman J. Mankiewicz.

1927: "The Royal Family," with Miss Ferber; "Strike Up the Band," sole author of the book for the musical.

1928: "Animal Crackers," with Morrie Ryskind; directed "Front Page."

1929: "June Moon," with Ring Lardner; "The Channel Road," with Alexander Woollcott; directed "Moon."

1930: "Once In a Lifetime," with Moss Hart; directed "Joseph" and "Lifetime."

1931: "The Band Wagon," with Howard Dietz; "Of Thee I Sing," with Ryskind; directed "Sing."

1932: "Dinner at Eight," with Ferber; directed "Here Today" and "Dinner."

1933: "Let 'Em Eat Cake," with Ryskind; "Dark Tower," with Woollcott; directed "Cake" and "Tower."

1934: "Merrily We Roll Along," with Hart; "Bring on the Girls," with Ryskind; directed "Merrily" and "Girls."

1935: "First Lady," with Katherine Dayton; directed "Lady."

1936: "Stage Door," with Miss Ferber; "You Can't Take It With You," with Hart; directed "Stage" and "Take It."

1937: "I'd Rather Be Right," with Hart; directed "Of Mice and Men" and "Right."

1938: "Fabulous Invalid," with Hart; directed "Invalid."

1939: "The American Way," with Hart; "The Man Who Came to Dinner," with Hart; directed "American" and "Dinner."

1940: "George Washington Slept Here," with Hart; directed "My Sister Eileen" and "Washington."

1941: "The Land is Bright," with Miss Ferber; directed "Mr. Big" and "Land."

1943: directed "The Naked Genius."

1944: adapted "The Late George Apley" with John P. Marquand; directed "Over 21," "While the Sun Shines" and "Apley."

1945: revised the book and lyrics of "Hollywood Pinafore"; directed "Pinafore" and "The Next Half-Hour."

1946: "Park Avenue," with Nunnally Johnson; directed "Park."

1948: "Bravo," with Miss Ferber; directed "Town House" and "Bravo."

1949: directed "Metropole."

1950: directed "The Enchanted" and "Guys and Dolls."

1951: "The Small Hours," wth Leueen MacGrath; directed "Hours."

1952: "Fancy Meeting You Again," with Miss MacGrath; directed "Fancy" and a revival of "Of Thee I Sing."

1953: "Solid Gold Cadillac," with Howard Teichmann; directed "Cadillac."

1955: "Silk Stockings," with Miss MacGrath (Abe Burrows also collaborated).

1957: directed "Romanoff and Juliet."

1961: scheduled for production, "I Give it Six Months," with Miss MacGrath.

G.S.K. Memorial?

"There should be a permanent theatrical memorial to George S. Kaufman." That's the recommendation of Groucho Marx.

The comedian, a friend of the playwright-director for some 40 years, says, "Kaufman was no two- or three-play wonder. He made America laugh for over 40 years. Just look at his track record as a playwright and director.

"His 'Of Thee I Sing' was the first musical to win a Pulitzer Prize and, with Moss Hart, he copped another Pulitzer award for 'You Can't Take It With You,' perhaps the most produced stock and little-theatre vehicle in modern history."

Off-B'way Season

Continued from page 63

improvisation program at the Premise.

There are also four dramas, "The Blacks," "King of the Dark Chamber," "Hedda Gabler" and "Under Milk Wood," the latter in repertory at the Circle in the Square with "The Balcony," a holdover from the previous season. Besides "Balcony," there are four other prior-season offerings still running, all musicals. They are the longrun record-holder, "Threepenny Opera," "Leave It to Jane," "Little Mary Sunshine" and "The Fantasticks."

The 1960-61 season was notable for the record number, 18, of new musicals and revues presented. Exclusive of the three still running, "Grant," "Prunes" and "Lincoln," all were failures. There were also two operetta revivals in the count of 20 musical productions for the season, both Gilbert & Sullivan ventures. One was the Phoenix Theatre presentation of "H.M.S. Pinafore" and the other the still-running American Savoyards series.

As indicated in the accompanying charts, which cover the last four seasons off-Broadway, the musical tally for 1960-61 represents a marked increase over 1957-58, when the total was only three, of which two were new. The total of 43 new plays for '60-'61 also represents a substantial jump over the 29 presented four seasons ago. Conversely, the number of play revivals last season was 26, as compared to 34 for the '57-'58 frame.

Besides the musical and straight plays presentations last season there were also six miscellaneous offerings. They include the Premise program, plus the revival of "Ballet Ballads," comprised of three one-act dance dramas; the pantomime presentation of "Two for Fun" and the solo shows, "Curious Evening With Gypsy Rose Lee," "Elsa Lanchester Herself" and "Moby Dick."

Off-Broadway didn't produce much in the way of new writing talent last season, with Michael Shurtleff probably the most notable for his play, "Call Me by My Rightful Name." Authors Edward Albee and Jack Richardson, who gained recognition off-Broadway the previous season, were back with new works during '60-'61. Albee is author of the "Dream"-"Bessie Smith" double-bill and Richardson scripted the unsuccessful "Gallows Humor," which was generally well received by the critics. The Albee and Richardson works were produced by Theatre '61.

The only production to make the move from off-Broadway to Broadway was "Abe Lincoln," which failed to score on the Main Stem with a special performance schedule geared for the kiddie market. The musical then returned to its original off-Broadway berth. Off-Broadway also branched out into the Times Square area last season with the establishment of the Mayfair Theatre in the basement of the Paramount Hotel on 46th St., between 7th and 8th Aves.

A prestige offshoot of off-Broadway is the impending European tour by the Living Theatre, with a repertory of "The Connection," "In the Jungle of Cities" and "Many Loves." The company, which is suspending its New York operations for the summer, is scheduled to begin its overseas hike next Monday (12) in Rome. "The Connection," which ended a run of nearly two years at the Living Theatre last Sunday (4), was made into a film several months ago.

1960-61 Off-Broadway Shows

(June 1, 1960 - May 31, 1961)

Key to parenthetical designations: (C) Comedy, (D) Drama, (CD) Comedy-Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Op) Operetta, (Rep) Repertory, (DR) Dramatic Reading, (So) Solo Show, (Pant) Pantomime, (BD) Ballet Drama, (Rev) Revival, (Ad-N) Adaptation of novel or short story, (Ad-P) (Adaptation of play, (Ad-M) Adaptation of musical, (Ad-O) Adaptation of opera, (Ad-Po) Adaptation of poem, (Ad-R) Adaptation of radio script, (Ad-A) Adaptation of autobiogrphy, (Ad-C) (Adaptation of cabaret act, (Ad-V) Adaptation from various sources, (Imp) Import, (DB) Double-bill, (TB) Triple-Bill, (J) (Juvenile show.

1960-61 SHOWS STILL RUNNING
(11)

American Dream (C) Death of Bessie Smith (D) (DB) (See Footnote)
American Savoyards (Op) (Rep) (Rev) (See Footnote)
Blacks (D) (Imp)
Evenings With Chekov (CD) (Rev) (TB)
Hedda Gabler (D) (Rev)
King of Dark Chamber (D) (Imp)
Meet Peter Grant (MC) (Ad-P)
Premise (Improvisation)
Stewed Prunes (R)
Under Milk Wood (D) (Rev) (Ad-R) (See Footnote)
Young Abe Lincoln (MD) (J) (See Footnote)

1960-61 CLOSINGS
(84)

After the Angels (D)
Ballet Ballads (BD) (TB) (Rev)
Banquet for the Moon (D)
Beautiful Dreamer (MD)
Behind the Wall (D)
Borak (D)
Call Me By My Rightful Name (D)
Cicero (D)
Cry of the Raindrops (D)
Curious Evening With Gypsy Rose Lee (So)
Dance of Death (D) (Rev)
Darwin's Theories (R)
Decameron (MC) (Ad-N)
Deep Are the Roots (D) (Rev)
Delightful Season (MC) (Ad-P)
Don Juan in Hell (DR) (Rev)
Donogoo (C) (Ad-P)
Double Entry (MC) (DB)
Dream Play (D) (Rev)
Drums Under the Window (D) (Ad-A)
Elsa Lanchester Herself (So)
Emanuel (D) (See Footnote)
Epitaph for George Dillon (D) (Rev)
Every Other Evil (D)
Feast of Panthers (D)
Five Posts in the Market Place (D) (Ad-P)
417 and Cage (D) (DB)
Gallows Humor (C)
Greenwich Village U.S.A. (R)
H.M.S. Pinafore (Op) (Rev) (See Footnote)
Hamlet (D) (Rev) (See Footnote)
Happy as Larry (C) (Ad-M)
Henry V (D) (Rev) (See Footnote)
Here Come the Clowns (D) (Rev)
Hobo (MC)
Idiot (D) (Ad-N) (See Footnote)
In the Jungle of Cities (D) (Imp) (See Footnote)
John Brown's Body (DR) (Rev) (Ad-Po)
Kittiwake Island (MC)
Kreutzer Sonata (D) (Ad-N) (Imp)
Ladies Night in a Turkish Bath (C) (Rev)
Magnificent Hugo (C) (Ad-P)
Man and Superman (C) (Rev) (See Footnote)
Many Loves (D) (Rev) (See Footnote)
Marcus in the High Grass (D)
Measure for Measure (C) (Rev) (See Footnote)
Moby Dick (So) (Ad-N)
Montserrat (D) (Rev) (Ad-P) (See Footnote)
Moon in the Yellow River (D) (Rev)
Mousetrap (D) (Imp)
Nat Turner (D)
O, Oysters (R)
Octoroon (D) (Rev) (See Footnote)
Painted Days (D)
Plough and the Stars (D) (Rev) (See Footnote)
Program One (D) (TB)
Rendezvous in Senlis (C) (Imp)
Roots (D) (Imp)
Rosemary & The Alligators (D) (DB)
Rules of the Game (D) (Rev)
Seven at Dawn (D)
She Stoops to Conquer (C) (Rev) (See Footnote)
Shoemaker and the Peddler (MD)
Sign of Jonah (D)
Smiling the Boy Fell Dead (MC)
Square & Old Tune (D) (DB)
Sudden End of Anne Cinquefoil (C)
Summer Pygmies (D)
Tattooed Countess (MC) (Ad-N)
Theatre of Chance (D) (TB) (See Footnote)
There Is a Play Tonight (D) (Rev)
Three Modern Japanese Plays (D) (TB)
Tiger Rag (MD)
To Damascus (D) (Rev)
Top Secret (D)
Two for Fun (Pant)
Valmouth (MC) (Ad-N) (Imp)
Walk-Up (D)
What a Killing (MC)
When I Was a Child (D) (Ad-V)
Whisper to Me (D) (Ad-N)
White Cargo (D) (Rev)
Worm in Horseradish (C)

PREVIOUS SEASON'S HOLDOVERS STILL RUNNING
(5)

Balcony (D) (Imp) (See Footnote)
Fantasticks (MC)
Leave It to Jane (MC) (Rev)
Little Mary Sunshine (MC) (Ad-C)
Threepenny Opera (MD) (Ad-O)

HOLDOVER CLOSINGS DURING 1960-61
(14)

American Savoyards (Op) (Rep) (Rev) (See Footnote)
Between Two Thieves (D) (N) (Ad-P)
Camino Real (D) (Rev)
Connection (D) (See Footnote)
Country Scandal (CD) (Ad-P)
Ernest in Love (MC) (Ad-P)
Ignorants Abroad (C)

(Continued on page 66)

B'way Production Record

1899-1961

Season	New Plays	New Musicals	Revivals	Total
1899-1900	63	14	10	87
1900-1901	50	26	20	96
1901-1902	49	21	20	90
1902-1903	55	27	16	98
1903-1904	68	30	20	118
1904-1905	33	29	35	127
1905-1906	62	32	17	111
1906-1907	67	34	28	129
1907-1908	57	37	16	110
1908-1909	77	33	8	118
1909-1910	95	36	13	144
1910-1911	80	34	17	131
1911-1912	85	39	16	140
1912-1913	98	36	28	162
1913-1914	74	37	17	128
1914-1915	92	24	17	133
1915-1916	70	26	19	115
1916-1917	85	25	16	126
1917-1918	100	38	18	156
1918-1919	104	32	13	149
1919-1920	99	43	2	144
1920-1921	94	51	7	152
1921-1922	142	37	15	194
1922-1923	125	41	8	174
1923-1924	130	41	15	186
1924-1925	162	46	20	228
1925-1926	178	48	29	255
1926-1927	188	49	26	263
1927-1928	183	53	28	264
1928-1929	162	43	20	225
1929-1930	164	35	34	233
1930-1931	130	29	28	187
1931-1932	146	27	34	207
1932-1933	124	27	23	174
1933-1934	124	15	12	151
1934-1935	123	19	7	149
1935-1936	108	14	13	135
1936-1937	94	11	13	118
1937-1938	82	16	13	111
1938-1939	68	18	12	98
1939-1940	62	18	11	91
1940-1941	49	14	6	69
1941-1942	58	16	9	83
1942-1943	47	18	15	80
1943-1944	59	19	19	97
1944-1945	62	19	11	92
1945-1946	48	16	12	76
1946-1947	48	14	17	79
1947-1948	44	12	20	76
1948-1949	43	18	9	70
1949-1950	28	17	12	57
1950-1951	46	14	21	81
1951-1952	44	9	19	72
1952-1953	34	11	9	54
1953-1954	42	9	8	59
1954-1955	34	16	13	63
1955-1956	35	8	13	56
1956-1957	37	10	15	62
1957-1958	37	11	8	56
1958-1959	38	12	5	57
1959-1960	37	16	4	57
1960-1961	31	15	0	46

Opera Review

Midsummer Night's Dream

(La Scala, Milan)

Milan, May 23.

A particularly bored Milanese premiere audience at the first Italian prformance was ice-cold to Benjamin Britten's opera "Midsummer's Night Dream." No one could really warm up to it—not the singers, nor the orchestra—much less the audience. The Milaese discovered that Shakespeare's poetry and Britten's music combined to be more sleepy than dreamy. But as the rain came heavily during first night, all taxis were taken and all private chauffeurs of cafe society set had been given a freedom till the end of the opera . . . everyone stayed.

The fight between Oberon and Titania over the little boy whom Oberon wants as his page had a clearly yawning effect on everyone in the audience, Titania's love for the lass was deemed tasteless, the story of the four lovers unexiting and the music "un-" musica. Puck, played by a younger dancer and a handsome one, might have livened up everything, but he was on stage far too short a time, the same goes for the little boy who was a real elf in sunkissed make-up and a silver wig. The audience was so enchanted that the smart stage-director sent him on stage twice more than intended in the text.

A leading artist of the La Scala has explained why he declined to sing the role of Bottom offered to him. "This opera has no music, no arias, no heroes. There are only funny clowns or elfs. This spoils one's reputation and for the rest of the season you are left with secondary roles." Similar thoughts must have plagued the cast. They were vexed because of the many rehearsals which had obliged them to sit in Milan and cancel other engagements when with Verdi and Puccini they might have made easy money. Stager Luigi Squarzina who is young and talented but has little stage-experience and conductor Nino Sonzogno who has much but too easily becomes nervous and slows tempo helped the soporific effect.

Contemporary operas are almost never a success in Milan and Britten proved no exception, though his music is pleasing, well suited to the fairy-and dreamlike-wood atmosphere of the Bard. Oberon —originally written for counter tenor, became a contralto in Italy —Irene Companez, a Ukranian singer making her debut in this role showing off a beautiful voice, especially in lower registers.

Margharita Roberti seemed more of a Tosca than a Queen of Elves. The other parts were well cast—and costumes as well as scenery by Fabrizio Clerici most lavish. But the general comment of the Italians was: "Povero Shakespeare, he has been ruined by Britten." Most of the Milan music critics had never seen a Shakespeare play and hardly knew the play but thought the opera eminently bad. *Goth.*

Joan Sutherland Takes Walk From 'Sonnambula'

Rome, May 30.

Soprano Joan Sutherland's ankling of her Venice La Fenice Theatre appearance in Bellini's "Sonnambula" this week made headlines here. The singer is reported to have disagreed with tempo imposed during rehearsals of her Amina role by conductor Nello Santi. It was claimed by her to be too rapid.

When the maestro failed to vary the pace during dress rehearsal, Miss Sutherland walked out of theatre, refusing to consider an official letter sent her subsequently by Fenice toppers asking her to honor contractual obligations. In this legal action was threatened if she didn't conform. Report here says singer left Venice on the day of debut, apparently headed for London via Milan.

Philly Strawhats Open; Brandywine Tent Dark

Philadelphia, June 6.

The Philly theatre season moved outdoors last week with the opening of three local tents and two strawhats in nearby Bucks County and Lambertville, N.J. The only canvastop that did not reopen this spring was the Brandywine Music Box, in lower Delaware County. It was launched a half-dozen years ago by the duPont family.

The John B. Kelly Playhouse in the Park started operations a week early to bring back Carol Channing's "Show Girl," which kicked off the municipal theatrical season in Fairmount Park. The Valley Forge Music Fair relighted Thursday night (1) with Monique Van Vooren in "Destry Rides Again." The Camden County Music Fair, across the river in New Jersey, reopened Friday evening (2) with Paul Hartman in "Take Me Along."

"The Biggest Thief in Town" launched the season at Mike Ellis' Bucks County Playhouse, New Hope, and Molly Picon in "A Majority of One," was the season opener at St. John Terrell's Lambertville Music Circus.

Composing Boners In N.Y. Times List Proving Costly

Something odd is apparently afoot at the N. Y. Times, specifically in the composing room. The difficulty is particularly apparent in the continuing rash of errors in the daily alphabetical ads for Broadway shows. According to pressagents and ad agency execs, the Times has had to make extensive credits for boners.

The situation presumably stems from the recent dispute between the Times management and the printers' union. Since an arbitration panel upheld, by two-to-one vote, the paper's discharge of a printer, there has been a significant increase in the number of composition errors.

On one occasion, when there was a delay in setting the type, all the ABC ads were left out of the paper. In other instances, when there have been numerous errors in the composition of the stock market quotations, the Times has picked up the list of the previous day's closing prices in full-page mat from the final edition of the N. Y. World-Telegram.

The situation may be about over, according to admen, since there have been few incidents in the last few days.

Touring Shows

(*Figures Cover June 4-18*)

Bye Bye Birdie (2d Co.)—Philharmonic, L. A. (6-17).

Fiorello (2d Co.)—Civic Aud., Fresno (5-6); Memorial Aud., Sacramento (7-8); Civic Aud., San Jose (9); Strand, Modesto (10); Paramount, Portland (12-13); Orpheum, Seattle (14-18).

Flower Drum Song—O'Keefe, Toronto (6-17).

Gypsy—Shubert, Chi (5-17).

Majority of One—Geary, S. F. (5-17).

Merry Widow (Civic Light Op. Assn.)—Curran, S. F. (6-17).

Miracle Worker (2d Co.)—Erlanger, Chi (5-17).

Music Man—Bushnell Aud., Hartford (5-10); National, Wash. (12-17).

My Fair Lady (2d Co.)—Hanna, Cleve. (5-10); Capitol, Salt Lake City (12-17).

Raisin in the Sun—National, Wash. (5-10).

Sound of Music (2d Co.)—Music Hall, K. C. (5-15).

SCHEDULED B'WAY PREEMS

Barnes People, Royale (6-12-61).
Caretaker, Lyceum (10-4-61).
How to Succeed, 46th St. (10-14-61).
Cook for General, Playhouse (10-12-61).
Complaisant Lover, Barrymore (11-1-61).
Kean, Broadway (11-2-61).
Man of All Seasons, ANTA (11-22-61).

Langner, Javits, D.C. Press Refutes Congressman's Rap at Helen Hayes; Star Nixed Shows, Films for Tour

Theatre Guild co-director Lawrence Langner, Sen. Jacob K. Javits and Washington drama editors rallied to the defense of Helen Hayes after she was rapped on the House floor last Thursday (1) by Rep. Barratt O'Hara, Democrat of Illinois. The congressman had questioned Miss Hayes' motives in headlining the overseas tour of the Theatre Guild-American Repertory Co., asserting that she is getting a weekly salary of $2,500 for the undertaking.

O'Hara's criticism of the actress drew a sharp rebuttal from Langner who, as organizer of the tour for the State Dept., revealed that her salary is actually $1,500 weekly. That figure, Langner explained, was less than one-third of the usual salary paid Miss Hayes, who, he added, turned down two film offers in the neighborhood of $250,000 apiece to accept the overseas assignment. Langner also declared, "This highly important cultural tour would not have been possible but for Miss Hayes' willingness to head it at a great monetary loss to herself."

The repertory troupe, now in the final stages of a tour of 26 European and Middle Eastern cities, will return to the U.S. this summer for a brief vacation prior to going out on a three-month hike of Latin America. In order to undertake the Latin American tour, Langner said, "Miss Hayes has already turned down offers of Broadway plays for the fall at her regular salary." He then commented, "It seems ungrateful to criticize Miss Hayes at home, at the same time she is receiving ovations and decorations for her great artistry by the heads of governments through Europe."

Langner's sentiments were echoed by Javits, Republican of New York, who declared last Friday (2) on the Senate floor that Langner "has asked me to set the record straight on this matter. "After reiterating much of what Langner had said, Javits summed up as follows, "I hope, as both parts of the (Congressional) record are read, the part of the record I have made here today and the reference in the record of the other body, there may be a fair appraisal made of the question in terms of the contributions of Helen Hayes and her high patriotism."

O'Hara also took a beating in the Washington press from drama editors Jay Carmody, of The Star, and Richard L. Coe, of the Post. Meanwhile, a "Welcome Home" salute to Miss Hayes and the touring troupe has been arranged for June 27 at the Plaza Hotel, N.Y. The entire company will be honored by the State Dept. at the affair, which will also feature a performance by the troupe of scenes from their current repertory of "Glass Menagerie," "Miracle Worker" and "Skin of Your Teeth."

The Plaza program will also include the presentation to realtor-producer Robert W. Dowling of the Mary MacArthur Memorial Award given annually for distinguished contributions to the theatre. The award is named in honor of Miss Hayes' actress-daughter, who died of polio.

Congressmen Sound Off

Washington, June 6.

However the Theatre Guild-American Repertory Co. may be winning friends and influencing people abroad, it's meeting fishy-eyes from Congressmen holding the pursestrings for U. S. overseas cultural efforts. Not even Helen Hayes was spared the hostile consideration of virtually every cent of the $950,000 budgeted for the State Dept.-sponsored touring production.

The dissection took place at recent closed-door hearings by the House Appropriations Subcommittee headed by Rep. John J. Rooney, Brooklyn Democrat. There were pointed exchange between the Congressman and State Dept. cultural chiefs.

Rooney wanted to know if Miss Hayes was performing "as a patriotic gesture" or was getting paid. Heath Bowman, head of the cultural presentations division, replied she was being paid $2,500 a week. "That is more than the President of the United States gets, is it not?" Rooney asked rhetorically.

Rooney obviously didn't approve of the State Dept. having shelled out $17,916 last year as expenses of American National Theatre & Academy panel members who choose works to be performed abroad, including "Skin of Our Teeth," "Glass Menagerie" and "Miracle Worker," the three plays presented by the TG-ARC. "You could walk along the Brooklyn waterfront and get just about as good advice," said Rooney.

Rooney said he'd heard a rumor to the effect that the repertory group was playing to predominantly American audiences in Europe. "'Skin of Our Teeth' should make a terrific impact on the American communities in these various (European) cities, don't you think?," Rooney acidly asked Bowman.

The Dept. official indicated by his answer that this at least had been considered a problem at one time. Instructions had been sent to U. S. posts in cities hosting the repertory company, informing officials that the plays were not for Americans, but for the nationals of the various countries he said.

Reps. Frank T. Bow (R-Ohio) and Glenard Lipscomb (R-Calif) joined Rooney in being skeptical about the efficacy of "Skin of Our Teeth" in selling the U. S. abroad. Lipscomb, who saw the repertory presentation in Washington, said: "I am on connoisseur of the theatre, regrettfully. I was very impressed with the performers in 'Skin of Our Teeth,' but I am at a loss to understand how such a play can do great things for our country overseas."

Bow wanted to know how the Yugoslavs seeing the Thornton Wilder work could react favorably. "They get a new concept of America out of that?" he asked. Saxton Bradford, director of the Bureau of Educational & Cultural Affairs, answered in the affirmative, explaining, "Because it shows an America interested in the human race, and the message of the play is that you cannot lick the human race, which message has a universal appeal. It shows us as part of the human family, which the Yugoslav people are also a part of."

Strawhat Tuneup For So. American Rep Tour

The repertory company which will tour South America beginning July 11 in Buenos Aires, began rehearsals last Monday (5) in New York. The south-of-the-border trek will be preceded by one-week stands June 26-July 1 at the Falmouth (Mass.) Playhouse and July 3-8 at the Westport (Conn.) Country Playhouse.

Henry T. Weinstein and Laurence Feldman, who operate the Westport theatre, are sending out the repertory company at the invitation of the National Commission of Culture in Argentina. The troupe, which includes Viveca Lindfors, Betty Field, Rita Gam, Morgan Sterne, Ben Piazza and William Daniels, will appear in "Sweet Bird of Youth," "Suddenly Last Summer," "Miss Julie," "The Zoo Story" and "I Am a Camera."

Tad Danielewski, artistic director of the venture, will stage all the plays except "Camera," which will be directed by Michael Howard.

B'way Production Breakdown

	1956-57	1957-58	1958-59	1959-60	1960-61
TOTAL SHOWS	62	56	57	57	46
Plays	47	41	42	40	31
New	37	37	38	37	31
Revivals	10	4	2	3	0
Adaptations	13	11	11	14	13
Imports	8	12	6	8	6
Foreign Language	1	0	1	0	0
Returns	0	1	2	0	0
Musicals	15	15	15	17	15
New	10	11	12	16	15
Revivals	5	4	3	1	0
Adaptations	5	3	7	6	7
Imports	1	0	1	1	1
Transfers	0	0	0	3	0
Returns	0	0	0	1	0

Show on Broadway

Pal Joey

City Center Light Opera Co. (Jean Dalrymple, director) presentation of revival of two-act (16-numbers) musical comedy with music by Richard Rodgers; lyrics, Lorenz Hart; book, John O'Hara, based on his own magazine sketches. Staged by Gus Shirmer Jr.; musical direction, Jay Blackton; settings and lighting, Howard Bay, choreography, Ralph Beaumont, costumes, Frank Thompson. Stars Carol Bruce, Bob Fosse, Sheila Bond Harvey Stone; features Eileen Heckart, Christine Mathews, Jack Waldron, Emory Bass, Charles Reynolds, Alexander Clark, Joe Milan. Opened May 31, '61, at the N. Y. City Center. $3.95 top.

Mike ..... Jack Waldron
Joey ..... Bob Fosse
Kid ..... Marjorie Graner
Gladys ..... Sheila Bond
Iris ..... Lillian D'Honau
Mickey ..... Aura Vainio
Diane ..... Dorothy Dushock
Duffie ..... Billie Mahoney
Sandra ..... Pat Turner
Adele ..... Barbara Monte
Francine ..... Ellen Halpin
Linda English ..... Christine Mathews
Vera Simpson ..... Carol Bruce
Valerie ..... Betty Hyatt Linton
Ernest ..... Emory Bass
Vera's Escort ..... Philip Salem
Victor ..... Joe Milan
Scholtz ..... Gene Gavin
Louis ..... John Lankston
Melba Snyder ..... Eileen Heckart
Ludlow Lowell ..... Harvey Stone
O'Brien ..... Charles Reynolds
Mr. Hoopla ..... Alexander Clark

Dancers: Lillian D'Honau, Marilyn D'Honau, Dorothy Duchock, Tina Faye, Ellen Fluhr, Marjorie Graner, Ellen Halpin, Carol Ann Kroon, Sara Letton, Betty Hyatt Linton, Billie Mahoney, Barbara Monte, Mona Pivar, Eleanor Rogers, Marla Stevens, Pat Turner, Aura Vainio, Judith West, Gene Gavin, Tod Jackson, Richard E. Korthase, Vernon Lusby, Mitchell Nuttck, Frank Paige, Alan Peterson, Tom Roba, Philip Salem, Bud Spencer, Vernon Wendorf ....

Maybe there's some truth in the commonly heard assertion that "Pal Joey" was ahead of its time. Not only is it more palatable than when originally produced in 1940-41 or when revived on Broadway in 1951-52, but its seamy characters are practically wholesome compared to some of the verminous people in today's drama.

This new revival of the John O'Hara-Richard Rodgers-Lorenz Hart musical comedy is uneven, but generally good, and should be a strong finale for the City Center spring season. So confident was the management of the show's popular success, in fact, that an indefinite extension of the originally scheduled two-week run was considered even before the opening.

The quality of any performance of "Pal Joey" is apt to depend on the two leads, and therein this edition is handicapped on the one hand and blessed on the other. In the title role, Bob Fosse is more or less adequate, while as the amorously predatory society woman, Carol Bruce is outstanding. The staging of Gus Schirmer Jr. is generally competent, though tending toward exaggeration. Ralph Beaumont choreoraphy concentrates on comedy, and the Howard Bay scenery and lighting and Frank Thompson costumes carry out the humorous vulgarity with skilled simplicity.

Fosse, who graduated from hoofer to Broadway choreographer, is apparently itching to combine the two fields, for he reportedly sought the leading part last fall in the Broadway musical, "The Conquering Hero," and presumably figured the present assignment as a showcase for his ability as a performer. Possibly he'd be better in some other role.

At any rate, aside from his good but by no means exceptional dancing ability and a certain sinewy forcefulness, he projects little of the transparent phoniness, the selfishness, conceit and the single-minded masculinity of the honky-tonk hoofer-m.c. It's inconceivable that anyone could compare with Gene Kelly's performance in George Abbott's original production, but Harold Lang at least brought spectacular dancing style to Jule Styne's revival.

Although Vivienne Segal gave a memorable singing and acting portrayal as the rich Chicago strumpet in the original production and the other revival, Miss Bruce gives the part a distinct quality of her own. She makes the character believable and, without minimizing its alley-cat quality, gives it an understandable and likable touch. As a singer, Miss Bruce is a real click, even though a couple of the numbers apparently aren't orchestrated in her voice range.

Sheila Bond is amusing as the cabaret tart, Gladys Bumps, played originally by June Havoc and in the revival by Helen Gallagher (with Nancy Walker a late-in-the-run successor). She's okay as a hoofer, but as an actress has a leaning toward comedy cliche and exaggeration. There's never been a standout portrayal of the larcenous agent, Ludlow Lowell, and Harvey Stone again substitutes vehemence for humor.

Legit actress Eileen Heckart, making her first appearance in a musical, scores in the can't-miss part of the columnist-interviewer, but clearly has much to learn about subtlety in putting over a comedy number. Incidentally, has anyone ever tried to persuade Gypsy Rose Lee herself to do this juicy bit role? It might be quite a stunt.

Not the least of the assets of this production is the chorus. They give the dance numbers hilarious rousing beat from the pit orchestra under the direction of Jay Blackton. *Hobe.*

George S. Kaufman

Continued from page 64

under the late Heywood Broun. In 1917, Kaufman moved to the legit department of the N.Y. Times. He subsequently became the paper's drama editor and remained until 1930.

It was Kaufman who developed the Times style of lightly humorous theatrical reporting, which the paper tried to follow for some years after he left. While working as a newspaper man, Kaufman also tried his hand at playwriting. He was unable to get his first play produced and his next two efforts were fast flops.

His first success was the 1921-22 Broadway comedy, "Dulcy," which he co-authored with Marc Connelly. By 1924, the Kaufman-Connelly team had written seven more plays, of which five were hits. He subsequently wrote several plays by himself and also collaborated on a flock of others with such authors as Ryskind, Hart, Ring Lardner, Herman J. Mankiewicz, Alexander Woollcott, (whom he and Hart lampooned in their 1939 play, "The Man Who Came to Dinner"), Howard Dietz, Katherine Dayton, Edna Ferber, Marquand, Nunnally Johnson, Miss MacGrath and Teichmann. A list of plays authored and directed by Kaufman appears elsewhere in the legit section.

Kaufman, who made his only appearance as an actor in the Broadway production of "Once Upon a Lifetime," was a regular panelist some 20 years later on the television program, "This Is Show Business." An eccentric in appearance and manner, he was subsequently dropped from the tv show when viewers objected around Christmas, 1953, to his remark, "Let's make this one program on which no one sings 'Silent Night.'" Protests over his dismissal eventually resulted in his returning to the show.

Surviving are a daughter, Mrs. Irving Schneider, wife of the general manager for Broadway producer Irene Mayer Selznick.

Sydney Chaplin will appear in **David Merrick's** "Subways Are For Sleeping," the **Jule Styne, Betty Comden and Adolph Green** musical version of **Edmund Love's** novel.

Merrick, Schlissel Visit Merman in Chicago

David Merrick made a quick trip to Chicago last week to attend a performance of the touring "Gypsy" and visit Ethel Merman, the star. He was accompanied by Jack Schlissel, his general manager.

Merrick and Leland Hayward are coproducers of the musical.

Off-B'way Review

Princess Ida

Greenwich Players, Inc., presentation of Dorothy Raedler production (in association with Stella Holt & David Lipsky) of the American Savoyards' repertory revival of comic opera, with libretto by W. S. Gilbert and music by Arthur Sullivan. Staged by Dorothy Raedler; musical direction, Ronald Bush, settings and lighting, musical accompaniment by Ronald Bush (electric organ) and Walter Mitchell Cree (piano). Opened May 18, '61, at the Greenwich Mews Theatre, N.Y.; $3.95 top weekdays, $4.60 weekends.

King Hildebrand ..... John Bridson
Hilarion ..... L. D. Clements
Cyril ..... Bob Randall
Florian ..... Jayson Steinbeck
King Gama ..... Raymond Allen
His Sons ..... Bruce Carrithers, Frank Wicks, Marvin Zamansky
Princess Ida ..... Mary Ann Staffa
Lady Blanche ..... Sally Birckhead
Lady Psyche ..... Joyce Miko
Melissa ..... Arden Anderson
Graduates ..... Suzanne Richardson, Jo Chesley, Rita Falbel

Others: Kenneth R. Blunt, Denise Girel, Bonnie Glasgow, Stig Helgren, George Maldonado, Gregg Nickerson, Daryl Thornton, Nick Titakis.

The American Savoyards do justice to Arthur Sullivan's pleasant score in "Princess Ida," their fourts production of the season. But W. S. Gilbert's libretto is not so skillfully handled, and the evening is therefore a mixture of delights and disappointments.

An excellent performance is given by Raymond Allen as the hunch-backed, misanthropic King Gama. When Allen be across the stage, insulting everyone but wondering why everybody says I'm such a disagreeable man," the production is joyous. Bob Randall, Joyce Miko and delightfully wide-eyed Arden Anderson also have the proper light-hearted enthusiasm.

Other members of the cast, though fine singers, are less successful with the comedy. Sally Birckhead's Lady Blanche is monotonous rather than funny, and Mary Ann Strafa as the man-hating Princess Ida and L. D. Clements as her lover do little to fulfill the characters comically.

Dorothy Raedler's direction is sometimes tedious. The scenes featuring King Gama's three loutish sons, for instance, which should be amusing, seem dull and repetitious. Musically, the production is fine. Ronald Bush at the organ and Walter Mitchell Cree at the piano provide flawless accompaniment, and Bush had directed the singers impeccably.

The costumes and sets are colorful and attractive. Gilbert and Sullivan fans will doubtless find much to enjoy in "Princess Ida," but as performed by the Savoyards, there's too little fun for the general public. *Kenn.*

Off-B'way Production Breakdown

(Detailed figures for 1959-60 not available)

	1957-58	1958-59	1959-60	1960-61
TOTAL SHOWS	66	76	85	95
Plays	63	59	—	69
New	29	34	—	43
Revivals	34	25	—	26
Adaptations	10	14	—	12
Imports	8	30	—	7
Foreign Language	1	—	—	0
Musicals	3	13	—	20
New	2	11	—	18
Revivals	1	2	—	2
Adaptations	0	5	—	5
Imports	0	2	—	1
Miscellaneous	0	4	—	6
New	0	3	—	5
Revivals	0	1	—	1

Shows Abroad

Let Yourself Go!

London, May 20.

Leslie A. Macdonnell & Bernard Delfont presentation of revue in two parts, with sketches by David Croft, Jimmy Grafton and Jeremy Lloyd; lyrics by David Croft and Phil Park, and music by Derek Scott. Dennis King, Phil Park, Ian Frasher, Cyril Ornadel and Woolf Philips. Devised and staged by Robert Nesbitt; costumes, R. St. John Roper; decor, Tod Kingman and Edward Delany; orchestrations, Woolf Philips. Ronnie Hamner, Ray Terry, Max Harris, Arthur Wilkinson and Ted Brennan; musical director Reg Cole. Stars Harry Secombe; features Roy Castle, Marion Ryan, King Bros. (3), Eddie Calvert, Audrey Jeans. Opened May 19, '61, at the Palladium, London; $2.45 top.

Cast also includes Jeremy Hawk, Frazina Frame, Wendy Wayne, Baranton Sisters, Jack Francois, Wise Guys (3), Bobby Adrian, Helene & Howard, Michel Carol, Ghezzie Bros., Ronnie Corbett, George Carden Dancers (20), Specialty Dancers (4), Bill Shepherd Singers (6), Vocal Quartette.

"Let Yourself Go!" billed as "a happy holiday revue," is a typical summer Palladium show brewed by Robert Nesbitt to provide a haven for visitors to London. It is no strain on the brain, but moves fast and gaily, is colorfully staged and dressed and is, of its kind, an acceptable piece of escapism.

The show is divided into two halves, "Holidays At Home" and "Holidays Abroad" and, through the evening, the audience can vicariously enjoy a trip between a British seaside camp and the Scala Opera House in Milan, via Brighton, St. Moritz, San Remo, Copenhagen and darkest Africa.

The chief prop to the evening is the individual humor of that amiable, warm, heavyweight comedian, Harry Secombe. He is badly served by much of his material. In fact, it's the chief flaw of the show that the producers have given the sketch writers brushoff.

Secombe, busily clowning and ad-libbing, nevertheless manages to extract laughs as The Prince Regent, and as Bessie, a seaside picture postcard fat lady, and as a white hunter on safari. He also does a couple of operatic arias impressively.

Roy Castle, a slick, gangling young comedian, has several opportunities which he takes skillfully, particularly as a dimwit attendant at Tivoli Gardens, Copenhagen, who borrows a clown's clothes and demonstrates some miming. On the distaff side Audrey Jeans makes laughter bricks without much straw and Marion Ryan proves herself again to be one of brightest native singers in her first West End show.

Most of the speciality acts are routine but effective. Eddie Calvert, supported by the Wise Guys, plays a cool trumpet, notching a special triumph with "Mack The Knife." The King Brothers do fair warbling and also chip in with the comedy, and Michel and Carol are swell skaters in a short sequence.

Helene and Howard do a familiar and funny ballroom dance act and the petite Baranton Sisters juggle miraculously with tables and balls on their feet. Jeremy Hawk, as a Secombe stooge, has a slim time of it, but he, Jack Francois, Ronnie Corbett, Wendy Wayne and Grazina Frame crop up usefully throughout.

George Carden's dancers and Reg Cole's Palladium orchestra brightly fit into the general picture of speed, rhythm and gaiety, thanks considerably to Nesbitt's spirited direction. The stage is easy on the eye throughout and the costumes and Edward Delany's decor in the Brighton-on-Sea sequence are particularly attractive.

"Let Yourself Go!" is not the greatest revue that ever happened, but it will please ducat-buyers for as long as the twice-nightly show runs, which will probably be till panto time. *Rich.*

Dazzling Prospect

London, June 2.

H. M. Tennent presentation of a comedy in two acts (four scenes) by M. J. Farrell and John Perry. Staged by John Gielgud; decor and costumes, Motley. Stars Margaret Rutherford, Joyce Carey, Richard Leech. Opened June 1, '61, at the Globe Theatre, London; $3 top.

Miss Bijou Furze ..... Margaret Rutherford
Breda Phelan ..... Hazel Hughes
Joan Byrne ..... Joyce Carey
Wendy Sheedy ..... Peggy Marshall
John Sheedy ..... Godfrey Quigley
Michael Byrne ..... Richard Leech
William Byrne ..... Brook Williams
Martin Mahoney ..... Dermot Kelly
Aroon Fox-Collier ..... Sarah Miles
Liam Burke ..... John McDarby
Dr. Quinlan ..... Michael Kent

M. J. Farrell and John Perry have apparently tried to repeat the formula that brought them success in 1938 with "Spring Meeting," although public taste has changed considerably in the interim period. The earlier play, also staged by John Gielgud, with Margaret Rutherford scoring a personal hit, and the same director and star are present in "Dazzling Prospect." The new work seems a slender prospect, however.

The authors have described their joint effort as a farcical comedy, and even taking a generous view, that's stretching it. The play is an assortment of trivia, padded with tired jokes, loaded with theatrical cliches and offering a predictable ending. Only Miss Rutherford's performance, above and beyond the script, will raise a chuckle with any but the most undiscriminating of theatregoers.

The story, set in Ireland, deals casually with horse doping, mortgages, threatened foreclosure, and Miss Rutherford's crafty way of saving the family homestead. She had planned to give the long-shot an outsize dose of pep pills, but they're given to the jockey instead, and he fearlessly rides his mount to victory.

Miss Rutherford, on stage most of the time, makes a valiant bid to infuse life into the drab proceedings, but she is the only member of the cast with anything approaching a chance. Experienced performers like Joyce Carey and Richard Leech are wasted, and the supporting players don't get much of a break, either. John Gielgud, usually linked with the West End's more classy productions, has directed. Motley's single set is adequate. *Myra.*

1960-61 Off-B'way Shows

Continued from page 64

Krapps Last Tape & Zoo Story (D) (DB)
La Ronde (C) (Rev)
Machinal (D) (Rev)
Oh, Kay (MC) (Rev)
Prodigal (D)
Tobacco Road (CD) (Rev) (Ad-N)
U.S.A. (D) (Ad-N)

Note: The double-bill of "American Dream" and "Death of Bessie Smith" is listed as a single production, although "Bessie" was not the original companion piece with "Dream." The initial presentation with "Dream" was "Bartleby," a new one-act musical drama, which is not included above as a separate production.

The American Savoyards presentation of a Gilbert & Sullivan repertory is figured as one presentation. The group is also listed among the holdovers from the previous season and the new entries, since the company ended a run of nearly five months last July and then returned in April under new production auspices for another run.

"Under Milk Wood," which opened in March, is being presented in repertory with the holdover "Balcony" at the Circle in the Square.

"Young Abe Lincoln," a juvenile show, originally preemed off-Broadway, then moved for a brief stand, after which it returned to its original off-Broadway berth.

"Henry V" and "Measure for Measure" were cuffo-admission offerings last summer in Central Park.

"H.M.S. Pinafore," "She Stoops to Conquer," "Plough and the Stars," "Octoroon" and "Hamlet" were the season's offerings at the Phoenix Theatre.

"Connection," which closed last Sunday (4), "Theatre of Chance," "In the Jungle Cities" and "Many Loves" were repertory offerings at the Living Theatre.

"Idiot," one of the "Man and Superman" productions, "Emanuel" and "Montserrat" were part of an uncompleted series of offerings by the Gate Repertory Co.

Met Opera Edict

Continued from page 2

bers were added to the Music Assn. board of which Jackson P. Dick Jr. is prez.

Met grossed an estimated $210,000 for this year's seven-performance stand and profit of $10,000 was reported, with Junior League getting half.

Real bombshell was tossed at recent board meeting, however, when Fox Theatre, where Met has been presenting its performances since 1947, disclosed that it wants to discontinue leasing theatre for opera. Latter named a committee to discuss this matter with Fox management, which has been raising this question for years.

Committee was optimistic that an arrangement could be worked out permitting Met to perform at Fox again next season.

James M. Harrison, Wilby-Kincey executive, in a letter to Dick, pointed out that the original lease was based on a threeday opera season, which now has grown to a week. Lease was based on provision that opera would be presented in Fox on Mondays, Tuesdays and Wednesdays, part of week when film attendance is smaller than toward latter part of week.

'Sound' at It Again, $90,838, Omaha; 'Fiorello'-Split $46,411 for Seven, 'Miracle' $21,710 in Sixth Chi Wk.

"Sound of Music," continuing its powerhouse pace last week in Omaha, was again the top-grossing touring show. The Civic Light Opera Assn. presentations of "Bye Bye Birdie" in San Francisco and "Merry Widow" in Los Angeles continued strong, while "Gypsy" got off to good start in its initial week in Chicago.

"Majority of One" piled up another big take in its fourth L. A. frame and "Raisin in the Sun" did well in Washington, where it folds next Saturday (10). "Miracle Worker," took a substantial drop in its sixth week in Chicago. "My Fair Lady," had another slow session in Cleveland. "Flower Drum Song" was weak in Rochester, "Music Man" fair in New Haven and "Fiorello" okay in a split-week.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Gypsy, Shubert (MC-RS) (1st wk) ($5.95-$6.60; 2,100; $67,750) (Ethel Merman). Previous week, $90,158, O'Keefe, Toronto.

Opened here May 30 to four endorsements (Cassidy, Tribune; Harris, Daily News; Syse, Sun-Times; Tucker, American).

Last week, $51,865 for seven performances.

Miracle Worker, Erlanger (D-RS) (6th wk) ($5.50-$6; 1,380; $45,000). Previous week, $26,536.

Last week, $21,710.

CLEVELAND

My Fair Lady, Hanna (MC-RS) (2d wk) ($6.95; 1,515; $51,000) (Michael Evans, Caroline Dixon). Previous week, $37,380.

Last week, $40,153.

LOS ANGELES

Majority of One, Biltmore (C-RS) (4th wk) ($5.50-$6; 1,636; $58,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $55,005.

Last week, $55,832.

Merry Widow, Philharmonic (Op-RS) (7th wk) ($5.90-$6.75; 2,670; $80,200) (Patrice Munsel). Previous week, about $80,200 with Civic Light Opera Assn. subscription.

Last week, around $80,200 with CLOA subscription.

NEW HAVEN

Music Man, Shubert (MC-RS) ($6.50; 1,650; $56,400). Previous week, $59,007 with Theatre Guild-American Theatre Society subscription, Playhouse, Wilmington.

Last week, $48,043.

OMAHA

Sound of Music, Paramount (MD-RS) (Florence Henderson). Previous week, $90,159, KRNT, Des Moines.

Last week, $90,838.

ROCHESTER

Flower Drum Song, Auditorium (MC-RS). Previous week, about $50,000, Murat, Indianapolis.

Last week, $40,976.

SAN FRANCISCO

Bye Bye Birdie, Curran (MC-RS) (6th wk) ($6.25-$6.90; 1,758; $63,500). Previous week, $63,489 with CLOA subscription.

Last week, $63,505 with CLOA subscription.

WASHINGTON

Raisin in the Sun, National (D-RS) (1st wk) ($4.90-$5.75; 1,685; $44,335) (Claudia McNeill). Previous week, about $30,500 with TG-ATS subscription, eight-performance split.

Opened here May 29 to three endorsements (Carmody, Star; Coe, Post; Donnelly, News).

Last week, $34,825 with TG-ATS subscription. Ends tour here next Saturday (10).

SPLIT WEEK

Fiorello (MC-RS). Previous week, $40,727 with Broadway Theatre League subscription, seven-performance split.

Last week, $46,411 for seven-performances with BTL subscription: University, Tucson, Monday (29), one, $9,567; Union High School, Phoenix, Tuesday (30), one, $7,877; Fox, San Bernardino, Wednesday-Thursday (31-1), two, $12,125; Granada, Santa Barbara, Friday (2), one, $8,192; Harvey, Bakersfield, Saturday (3), two, $8,650.

LEGIT ADMISSIONS OFF; ROME EXCEEDS MILAN

Milan, May 30.

More people attended dramatic theatres in Rome than in Milan, this season. Back in 1959 it was 663,400 for Milan, against only 455,400 spectators in Rome. In 1960 Milan had 307,800 theatre admissions and Rome 340,800. Both cities have lost quite an audience.

In other Italian cities the figures are as follows:

140,700 in Turin
110,000 in Genova
107,100 in Florence
68,770 in Naples
64,500 in Bologna.

These figures, compared with those of the population give also an interesting account of the % of theatre goers. In Florence 80% of the population does not cross the threshold of a theatre (drama). In Milan 87%, in Rome 93%, in Turin, Bologna and Genoa 95%.

Always considering the number of inhabitants—Naples has first place: 97% of the population doesn't go into a theatre and further south it is even worse. There is good reason to talk about the tragic situation and decline of the Italian legitimate.

Lotte Lenya Back in U.S.; Going to Edinburgh Fest

Lotte Lenya, widow of composer Kurt Weill, has returned to the U. S. after six months in Europe.

She leaves again in August to sing the narration to the ballet, "Seven Deadly Sins," at the Edinburgh Arts Festival.

Off-Broadway Shows

(Figures denote opening dates)

Abe Lincoln, York (5-10-61).
American Savoyards, Mews (4-27-61).
Balcony (Rep.), Circle In Square (3-3-60).
Blacks, St. Marks (5-4-61).
Dream & Bessie, Cherry Lane (3-1-61).
Evenings With Chekhov, Actors (4-20-61).
Fantasticks, Sullivan St. (5-3-60).
Hedda Gabler, 4th St. (11-9-60).
King Dark Chamber, Jan Hus (2-9-61).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59).
Meet Peter Grant, Folksbiene (5-10-61).
Noontide, Marquee (6-1-61).
Premise, Premise (11-22-60).
Stewed Prunes, Showplace (12-14-60).
Threepenny Opera, de Lys (9-20-55).
Under Milk Wood (Rep.) Circle (3-29-61).

SCHEDULED OPENINGS

Red Eye, Living Th'tre (6-12-61).
Fig Leaf, Gramercy Arts (6-14-61).
Voice of the Turtle, 41st St (6-27-61).
4th Ave. North, Madison Ave. (9-27-61).
Go Fight City Hall, Mayfair (10-30-61).

CLOSED

Connection, Living Th'tre (Rep) (7-15-59); closed Sunday (4).

LONDON SHOWS

(Figures denote opening dates)

Altona, Saville (6-5-61).
Amorous Prawn, Piccadilly (12-9-59).
Andersonville, Mermaid (6-6-61).
Belle, Strand (5-4-61).
Beyond Fringe, Fortune (5-10-61).
Billy Liar, Cambridge (9-13-60).
Bird of Time, Savoy (5-31-61).
Blacks, R. Court (5-30-61).
Bride Comes Back, Vaudeville (11-25-60).
Dazzling Prospect, Globe (6-1-61).
Fings Ain't, Garrick (2-11-60).
Irma La Douce, Lyric (7-17-58).
Irregular Word, Criterion (4-11-61).
King Kong, Princes (2-23-61).
Lady From the Sea, Queen's (3-15-61).
Let Yourself Go, Palladium (5-19-61).
Miracle Worker, Wyndham's (3-9-61).
Mousetrap, Ambassador (11-25-52).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
On Brighter Side, Phoenix (4-12-61).
One Over Eight, Duke York's (4-5-61).
Progress to the Park, Saville (5-3-61).
Rehearsal, Queens (4-5-61).
Repertory, Aldwych (12-15-60).
Ross, Haymarket (5-12-60).
Simple Spymen, Whitehall (3-19-58).
Sound of Music, Palace (5-18-61).
South, Lyric, Ham. (4-7-61).
Suzie Wong, Prince Wales (11-7-59).
Tenth Man, Comedy (4-13-61).
Three Posts, Arts (5-18-61).
Time, Yellow Roses, St. Mart. (5-11-61).
Waiting Godot, Th'tre Royal (5-15-61).
Watch It, Sailor, Apollo (2-24-60).
West Side Story, Majesty's (12-12-58).
Young In Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

Celebration, Duchess (6-7-61).
Bad Soldier, Westminster (6-14-61).
Bye Bye Birdie, Her Majesty's (6-15-61).
On the Avenue, Lyric, Ham. (6-16-61).
Might Be Giants, Th'tre Royal (6-28-61).

Channing Sellout $26,213 At Philly Park Playhouse

Philadelphia, June 6.

The 10th season of the Playhouse in the Park got off to a wow start last week, with Carol Channing in "Show Girl" grossing $26,213.

The revue, which played to SRO business at all performances, is being followed at the local strawhat this week by Herbert Marshall and Dora Weisman in "A Majority of One."

Met Opera Week, $206,918, O'Keefe

Toronto, June 6.

O'Keefe Centre here grossed a big $206,918 on week's engagement of Metropolitan Opera Co. "Turandot" a sellout and only the Wednesday (31) matinee of "La Traviata" off.

O'Keefe potential was $252,000, with 3,200 seats at nightly $12.50 top.

Here were the individual takes:
"Martha" (29), $30,580.
"Turandot" (30), $34,099.
"La Traviata" (mat) (31), $12,196.
"Aida" (31), $30,993.
"La Boheme" (1), $30,179.
"Rigoletto" (2), $23,951.
"Aida" (mat) (3), $15,974.
"La Traviata" (3), $28,945.

SET TG-ARC TOUR OF LATIN AMERICA NEXT

The Theatre Guild-American Repertory Co., now in Europe, will tour Latin America for three months, beginning in August. The company and plays will remain the same as the current tour and will play in 16 cities of 10 countries.

The group, which has been presenting "Skin of Our Teeth," "Miracle Worker" and "Glass Menagerie," will again be sponsored by the State Department, with Lawrence Langner, Armina Marshall and Warren Caro continuing as producers. Headed by Helen Hayes, the company concludes its present tour June 17 in Paris.

Fried and Maxine Keith Out of ATPAM Election

The only contest in the annual election of the Assn. of Theatrical Pressagents & Managers to be held in New York next Monday (12) is now between Sol Jacobson and James Hughes for the post of vicepresident. Walter Fried, who was also nominated for the post, has withdrawn.

Maxine Keith has also withdrawn as a nominee for sergeant-at-arms, thus giving a clear field to George Zorn, the only other candidate.

Tebaldi Tumbles Berlin

Berlin, June 6.

Renata Tebaldi of La Scala, Milan, and the Met, N.Y., marked her first Berlin date at Deutschandhalle before a crowd of 9,000 to an unusual triumph. Partly attributed to her naturalness and modesty in appearance and gesture. As to her singing, the reviews surpassed those given Maria Callas two years ago.

Tebaldi tour is handled by Konzertdirektion Kempf of Munich.

Canada Ballet's Take

Ottawa, June 6

National Ballet of Canada hit top gross of its just-ended U.S. tour in a Pittsburgh one-niter last week — $10,099. It's already rebooked there and in Miami.

Its "Pineapple Poll" will lead off CBS-TV's "International Hour" as one of three CBC-TV programs on the series, skedded to tee mid-June on stations in N.Y., Chicago, L.A., Philadelphia and St. Louis.

Biz Dive Puts Squeeze on B'way; 'Carnival,' 'Mary' Only SRO Shows; 'Pal Joey' $51,134, 'Wildcat' $24,602

The seasonal cave-in of Broadway business is gathering momentum. Receipts dropped again for most shows, indicating that it's only a matter of weeks before the number of entries undergoes a drastic reduction. The solo sellouts last week were "Carnival" and "Mary, Mary."

"Taste of Honey" joined the twofer list last week with a resultant increase in business. "Call on Kuprin" folded after 12 performances last Saturday night (3) and "Wildcat" began a nine-week layoff this week. "Hamlet," which had planned extending its run until June 18, is bowing out next Sunday (11) and "Big Fish, Little Fish" will call it quits next Saturday (10).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut rate tickets in circulation.

***All the Way Home**, Belasco (D) (27th wk; 213 p) ($6.90-$7.50; 967; $38,500). Previous week, $22,556.

Last week, $18,273.

***Best Man**, Morosco (C) (61st wk; 480 p) ($6.90-$7.50; 999; $41,000) (Lee Tracy, Frank Lovejoy). Previous week, $17,215.

Last week, $17,166.

***Big Fish, Little Fish**, ANTA (CD) (12th wk; 93 p) ($6.90-$7.50; 1,185; $49,178) (Hume Cronyn, Martin Gabel). Previous week, $15,492. Closes next Saturday (10).

Last week, $14,008.

Bye Bye Birdie, Shubert (MC) (59th wk; 464 p) ($8.60-$9.40; 1,453; $61,000). Previous week, $44,719.

Last week, $40,775.

Camelot, Majestic (MC) (26th wk; 209 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $83,073.

Last week, $75,513.

Carnival, Imperial (MC) (8th wk; 60 p) ($8.60; 1,428; $65,000) (Anna Maria Alberghetti. Previous week, $66,924.

Last week, $67,349.

Come Blow Your Horn, Atkinson (C) (15th wk; 117 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $27,004.

Last week, $26,012.

Devil's Advocate, Rose (D) (13th wk; 100 p) ($6.90-$7.50; 1,162; $46,045) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, $18,598.

Last week, $20,288.

Do Re Mi, St. James (MC) (23d wk; 184 p) ($8.60-$9.50; 1,615; $69,500) (Phil Silvers). Previous week $66,226.

Last week, $56,583.

Donnybrook, 46th St (MC) (3d wk; 20 p) ($8.60-$9.60; 1,342; $65,331). Previous week, $23,597.

Last week, $22,586.

Evening With Mike Nichols and Elaine May, Golden (R) (24th wk; 274 p) ($6.90-$7.50; 773; $30,439). Previous week, $20,517. Closes July 1.

Last week, $20,885.

Far Country, Music Box (D) (9th wk; 71 p) ($6.90-$7.50; 1,101; $40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, $32,899.

Last week, $27,895.

Fiorello, Broadway (MC) (79th wk; 627 p) ($5-$7.50; 1,900; $59,000). Previous week, $37,979.

Last week, $37,890.

Happiest Girl in the World, Beck (MC) (9th wk; 72 p) ($8.60-$9.60; 1,280; $62,805) (Cyril Ritchard). Previous week, $29,566.

Last week, $21,470.

Irma La Douce, Plymouth (MC) (36th wk; 284 p) ($8.60; 999; $48,250) (Elizabeth Seal, Denis Quilley). Previous week, $35,625. Quilley took over the co-starring role previously played by Keith Michell last Thursday night (1).

Last week, $33,872.

Mary, Mary, Hayes (C) (13th wk; 101 p) ($6.90-$7.50; 1,139; $43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week $42,926 with parties.

Last week, $42,967 with parties.

***Miracle Worker**, Playhouse (D) (84th wk; 668 p) ($6.90-$7.50; 944; $36,500). Previous week, $17,422.

Last week, $14,149.

***My Fair Lady**, Hellinger (MC) (272d wk; 2,167 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $49,711.

Last week, $47,951.

Rhinoceros, Longacre (CD) (21st wk; 168 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $17,770.

Last week, $17,204.

Sound of Music, Lunt-Fontanne (MD) (77th wk; 612 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,713.

Last week, $71,761.

***Taste of Honey**, Booth (D) (35th wk; 279 p) ($6.90; 807; $30,500) (Hermione Baddeley, Frances Cuka). Previous week, $10,203.

Last week, $12,994.

Unsinkable Molly Brown, Winter Garden (MC) (31st wk; 244 p) ($8.60-$9.40; 1,404; $68,000) (Tammy Grimes). Previous week, $56,671.

Last week, $49,981.

Miscellaneous

Hamlet, Phoenix (D) (12th wk; 94 p) ($4.60; 1,150; $29,282). Previous week, $14,400. Closes next Sunday (11).

Last week, $10,018.

Pal Joey, City Center (MC) (1st wk; 7 p) ($3.95; 3,090; $60,000) (Carol Bruce, Bob Fosse, Sheila Bond, Harvey Stone).

Open last Wednesday (31) to unanimous approval (Aston, World-Telegram; Chapman, News; Coleman, Mirror; Crist, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post). Engagement originally scheduled for two weeks has been extended to July 2.

Last week, $51,134 for first seven performances and one preview.

Closed Last Week

Call on Kuprin, Broadhurst (D) (2d wk; 12 p) ($6.90-$7.50; 1,214; $50,043). Previous week, $15,521 for four performances and one preview. Closed last Saturday (3) at an estimated $215,000 loss on a $[illegible],000 investment.

Last week, about $7,000.

Laying Off

Wildcat, Alvin (MC) (22d wk; 171 p) ($8.60-$9.40; 1,453; $[illegible]) (Lucille Ball). Previous week, $48,492.

Last week, $24,662 with Betty Jane Watson subbing for Miss Ball who was out of the cast because of illness since May 24. The musical, which laid off following the evening performance last Saturday (3), is [illegible] Aug. 7.

Off-Broadway Production Record

(Detailed figures for 1959-60 not available)

1957-1961

Season	New Plays	New Musicals	Revivals	Miscellaneous	Total
1957-58	29	2	36	0	67
1958-59	34	11	27	4	76
1959-60	—	—	—	—	85
1960-61	43	18	28	6	95

'Everyman' for Salzburg, Then as Pic for Arties

Hollywood, June 6.

Former Hollywood director Gottfried Reinhardt has engaged composer Ernest Krenek to score the classic play, "Everyman," which he'll produce for the Salzburg Festival in Austria this summer.

Reinhardt also has plans to do a film version of the stage production as an art house entry.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading

Legit

BROADWAY

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English girl, 19, attractive, not too slender; English couple, mid-50s, upper middle class; English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; character man, 50s, heavy set, prosperous, speaks Dutch fluently; character man, 30-50, shrewd, facile hotel valet, some Dutch. Mail photos and resumes c/o Irving Schneider, above address.

"Gay Life" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Open call tomorrow (Thurs.) for legit sopranos, 12 noon, at the Alvin Theatre (250 W. 52d St., N.Y.).

"Get it Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"How To Succeed In Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (c/o Lunt-Fontanne Theatre (205 W. 46th St., N.Y.; JU 6-5555). Auditions for Equity dancers, June 19; open call dancers, June 20. Equity singers, June 26; open call singers, June 27, all calls at the Lunt-Fontanne Theatre (205 W. 46th St., N. Y.), men, at 10 a.m. and girls, at 2 p.m.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kean" (MC). Producer, Robert Lantz (667 Madison Ave., N.Y.; TE 8-5838). Five major roles available: soprano, 30s, beautiful, sophisticated; soprano, 20s, beautiful, naive; man, 30-35, operatic tenor, regal; character comedian; acrobat-ballet dancer. Apply through agents or mail photos and resumes c/o Apple, above address. Auditions for Equity dancers tomorrow (Thurs.), and open call dancers Friday (9), men at 10 a.m. and girls at 2 p.m., both calls at the Ambassador Theatre (215 W. 49th St., N.Y.).

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Burton Charles D'Lugoff (337 Bleeker St., N. Y.; AL 5-3179). Available parts: Negro or white male singer, 30-40; femme, 30s, slender singer; southern belle type femme, 20, belting voice, some dancing; Negro character comedian, 60s; Negro dancer-singer-actress for major role; Negro baritone, 20s; semi-legit soprano, beautiful Negro, 20s; comedian, 20s, rotund, baritone; male and femme, Negro and white singers and dancers, some for small comedy roles. Mail photos and resumes c/o Sidney Eden, above address, Dont phone.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 16. Mail photos and resumes, c/o above.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

OFF-BROADWAY

"A Word With the Governor" (MC). Producer, Governor's Company (c/o Natt Greenblatt, 10 Fifth Ave., N.Y. or CBS-TV, 524 W. 57th St., N.Y.; JU 6-6000). Available parts: three boys, native houseboys, man, 45-50; lovable, comic; woman, 40's, high-strung; five character men, eccentrics; woman, young, beautiful, eccentric; character woman, flamboyant; man, 30's, satanic writer; girl, 20-21, fresh, cute, innocent; young man, attractive, appealing; man, 50's, dry, cynical; character man, pompus, small; four assorted character men; several attractive femme singers who also dance. All applicants must sing and dance some and British accents are preferred. Mail photos and resumes c/o above address; don't phone. Rehearsals will begin late in August for September opening.

"Clandestine on the Morning Line" (C). Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N.Y.; JU 6-6300). Available parts: lead woman, 40-60; man, 40-60; girl, 17; two men, 25-30; man, 30-45; several male and femme walk-ons. All parts are Negro. Mail photos and resumes c/o Allen Davis, above address. Script available at the Drama Book Shop (51 W. 52d St., N.Y.)

"Evenings With Chekhov" (C). Producer, Greg Reardon (c/o Actors Playhouse, 100 Seventh Ave. S., N. Y.; OR 5-1036). Parts available for a two-week replacement: character man, over 30; and for a permanent replacement: attractive young femme. Call Bob Stevenson, above number, for appointment.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Mirrors" (D). Producer, Barbara Burns (507 Fifth Ave., N. Y.; OX 7-5895). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crain, above address.

"Young Abe Lincoln" (MC). Producer, Arthur Shimkin (c/o Little Golden Theatre, 630 Fifth Ave., N.Y.; CI 5-6400). Parts available for male and femme singer-dancer-actors. Mail photos and resumes c/o John Allen, above address.

OUT OF TOWN

CHICAGO

Second City. Producer, Paul Sills (301 E. 10th St., N.Y.). Parts available for girls, 20's, imaginative, facile actresses to work in an improvisational group. Companies are being formed for the Coast and N.Y., as well as Chi.

STOCK

BELLPORT, L. I.

Gateway Playhouse. Managing director, David Sheldon (Gateway Enterprises Inc., 43 W. 54th St., N. Y.). Parts available for Equity leading men and women and versatile character men and women. Mail photos and resumes to Sheldon (c/o Joyce Selznick, Columbia Pictures, 711 Fifth Ave., N. Y.). Apprentices apply directly at Gateway. Theatre operates as a summer showcase for Columbia Pictures executives and producers.

BOSTON

"Anatol" (MC). Producer, American Festival (322 E. 50th St., N.Y.; PL 2-3860). Auditions for legit sopranos, 25-35, Saturday (10), Equity call, 4:30-5:30 and open call, 5:30-6:30, at room 1202, Carnegie Hall (Seventh Ave. & 57th St., N.Y.).

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentices. Mail photos and resumes, above address. Sea-

HYDE PARK, N.Y.

Hyde Park Playhouse. Executive Director, M. David Samples (385 E. 10th St., N.Y.). Parts available for male and femme performers for the Equity resident company. Mail photos and resume c/o above address.

NEWHOPE, PA.

Bucks County Playhouse. Producer, Michael Ellis (c/o Lenny-Debin Agency, 140 W. 58th St., N. Y.; JU 2-0270). Parts available for male and femme dramatic performers. Mail photos and resumes c/o Jack Lenny, above address.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y., Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and femme performers for resident company. Photos and resumes being accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

SYRACUSE, N. Y.

New Playhouse. Producer, Syracuse University (610 E. Fayette St., Syracuse, N. Y.). Parts available for male, femme and juvenile dramatic performers. Mail photos and resumes to G. F. Reidenbaugh (Box 84, Brodheadsville, Pa.).

TOURING

"Music Man" (MC). Producer Kermit Bloomgarden (1545 Broadway N. Y.; JU 2-1690). All parts available for the second company. Mail photos and resumes to Lillian Stein, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

SHOWS IN REHEARSAL

OFF-BROADWAY

"Fig Leaf In Her Bonnet" (C). Producers, Marilyn Thorson & Carlo F. Salmaggi, in association with Ford-Alexandria Productions (c/o Gramcery Arts Theatre, 138 E. 27th St., N.Y.; MU 6-9630).

"Much Ado About Nothing" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008).

"Red Eye of Love" (C). Producers, Arnold Weinstein & John Wulp (c/o Living Theatre, 530 Sixth Ave., N.Y.; CH 3-4417).

STOCK

"Paradise Island" (MC). Producer, Guy Lombardo (104 E. 40th St., N.Y.; TN 7-0080).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Carrado Film Enterprises. Producer, Carrado Enterprises (640 West End Ave., N.Y.). Parts available for models, actresses, and male and femme voices to dub for a series of five-minute tv shorts. Mail photos and resumes c/o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

"Portrait in Canvass" (dramatic series). Producer, Leonard Small (c/o Houlen Productions, 527 Madison Ave., N. Y.; EL 5-5260). Parts available for male and femme dramatic performers of all types. Mail photos and resumes c/o above address.

Films

"Drop of Youth" (featurette). Producer, Creative Mart Films (507 Fifth Ave., N. Y.; OX 7-5895). Parts available for attractive males and femmes, 20-23, and a woman, 35-40, heavyset, happy-go-lucky. Mail photos and resumes c/o above address.

Cabaret

Trudy Heller's Versaille (6th Ave. & 9th St., N.Y.). Variety acts and singles are being sought for a new show, opening June 19. Auditions Monday (12) June 16 by appointment only. For appt. call Dori Davis, TR 4-2234, 10 a.m.-5 p.m. daily.

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SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, May 30.

If there's any room left between the airborne billings of Major Yuri Gagarin and Commander Alan B. Shepard Jr., L. Wolfe Gilbert should be filing a claim for it. He has travelled more than 1,000,000 miles by air as a board member of ASCAP in the last 30 years.

This isn't the fault of ASCAP (the organization is anchored in New York and Wolfie is a resident of Beverly Hills) but they seem to have a crisis-meeting every other week and off he flies as if L.A. to N.Y. were a daily communting jump, which it will be soon, of course, but isn't quite yet.

Greatest Song-plugger of 'Em All

Though born in Philadelphia and a product of Tin Pan Alley, Wolfie Gilbert was swept into Hollywood when motion pictures passed the sound barrier a few years previous to Wall Street's laying its infamous egg. He had been a popular songwriter with a lot of hits. Some of them like "Waiting for the Robert E. Lee," "Romona," "My Mother's Eyes," "The Peanut Vendor" and "Green Eyes" are still selling well after forty years, thanks to the songplugging of the greatest songplugger of them all, Wolfie himself.

When he first flew to Hollywood songs were the nearest things to make sense in the new order, because dialog was more scrambled than if the writers were writing in code. At that time Wolfie had a composer named Mabel Wayne, but she couldn't be lured from New York so Abel Baer was substituted for her. These substitutions apparently were not unimportant. The main thing was to get a song-writing team on the lot. They were rushed to the Fox studio, photographed, fingerprinted, ushered around as if they were celebrities, but two days later the gateman wouldn't let them in without a checkup.

As commonly happened in those days, the rush to get them to Hollywood was the only part of the deal which required great haste. Winnie Sheehan, studio head, told them that the song-writing craze had upset the studio a bit and the lot really had no accommodations for them as yet. "I think the best thing for you to do is to play golf for three or four weeks while I see about building a place for you," he added.

The songwriters thought this meant a layoff and were ready to fight for their checks, but were told their pay would be there for them each week when they came in from a round of golf. As they played in the low 150's they improved in their golf if not in their songwriting.

One day they were ordered into Sheehan's office, but he wasn't there. A blond effeminate-looking interior decorator was there to ask them about their favorite colors. They picked blue fringe with canary. Then Winnie Sheehan showed up and asked them what kind of pianos they used. They said Knabes, though actually they composed on a beer-soaked honky-tonk zither in the Feist office. Sheehan thought that was too bad as he had bought 15 Steinways. But they compromised and ended with a Chickering grand piano.

Then a plaster aritist modeled a clay crest of a wolf and a bear and this was installed over the entrance to the bungalow. Mahonri Young, the sculptor, thought it was terrible, and offered to do one worthy of two ASCAP members. He worked on it two weeks and the caprice cost Fox Films $3,000.

Some Logic Here, How Come?

Finally they were ready to work and were told by Al Lewis to write some songs for George Jessel's new picture. They asked if they could see the scenario, so they could follow the story line.

"You wrote 'My Mother's Eyes' and you know Jessel," said Lewis. "Just write songs to fit him. When we tell a man to write a script calling for music in the picture, he doesn't ask to hear the songs."

In three weeks the composed about 20 songs, all the way from nut songs to high-class ballads. In fact they were done with their part of the job and no script had even been started. So they took off to Caliente where the horses arranged for them to leave some of their money with harder-pressed Mexicans.

In their absence from the sudio a park had been laid out around their bungalow and suggestions were solicited as to how the park could be improved. Wolfie wrote, "Hire a bum and set him in the park." They thought it was a swell suggestion and planned to do it. At last Wolfie thought he was earning his salary as a songwriter.

And the picture? Well it turned out like most of them, a flop that presumably could make money in those days. They cast Jessel as a blind Italian organ-grinder in a story Guthrie McClintock had written called the "The Hurdy-Gurdy Man." Jessel screamed he was no man to play a blind Italian. He wanted to wear dinner clothes and be the gangster-owner of a smart nightcub. Sheehan told him nobody would believe such a character, and that's why Warner's made "Scarface" instead of Fox.

Outsung By A Dog

Before the coat of arms of the wolf and the bear could wear out, the contract of Gilbert and Baer had expired and with it the craze for musicals was dying too. So they were sold down the river to Warner Bros. where there were a dozen songwriters in coops barely large enough to house an upright piano and a table. After sweating it out at Warners the decrested team of Gilbert and Baer were farmed out to Paramount, where they wrote a little lullabye that woke up everybody on the lot. They had to play it everywhere, even for two visiting exhibitors from Lancaster, Pa. But when they were to sing it for Ruth Chatterton, Zoe Akins and Dorothy Arzner, Chatterton's dog rained out Wolfie's rainy day tenor.

But it was all alluring enough to keep Wolfie in Hollywood, and now that he is getting ready to celebrate a diamond jubilee (for he will be 75 on August 31) he thinks this is his year to howl. A little under five feet six inches, he still moves around with such an amazing dispatch and a gusto for life that it is a joy to meet him, even at a funeral, which is where you most frequently meet him these days.

His schooling ended when he was 14 and his early years were certainly completely in the Horatio Alger tradition, for he left Philadelphia with $1.80, used trolley cars to get to New York and arrived there with 20 cents. His first break in luck was when he wrote a song "All Alone On Broadway."

He sold it to Charles K. Harris and got an advance of $50. He had sold a few parodies to Ben Welch and ended with a few bucks and a suit of clothes. He sold Al Jolson some for Jolson's second overcoat and Jolie threw in his crippled partner, Joe Palmer. Later Wolfie teamed up with Pitzy Katz. As Gilbert & Katen they played everything from the Palace down. He was a headliner as a single too.

Lucky Wolfie

Though it might be assumed by conclusion-jumpers that Wolfie learned how to hop on a topical subject with speed and dispatch at Warner's, actually he was quite early in the field of opportunists. While preparations were being made for the flight of Charles Lindbergh across the Atlantic in his pathetic little crate in 1927, Wolfie with a nose for news began working with Abel Baer on a song called "Lucky Lindy." Prince Piotti, a vocalist, was taught the song with instructions to go on station WMCA the moment after it was confirmed that Lindbergh had landed in Paris. He was to sing the song every 15 minutes.

There was legal opinion that the songwriters might get into trouble exploiting the national hero for their own gains, but they went ahead anyway.

They further instructed Piotti that if Lindbergh fell in the ocean to tear up the song and throw it in the wastebasket.

But the flier landed and the songwriters did too.

So it is quite in character for Wolfie to announce, as he did recently, that he and Ben Oakland have a song which Feist will publish called "Astronaut of Space" eulogizing Alan Shepard

You can't print the lyrics without soda-bicarb because like most popular songs the lyrics are for the ears, not the eyes, and Wolfie's hundred or more songs have pleased the ears of millions.

Publishing Stocks

(As of June 6, 1961, closing)

Allyn & Bacon (OC)	41
American Book (AS)	66
Book of Month (NY)	27⅝
Conde Nast (NY)	14¼
Crowell-Collier (NY)	42
Curtis Pub. Co. (NY)	14½
Ginn & Co. (OC)	30¾
Grolier (OC)	54½
Grosset & Dunlap (OC)	28¾
Harc't Brace (OC)	39⅝
Hearst (OC)	24½
Holt, R&W (NY)	55
L.A. Times Mirror (OC)	50
Mcfadden (AS)	12⅞
McCall (NY)	35½
McGraw-Hill (NY)	33¾
New Yorker (OC)	115
Pocket Books (OC)	37
Prentice Hall (AS)	41¼
Ran'm House (OC)	43½
Scott Foresman (OC)	27½
Time Inc. (OC)	89½
H. W. Sams (OC)	44
Western Pub. (OC)	76½

OC—Over the Counter.
NY—N. Y. Stock Exchange.
AS—American Stock Exchange.

'Fireworks' Fizzles

Continued from page 2

been made in Los Angeles, the appellate department of the superior court in Los Angeles had set aside the conviction.

After ordering dismissal, Judge Eyman warned Taylor to change ads outside theatre. Judge called ads "obnoxious," adding they could only attract "curiosity seekers and homosexuals." If ads aren't changed, the judge said, he'll "take steps to have them cited as a public nuisance."

Literati

Another Daily Dead

Burlington (Vt.) Daily News has suspended publication after being in existence for 66 years, but the publisher, William Loeb, said he would continue to put out the Vermont Sunday News and St. Albans Messenger. Burlington still has the Free Press, largest newspaper in the Green Mountain State.

Loeb, who also publishes the Manchester (N.H.) Union Leader, New Hampshire Sunday News and Haverhill (Mass.) Journal, purchased the Daily News in the early 1940's from Charles P. Hasbrook.

The newspaper was founded in 1894 by Joseph Auld and purchased in 1921 by Col. H. Nelson Jackson, who later became owner of radio station WCAX and sold the Daily News to Hasbrook.

Roy Thomson 'Flexes' Finances

Former Torontonian publisher Roy Thomson is overhauling his Thomson Newspapers' capital structure and says it is now "in a position where we can bid for some very large businesses." (He unsuccessfully bid for the Odhams empire in London recently.) Overhaul is only of his British units, including Sunday Times, 40-odd other papers and Scottish indie tv. He'll now own 83%, instead of 58%, of voting stock in the $110,000,000 British enterprises. His reported net profit from them last year was $1,150,240.

Thomson also owns papers in various Canadian provinces and in Florida, and is partner in some in Africa.

CHATTER

Jack Podell resigned Motion Picture mag for editorship of Photoplay.

"Americans don't know enough about Canada and are inclined to take Canada for granted." Prime Minister John Diefenbaker told a group of visiting UN correspondents from Manhattan.

George H. Allen of Writer Cons., has been named a vice president of the Meredith Publishing Co., Des Moines. He worked with Meredith's broadcasting division in New York City, and coordinated planning for all company divisions and affiliates. Previously with McCall Corp., New York Herald Tribune and WOR, New York.

Encyclopedia Modernus Inc. chartered to conduct a publishing and printing business in Pelham, N.Y., with capital stock of $10,000, $1 par value. Emmet Marvin & Martin of New York were filing attorneys.

William Dell, who had been in charge of student publications at Northwestern U., has been named managing editor of Britannica Junior, grade school version of Encyclopaedia Britannica. He succeeds Don A. Walter who becomes director of educational relations for the company.

S. Omar Barker, western story writer who lives in Las Vegas, N.M., has been given honorary doctor of Literature degree at Highlands U. there.

Clark Andrews, executive producer of ABC Radio's "Flair," has written his second book entitled "The Duchess of Tallyrand" which should be on the market shortly. His first book—about the life of Helen Gould — was reprinted in serial form by the "Ladies Home Journal."

U.S. Blue Laws

Continued from page 1

laws also prohibit any "circus, equestrian, dramatic performance or exercise, or any performance or exercise of jugglers, acrobats, club performers or rope dancers or baseball games where an admission fee is charged."

North Dakota frowns on "such public sports as gaming, shooting, horse racing, circuses" and street carnivals." Minnesota continues to ban Sunday horse racing except at county fairs as well as "gaming and shows and all noises disturbing the peace of the day." None of these is enforced against show business enterprises. State recently had to repeal a ban on Sunday football, however, to permit Minnesota Vikings, new National Football league entry to operate.

Says JFK Should Criticize JFK

Milwaukee, June 6.

Speaking before Sigma Delta Chi, at Milwaukee Press Club, Edward W. Scripps II of Washington Scripps-Howard office frowned on President Kennedy's suggestion of voluntary censorship by U. S. newspapers.

Said Scripps: "Through the years, the press has often been more responsible than this, or pats administrations." He countersuggested that JFK reexamine his own policies on news.

He complained that President imparted the impression that U. S. journalism was somewhat responsible for the Cuban invasion fiasco.

Also voicing objection to a presidential reception for 11 visiting Russian newspapermen (at which U.S. newsmen were barred) Scripps stated: "Short of military war, any policy of voluntary or involuntary censorship would be as much a danger to our way of life, as the Soviet threat." He added, "Once you start something in Washington, be it taxes or a Jacqueline Kennedy hairdo, it's awfully hard to stop."

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A TRIDENT PRESS BOOK
SIMON AND SCHUSTER

Broadway

Word from Seattle World's Fair of 1962 Dwight D Eisenhower is honorary prez thereof.

Salvatore Baccolini, the basso buffo of Met, set for Dallas Civic Opera this coming season.

Rudy Vallee in town. Showed at Mademoiselle's fashion show at [illegible] on Monday (5).

Actor-announcer Merrill E. Joels has [illegible] "Boy From Hickory Street" [illegible] current Boy Scouts of America release.

N.Y. Post's Earl Wilson presided over a party at Teddy's Restaurant Monday night (5) in honor of N.Y. comedian Dick Gregory.

Novelist-playwright Lester Cohen, bedded with a coronary, wants to hear from show biz pals and others at his 160 East 48th St digs.

Marine Lt. I Robert Kriendler now a Doctor of Humane Letters in appreciation from Rutgers Univ., because of charity efforts for his alma mammy.

Dorothy Stickney, Don Murray and Herman Starr, head of Music Publishers Holding Corp., in from Europe [illegible] (Tues.) on the Queen Elizabeth.

Eddie Bracken, Robert Rossen, Metopera tenor Franco Corelli and film producer Nato de Angeles among those off to Naples last week on the Leonardo da Vinci.

Museum of Natural History is cooperating with a theatrical production, supplying authentic Morro Castle torture racks to WMJ's "Flight of the Lost Balloon," Jules Verne yarn.

Ailing vet comedian Victor Moore may take a bow with longtime partner William Gaxton (shepherd of the Lambs) when latter opens in the new Jones Beach (L.I.) amphitheatre summer show for Guy Lombardo on June 22.

Paul Schoenstein, Pulitzer prize-winning reporter (local reporting in 1943), assistant m.e. of the Journal-American, named managing editor by publisher Joseph Kingsbury-Smith, with the retirement of Sam H Day, effective July 1.

"Maybe I'd better change my reservation. Does Toronto have another hotel?" Anna Moffio, of Met opera asked recently when told of strike at the Royal York Hotel there. There are at least 40 hotels in Toronto, whose population is nearly 1,000,000.

Evan Thompson, son of the Harlan (Marian Spitzer) Thompsons, is cosponsor with Ralph Clifford of the Coast production of "Under Milk Wood," which opened last night (Tues) at the Beverly Hills (Cal) Playhouse and in which he also appears with his wife, Joan Shepard.

Israeli Embassy cultural and information officer Michael Arnon, w.k. to show bizites making their first visit to that country, returning to Israel for reassignment. He'll probably work in home information office. Arnon and his wife were bon voyaged with a soiree last night at the Israeli consulate in New York.

In an exchange of stock, the Diners Club has acquired Simpson Factors and two subsidiary factoring concerns. It's the first diversification move of the credit card concern which also announced it studied the possibilities of acquiring the Hilton Hotel's credit card system, but no talks are now going on.

Singapore

By Ooi Taw Chiew

Japanese war film, "Blood Over Tokyo," opening season next week.

Therese Talbert, French singer, singing at Goodwood Park Hotel.

Indian stage troupe doing classical and original dances here.

Starting this year, Singapore will have a cultural festival every year. This year's show opens Aug. 16.

Russian pianist Mindru Katz judging finals of Singapore Musical Society's 1961 Piano, Violin and Singing Competition on June 9-10.

"Yatim Mustapha," Cathay-Keris Film release, day-dating at eight theatres in Singapore and Malaya, first Malay pic to enjoy such play-dating.

H. J. Koellreutter, Brazilian composer-conductor, offering scholarship for Singapore musician to study in Brazil. He's here to conduct local Goh Soon Tioe String.

Rose Eberwein, Singapore's leading exponent of Eastern classical dance [illegible] Indonesia to study Javanese and Balinese dances in their original settings.

An operetta based on the American legend, "Sleepy Hollow," will be staged by the Glee Club of Kuala Lumpur, Malaya, late in July. Glee club is a 50-voice choral group of the Methodist Schools there.

Former BBC and All-India radio man, Geoffrey Weeks, retires July 7 as Radio Malaya's acting deputy director under Malayanisation, a Malayan government policy of replacing westerners by local men. Weeks joined Radio Malaya 11 years ago as program assistant.

Boston

By Guy Livingston
(423 Little Bldg.; DE 8-7560)

Sally the Shape breaking records at Casino burlesquer.

Ben Abrams, AA branch mgr., back at his desk after operation.

Ann Corio in "This Was Burlesque," with cast of 14, set for Round Table, formerly the Showbar.

Alfred Drake in for early press rounds on new musical "Kean," which is slated for Shubert tryout this fall.

Ruby Newman's son Bobby to operate North Shore Music Tent's restaurant, which he will dub The Orture.

Statler-Hilton Terrace Room, with "Show Toppers," switches to new policy for the summer months of singing doubles.

Steuben's nitery closes June 17, and singing emcee Don Dennis and wife, Bettina, trek to Chicago and L.A. to visit parents.

"Ma" Pearl Landers, who brought legit shows to hospitalized vets all season, will do the same with the big name tune tent offerings coming up.

"Bucky" Harris, Universal field exploitation chief here, convalescing at home on the Cape. Max Michaels, Wilbur Theatre manager, pinch hitting on upcoming films in territory.

Pleasure Island, fun park at Wakefield, Mass., opens its regular season June 24, and has inked "Popeye," Harry Foster Welch, as "goodwill ambassador" for the 79-acre layout.

Sol Kaplan, manager of the Colonial, had a tribute to Ethel Merman framed for his office, her photo and figures of weekly gross on "Gypsy," which broke all records at the house. Miss Merman liked it and had one made up for herself.

Tune tents fighting it out this summer with biggest names and skeds in history after signing nitery, vaude and tele biggies for shows. Carousel has Danny Kaye, Tony Martin, Shelley Berman, Jaye P. Morgan and Slapsie Maxie Rosenbloom among others; North Shore Music Tent has Victor Borge, Louis Armstrong, Jose Greco, Carol Channing, Mary Curtis Verna and Lilo.

Berlin

By Hans Hoehn
(760264)

Ralf Bendix' Electrola platter, "Babysitter Boogie," sold 200,000 copies in first three weeks.

TV-Union Berlin producing "Biography and Love," a comedy by S. N. Behrman, for WDR, tv station in Cologne.

Four Freshmen appeared in a German tv musical show, "The Old Wave," produced by South German Radio, Stuttgart.

"My Wife the Call-Girl" is the title of an Alfa production: Rudolf Schuendler directs. Senta Berger and Guenter Pfitzmann star.

Johanna von Koczian has leading role in CCC's "Long Legs, Long Fingers." Her hubby, Dietrich Haugk, directs this comedy.

Mannheim's annual Culture and Documentary Film Week, now called International Film Week Mannheim, set for Oct. 16-21 this year.

Paul May directs "Via Mala," CCC filmization of John Knittel novel, with Gert Froebe, Joachim Hansen and Christine Kaufmann in leads.

Count Jaime de Mora y Aragon, brother of Belgian queen Fabiola, signed by Artur Brauner (CCC) for four pix. The first one is called "Adieu, Lebewohl, Goodbye," a musical, in which he plays a lead.

American John Harris and German Wolfgang Hartwig planning a co-production concerning German girls lured by promises of work in America and winding up as call-girls. Shooting is planned for Hollywood and Germany.

London

(HYDe Park 4561/2/3)

Howard E. Reinheimer in town for confabs with Emile Littler and Eric Glass.

John Brabourne planning a film about Hitler for 20th-Fox called "20th of July."

Jan McArt opened a four-weeks return date at the Society last Monday (5).

Film and vaude star Max Bygraves has gone into the cafe business in the London suburbs.

"The Millionairess" and "The Greengage Summer" selected to rep Britain at upcoming Locarno festival.

Michael Forlong to direct "Stork Talk" for Unifilms at Ardmore. It's based on the legiter, "Night Life of a Virile Potato."

Alan Gales signed by Al Burnett for two Sunday concerts at the Pigalle, second of which will be next Sunday (11).

A non-profit making company formed to promote the Commonwealth Arts Festival in London in 1964, with Lord Balfour of Inchrye as chairman.

Edward Emanuel, International Chief Barker of the Variety Clubs, due in here today (Wed.) on an official visit. He will also be visiting the Dublin tent.

Janette Scott, Anne Aubrey and Heidi Erich doing personals at ABC theatres throughout the country, presenting prizes to the value of $14,000 in a "His and Hers" contest.

Current visitors to town include Charles Gerhardt, Robert Ryan, Yvette Mimieux, Robert Cummings, Richard Widmark, George Hamilton, Sam Berger, Barry Sullivan and Andrews Sisters.

Paris

By Gene Moskowitz
(66 Ave. Breteuil, SUF. 5920)

Bernard Borderie celebrating his 25th year as a local pic producer.

Francis Cosne now prexy of the Federation of French Film Producers.

Cinematheque Francaise screened the Yank indie, "The Connection," of Shirley Clarke.

Jacques Charrier, after two pix in Italy, will turn producer for his next French pic. He is Brigitte Bardot's husband.

After the hit filmization of the French classic, "La Princesse De Cleves," demands for this work at book stores went up 100%.

Georges Lourau succeeding Raul Ploquin as head of Unifrance Film, the French governmental-industry organ to hypo French pix abroad.

Fred Zinnemann in to attend the homage given him by the local Film Museum, the Cinematheque Francaise, via a week of showings of his top films.

Now it is Jeanne Moreau slated to play in the updated new version of Alexandre Dumas' "Camille." Marcel Carne directs with Raymond and Robert Hakim producing.

J. C. Edelein, head of the Federation of French Exhibitors, instituting a prize for the most constructive film critic, who gets people into film theatres and does not keep them away.

Considered avant-garde and arty a few years ago, playwrights Samuel Beckett, Jean Genet and Eugene Ionesco are now being done at the state subsidized Odeon-Theatre De France while the regular tenant and director Jean-Louis Barrault and company are on tour.

Cleveland

By Glenn C. Pullen
(MAin 1-4500)

Dina Merrill also made local p.a. whirl here for "Young Savages."

Lawrence Welk orch set for annual concert in Civic Auditorium June 14.

Max Mink, Palace chief, recovered from back trouble that hospitalized him.

Sidney Poitier slated for visit here to plus his "Raisin in Sun." opening at Palace June 9.

Baby boy born to Gabriella and Nicco Jacobellis; he's managing director of Heights and Continental Art theatres.

Baldwin-Wallace College's strawhatter planning season of Lindsay-Crouse comedies under William Allman's coaching.

Auto accident forced Three Raftsmen to cancel Alpine Village date in Carmen Cavallaro's show. Laura Engolia, local opera lyric soprano, pinch hit for trio.

Charles M. Kray, stager for Blackfriars' Theatre in New York, guest-directing "Ghost Writer" for Huntington Play House. Authored by Clevelander Edward Halas, it's rewrite of his face, "Heavenly Flush," tried out last season by Lakewood Little Theatre.

Dennie James in "Two for SeeSaw" opened Canal Fulton (O.) Arena Theatre's eighth season Tuesday (6) for one week-stand. Also skedded are Margaret O'Brien in "Under Yum Yum Tree," Pat O'Brien in "Loud Red Patrick"; "World of Suzie Wong," "Look Homeward Angel"; Pat Carroll in "Once More With Feeling"; Dody Goodman in "Period of Adjustment"; Edward Everett Horton in "Not in Book"; Orson Bean in "Send Me No Flowers"; Joe E. Brown in "Show-Off"; and Charles Coburn in "Can't Take It With You."

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Flamingo inked Billy Eckstine for 16 lounge weeks in '62.

Trio Martelli terpers replaced magician Channing Pollock in "Folies Bergere" at Tropicana.

Paul Pumpian resigned as Flamingo flack; being replaced by Dick Odessky of the L.A. Herald-Express.

Troproducer Lou Walters left for two-month trek seeking world talent hunt for 1962 "Folies" which opens Dec. 23.

Silver Slipper star Hank Henry joins the "Badlands" company at Kanab, Utah, which is headed by Frank Sinatra.

Bob Entratter, Sands lounge host, remarried ex-wife Beth in New York, and she brought their two youngsters to join him here.

Sammy Shore, comedy star of the Thunderbird, huddled with Danny Thomas at the Sands in regard to an idea Shore has for a tele series.

Robert Clary and Liliane Montecchi, stars of "La Plume de ma Tante" at the Riviera, were special guests at the opening of the hotel's new Le Bistro bar.

Madrid

By Hank Werba
(Gral Sanjurjo 24; Tel. 234-48-65)

Fernarda Monteil inaugurated the al fresco season at the Pavillon in Madrid's Retiro Park.

"Holiday on Ice" wound an extended run at the Sports Palace and headed for Barcelona.

Miklos Rozsa using Charlton Heston's dressing room at Chamartin Studios to score "El Cid" music.

Charles Schneer completed his "Sinbad" tele pilot on the Costa Brava and is scouting locations in Spain for 38 more.

Argentine film star Libertad Lamarque will appear with boy crooner Joselito in "Bello recuerdo" (Beautiful Souvenir).

Spain's summer festivals of music, ballet and theatre will be staged at Jaen, Segovia, the Caves of Nerja (Malaga), Leon and Oviedo during the month of June.

"Billy Budd" publisist Phil Gersdorf has set up shop in a seashore chalet at Alicante where Peter Ustinov will direct and star in his screen play adaptation of the Melville novel.

Yank actor Richard Harrison now starring with Isabelle Corey in "El gladiator invencible" (The Invincible Gladiator), a Spanish-Italian coproduction directed by Antonio Momplet.

Daily News foreign correspondent Ralph Forte has been named as one of the FIPRESCI judges for the upcoming San Sebastian Film Festival after turning in a similar chore at the religioso fest recently at Valladolid.

Scotland

By Gordon Irving
(Glasgow: DOUglas 9999)

Kenneth McKellar, Scot tenor, to London for Scottish concert.

Popplewell family readying 1961 summer revue at Gaiety Theatre, Ayr.

Donald Peers teed off in summer show at Pavilion, Largs, Firth of Clyde resort.

Margo Henderson, Scot impressionist, to London for major Palladium tele date.

Scot indie tv station launched new arts-review program under title of "Fastand Folk."

Dior Dancers in as specialty act for 1961 "Five-Past Eight" at Alhambra Theatre, Glasgow.

Alec Finlay, Scot comedian, in from Australian tour; hopes to return again for longer season.

Hollywood

Diana Dors back from South America.

Ed Luckey on two-month travel-film tour of Europe.

Charlton Heston returned from nine months in Spain.

David Lewis in from Paris on periodic Metro studio visit.

Michael Abbott arrived to set up offices as Coast exec for Talent Associates.

Harold and Marvin Mirisch in Europe for month of bookings on "West Side Story."

Don McGuire exited active participation on "Hennesey" teleseries as producer, director and head writer for coming year, retaining half interest.

Mary Pickford and Jeanette MacDonald will be honorary chairman and honorary hostess, respectively, at L.A. Jewish Home for Aged's 23d annual donors luncheon today.

Chicago

(DELaware 7-4984)

"Ben-Hur" goes on nabe grind policy June 30.

Dick (Two Ton) Baker now keyboarding at the Club Alabam.

Count Basie Orch went SRO in a two-nighter at Club Laurel last Sunday (4) and Monday.

Fred Hift in for four days of radio, tv and press rounds in behalf of "Francis of Assisi" (20th).

Pianist Glenn Gould's twice-postponed Chi debut recital set for this June 11 at Orchestra Hall.

George Simpson took over comic spot in the "Ballads and Blades" ice revue at Conrad Hilton Hotel.

Kingston Trio did a benefit concert for Chicago Child Care Society last Friday (2) at McCormick Place.

Joe Williams toplines jazz bill opening Friday (8) at Tivoli Theatre, with George Kirby, and Harry (Sweets) Edison.

Lou Holtz tops bill set for the Eleanor Roosevelt Cancer Foundation banquet this Saturday (10) at Sherman Hotel.

Singer John Gary replaced Dick Noel on ABC's "Don McNeill's Breakfast Club", Noel retired because of ill health.

Melbourne

Aussie actress Patricia Conolly off to England.

New theatre known as the Emerald to be opened by Wal Cherry and his Theatre 60 group (now known as Ensemble 61).

"East Lynne" celebrates 1st anni at Bowl Music Hall here June 1. Only "My Fair Lady" has beaten this record Down Under.

Vivien Leigh heads Old Vic Company at Her Majesty's here next July in Robert Helpman's staging of "Twelfth Night," "Duel of Angels" and "Lady of the Camellias."

Canadian actress Joan Miller, here to tape "Candida" and other plays produced by husband Peter Cotes for HSV-7, had to turn down lead in Union production of "Five Finger Exercise' owing to tv contract.

Munich

By John Kafka
(32, *Faerbergraben*; 291082)

Helen Mayes and American Repertory Co.'s two-night stand in the Kammerspiele sold out weeks in advance.

Onetime Hollywood cinemactor Alex d'Arcy opened new club restaurant, L'Elysee, with Cuban combo, The Kingsmen.

European road Company of "West Side Story" locally booked for fall.

Carmen Dragon orch taping concert series for Bavarian tv and radio.

Bavaria studios busy with vidfilms based on Thornton Wilder's (one of German tv's best providers) "Love, And How To Cure It" and Terence Rattigan's "Deep Blue Sea."

Except for last minute changes in military planning, Jessie Royce Landis is to settle more or less permanently here, as the wife of the newly appointed Commanding General of the Southern Region.

Passing through: Major portion of France's "New Wave," to wit: Director Philippe de Broca ("Games of Love"), Actress Genevieve Cluny (ditto), Producer George de Beauregard ("Without Breath"), Cameraman Raoul Coutard (ditto) and others to receive the German Film Reviewers' Award—British producer Ronald Rieti on location search for his "Life of Rudolf Hess," to be shot partly in Germany and partly in London.

OBITUARIES

GEORGE S. KAUFMAN

George S. Kaufman, 71, one of the most prolific and successful playwrights in stage history, died June 2, at his home in New York.

Details in Legit.

JESS KIMMEL

Jess Kimmel, 46, a production manager and director in the theatre and tv for more than 20 years, died May 30 in his New York apartment.

After serving in the Army in World War II for five years, he became associated with Jose Ferrer in the production of "Cyrano de Bergerac" and Ben Johnson's "The Alchemist." In 1952 he directed Richard Condon's comedy "How to Fly With One Feather." In 1954 he went to Hollywood as director of the Universal-International Talent-Workshop. Two years later he resigned from the workshop and in 1958 he became head of the drama department of Mervyn Nelson's Actors Center.

For several years, he was under contract to the tele networks of NBC, CBS, and ABC. Among the productions he was associated with were "Show of Shows," the Red Buttons and Jan Murray shows and "Naked City." In 1959 he directed the off-Broadway production of William Gibson's "Dinny and the Witches."

His wife, son, two daughters, mother and sister survive.

CARL A. DYMLING

Carl Anders Dymling, 63, president and production chief of Svensk Filmindustri, died June 2 in Stockholm after a long illness. Born in Gothenburg, he started his career as a librarian but in 1927 joined the Swedish National Broadcasting Co.

In Fond Memory of
My Beloved Wife
GLADYS LOFTUS LEONARD
June 6, 1960
PATRICK LEONARD

He was named program director in 1930 and the following year headed its drama department. From 1936 until 1942 he was president of the Swedish radio.

In 1942 Dymling became president and production chief of Svensk Filmindustri, Sweden's largest and oldest film company. The Swedish film industry was expanding at that time due to difficulties in importing product. He was credited with aiding the careers of such Swedish screen talents as Ingmar Bergman, Arne Sucksdorff, Gosta Werner and Lars-Erik Kjellgren. Possibly his greatest contribution to Swedish films was his support of Bergman whose pictures failed to break even for years.

Surviving are his wife and two children.

MARIA FRIS

Maria Fris, 29, German solo dancer and prima ballerina of Hamburg State Opera, committed suicide May 27 by jumping from the loft of that theatre to the stage. She reportedly suffered from depressions due to her fear not to be able to dance anymore because of an inflammation of her ankle joints. Two years ago, when touring Spain with the French Maurice Bejeart troupe, she attempted to kill herself with an overdose of sleeping pills.

A pupil of Berlin choreographer Tatjana Gsovsky, Miss Fris was regarded as one of Germany's best ballet dancers. She frequently danced leading parts in German tv ballet pix. One, incidentally, "Matrimonial Office Liane," was aired over the German tele May 30, three days after her death. In April, she started rehearsals for Prokoieff's "Romeo and Juliet" ballet at the Hamburg Opera but the ankle inflammation forced her to withdraw.

JUDAH BLEICH

Judah Bleich, 60, longtime actor and director on the Yiddish stage, died May 31 in Tel Aviv, Israel, where he was vacationing. He started his theatre career with the Neue Wiener Buhne group in Vienna and came to the U.S. in 1930s. For a time he was associated with the Yiddish Art Theatre in New York.

He directed the Yiddish version of Sinclair Lewis' "It Can't Happen Here" in 1936 and was also seen in the Broadway production of "All the Living." He later staged and appeared in "The Golden Land" and "They All Want to Get Married" on the Yiddish stage in N.Y.

Bleich more recently was director of drama at Milwaukee's Jewish Community Centre. He assumed that post in 1956. Two years earlier he organized the Heritage Group Theatre in N.Y.

Surviving are his wife and two sons.

EGON BROSIG

Egon Brosig, 71, German comedian, died May 23 in Berlin after a long illness. He worked in practically all branches of show business, most notably in Berlin stage musical productions within the last year. Also a radio name, he appeared in countless German pix.

Among Brosig's film credits are "The Old and the Young King," "The Strange Adventures of Mr. Fridolin," "The Cold Heart" and "The Subject," the last three of which are East German productions.

Last year he had a leading role in Paul Abraham's "Flower of Hawaii," festival production of Deutschlandhalle. His last part was in Friedrich Schroeder's operetta, "Shanghai Nights," at Titania Palast some months ago.

ELSE BASSERMANN

Else Bassermann-Schiff, 83, German-born actress and widow of actor Albert Bassermann, died May 30 in Baden-Baden, West Germany. Born in Leipzig, she received her stage training in Berlin and later was often paired with her husband in legit productions.

For a number of years, both were possibly Germany's most prominent married acting couple. In the 1930s, the Bassermanns went to the U.S. where they continued their career both in films and theatre. They returned to Germany after the war.

Miss Bassermann, incidentally, was also an authoress. Besides several short stories and novelettes, she wrote a stage play, "The Silent Hour."

WILLIAM RIDGLEY

William "Baba" Ridgley, 80, longtime Negro jazz artist and cofounder of the Original Tuxedo Orchestra in 1911, died in New Orleans June 1 after a month's illness.

Ridgley was associated with the late Oscar "Papa" Clestin in the Tuxedo band for 15 years, after which they dissolved their partnership and went their separate ways. Ridgley switched from horn to drums in the early 1930s. He retired some years ago following a stroke.

A funeral procession led by the Eureka Jazz Band escorted the body to the cemetery for interment services.

Two cousins survive.

HELEN PAGE KIMBERLEY

Helen Page Kimberley, 67, longtime vaude performer and agent, died in London May 25 of thrombosis. For many years she was partnered with her husband in the act of Kimberley & Page, and though Americans, they were, by virtue of their long residence in England, billed as the Americans from London.

Pair achieved unique affection with Britons in 1939 when they fought to get back into country others were fighting to get out of.

In more recent years, they were active as agents, and packaged shows for vaude theatres in various parts of the country.

Husband, and a niece, survive.

ALF ZENGERLING

Alf Zengerling, 77, producer of German culture and fairytale pix, died May 13 in Berlin. He was considered a pioneer in the children's film field.

The introduction of the so-called Youth Protection Law in Germany in Oct., 1957, which excludes kids below six from going to the cinema (even if escorted by adults), made him lose the bulk of his former audience and he was forced to abandon his juve pic production.

CARL MARX

Carl Marx, former director of the old Berlin Scala, famed vauder bombed out during World War II, died recently in Berlin. He had always hoped that the Berlin Scala would be rebuilt some day. Talks had been going on for several years and it's understood that building authorities had given their approval.

The Marx family founded the Scala in 1920 and also laid the foundation of the Berlin Plaza, another vauder bombed out during the war. But when the Nazis seized Germany, the Marx brothers, Jules (also late) and Carl, who were Jewish, were booted out of their enterprises.

JOHN SULLIVAN

John Sullivan, 49, manager of Her Majesty's Theatre, Carlisle, Eng., died there May 24 after surgery. One of the best-known theatre personalities in the north of England, he also produced many shows. One of these, "Pick of the Towns," was running at H. M. Theatre, Carlisle, at time of his death, after he had collapsed during rehearsals.

Through his efforts, he helped to keep live theatre alive in Carlisle, a busy market city with a large agricultural hinterland. He had been manger at H. M. Theatre for 22 years.

RUBY B. GOODWIN

Ruby Berkley Goodwin, age unstated, actress and author, died in Hollywood May 31. In 1956 she received the Commonwealth Award for best non-fiction story by a California writer for "It's Good To Be Black."

On screen, she appeared in such films as 20th-Fox' "Wild in the Country," still to be released, and in tv made appearances in such programs as "The Loretta Young Show" and DuPont's "Ralph Bunche."

Widower, three sons, daughter, mother, four brothers and two sisters survive.

FRANK MORGNER

Frank Morgner, 67, one-legged dancer in vaudeville's heyday, died May 31 in Chicago. Teamed with Foy Large, who like Morgner had lost a leg in a childhood accident, he played both American and European vaude circuits with an act that featured a suit built for two.

Act played the London Palladium, the Scala Theatre in Berlin and the Alahambra in Paris. Morgner retired from the stage in 1942, and in recent years had worked as a bartender in Chi.

He is survived by his wife and daughter.

WALTER M. SWERTFAGER

Walter M. Swertfager, 60, a N.Y. advertising executive for 39 years, died May 28 in Scarsdale, N.Y.

At his death he was senior vicepresident and a member of the management group of Geyer, Morey, Madden & Ballard, Inc., ad agency. Prior to that he had been senior vicepresident and later chairman of the executive committee of Lennen & Mitchell, Inc., now known as Lennen & Newell.

His wife and twin sons survive.

ERIC ADAMS

Eric Adams, 40, newscaster for KETV in Omaha, died May 27 in a hospital in that city where he had been since May 16 when he suffered a previous heart attack. Born Thomas Robinson Bachrach, he came to KETV in Jan., 1960, from Rochester, Minn., where he worked for radio stations. He entered the radio field in Arizona in 1946.

Survived by wife, two sons, daughter, parents and brother.

MRS. EMIL BRUDNO

Mrs. Emil M. Brudno, 80, who once sponsored concert and lecture series, died May 4 in Cleveland. Marian Anderson and Boston Orchestra made their first tours to northern Ohio under her auspices. The former Mollie Rothenberg, whose doctor-husband died three years ago, helped organize the Federation of Jewish Women's Organizations and served as its first prez.

A daughter and a sister survive.

ALFRED HURTGEN

Alfred Hurtgen, 79, ex-conductor of San Francisco Symphony and San Francisco Opera, died May 28 in Berkeley, Cal. A native of Germany, he studied in Dresden. He became leader of the Dresden Music School and conducted in major German cities before coming to San Francisco in the 1920s.

Wife, son and daughter survive.

JIMMY STANLEY

Jimmy Stanley, 55, film agent for 28 years, died of cancer May 28 in Hollywood. For the past four years he had been associated with the Mitchell Hamilburg agency, and also had been with Hallam Cooley and Gene Mann offices. He once was partnered in the Powers-Stanley agency.

His wife, actress Ann Stanley; daughter, mother, five brothers and sister survive.

CHARLES D. FLAGER

Charles D. Flager, 63, for 15 years in the sales department of radio station WXIW, Indianapolis, and earlier with WKBF, Indianapolis, predecessor of radio station WIRE there, died recently in that city. He and his wife, Ruth, who survives, were a piano singing team on the Keith vaudeville circuit.

Also surviving are three sisters.

MAX MARMORSTEIN

Max Marmorstein, 65, Cleveland theatre owner, real estate developer and hotel operator-broker, died May 8 of a heart attack in Key West, Fla. He owned Casa Marina Hotel in that Florida city and was consultant to several other hotels including Tropicana in Las Vegas.

Surviving are his wife, two sisters and two brothers.

ROSE A. PALMER

Rose A. Palmer, 86, playwright and former editor, died May 29 in Alexandria, Va. With the late Arthur Goodrich, she wrote a play, called "Caponsacchi." Walter Hampden produced it and starred in it in 1926 at Hampden's Theatre in New York. The play was based on Robert Browning's poem, "The Ring and the Book."

Her sister survives.

THEODORE H. RAUTENBERG

Theodore H. Rautenberg, 61, violinist with Cleveland Symphony Orchestra, died May 8 in Cleveland from a heart stroke suffered during a tennis game. Before joining the concert ensemble he was staff musician at old WTAM, a music teacher and active in chamber groups.

Survived by wife, two sons and two daughters.

BILL WARNER

Bill Warner, 71, United Artists film salesman, died of a heart attack in Hollywood May 30. He started in the industry as a projectionist in 1905, and after World War I went into distribution with Paramount. Later he joined First National and Warner Bros. before swinging over to UA.

Widow, Ruby, and daughter survive.

MRS. BENJAMIN COHEN

Mrs. Benjamin Cohen, 69, owner of 730 Club in Cleveland, died there April 1. Three of her sons, Leonard, Oliver and Franklin, are carrying on her business. The former Stella Galia Winezimmer once ran the old Avalon Club with her late husband.

She is also survived by another son and a daughter.

NEVILLE REAY

Neville Reay, 60, Los Angeles Examiner City Hall reporter and former Hollywood publicist, died of a heart attack May 27 in L. A. He was a N. Y. World staffer prior to going to the Coast, where he also was on the old Los Angeles Express.

His wife, son, daughter, mother, two brothers and sister survive.

HELEN D. GRACE

Helen D. Grace, who operated Grace Sisters theatrical agency for 25 years, died in Cleveland April 21. She and her sister, Mrs. Wyetta Bachert, originally were a dance team touring the Keith-Albee circuit.

Surviving are her mother, Jean Grace, who continues to manage talent agency, and a brother.

STANLEY VAN BEERS

Stanley Van Beers, 50, actor, died of a heart ailment May 25 in London. A Londoner of Dutch and Italian parentage he made his debut with the Old Vic in 1928. He appeared extensively in stock, ran his own companies and for 14 years had been a tutor at the Royal Academy of Dramatic Art.

Among his outstanding West End appearances were in "Call Me Madam," "Sign Of The Dove" and "Murder At The Vicarage." He appeared frequently on television and in pix.

Survived by his wife, actress Viviene Burgess.

MRS. LOUIS BLEET

Mrs. Louis Bleet, 66, former showgirl who performed in Ziegfeld Follies during the 1912-21 era, died in Cleveland May 14. Her husband, who died 24 years ago, was a New York restaurateur before he became a co-owner of several Cleveland niteries.

There are no immediate survivors.

WILLIAM BRUNT

William Brunt, 52, saxophonist-clarinetist, died recently in Milwaukee. A member of the Milwaukee Musicians' Assn. since 1928 he played with such bands in that area as the Glen Welty, Jack Richards and Ted Bach combos.

Surviving are his wife, son, three daughters, brother and his parents.

SAM ROSENBLUM

Sam Rosenblum, 68, chief barker of the Omaha Variety Club the past two years, died May 20 in that city following minor surgery. He was a longtime grocer before becoming manager of the Nebraska Concession Supply in 1943.

Survived by wife, son, daughter and two sisters.

LOUISE HORTON

Mrs. Louise Jones, 65, veteran singer-pianist known professionally as Louise Horton, died of a heart ailment June 1 in Milwaukee. In the 1920s and '30s she sang on radio stations in Chicago, Minneapolis and Grand Rapids, Mich.

Surviving are her husband and a daughter.

WILLIAM J. O'NEAL

William J. O'Neal, 63, singer and tv bit player, died May 23 in Hollywood.

Prior to trekking to the Coast, he was in the original Broadway cast of "The New Moon," "The Desert Song" and "Annie Get Your Gun."

Father, 57, of pop singer Cliff Richard, died May 15 in London.

MARRIAGES

Sharon Hugueny to Robert Evans, Hollywood, May 28. Bride is an actress; he's an actor.

Noelle Middleton to Keith Woodeson, London, April 29. Bride's an actress; he's a publishing exec.

Sheila Cox to Frank Dormand, London, May 5. He is director and general manager of the Forum Cinema, Jersey, Channel Island.

Gery Scott to Igor Fischer, Moscow, May 21. Bride is a British singer; he is her German manager. They were the first foreign couple to be married in the newly opened Moscow marriage centre, during the bride's two-month tour of the Soviet Union.

Tonie Ford to Rod Browning, Houston, May 31. Bride is an actress; he's a member of the KHOU-TV staff there.

Rita Nolan to Gino Giglio, May 26, New York. She's an advertising copywriter; he's a legit company manager.

Diane Schwartz to Mel Sokolow, New York, June 4. Bride is a Sponsor mag staffer; he's with TV Guide's eastern promotion wing.

Shelah J. Wells to Alan Simpson, London, May 27. Bride is a dancer and choreographer.

Bettyann Holtzmann to Daniel J. Kevles, London, May 18. Bride, an Oxford Mail staffer, is the daughter of David Marshall Holtzmann, N.Y. theatrical attorney and managing director of the Cape Cod Melody Tent, Hyannis, Mass.

BIRTHS

Mr. and Mrs. Marty Bellin, daughter, Hollywood, May 29. Father's an actor.

Mr. and Mrs. Johnny Sc[illegible], son, Houston, recently. Father is owner of the Plaugal [illegible] in that city.

Mr. and Mrs. Phil Silvers, [illegible], May 27, New York. Mother is former tv actress-model [illegible] Patrick; father is the comedian.

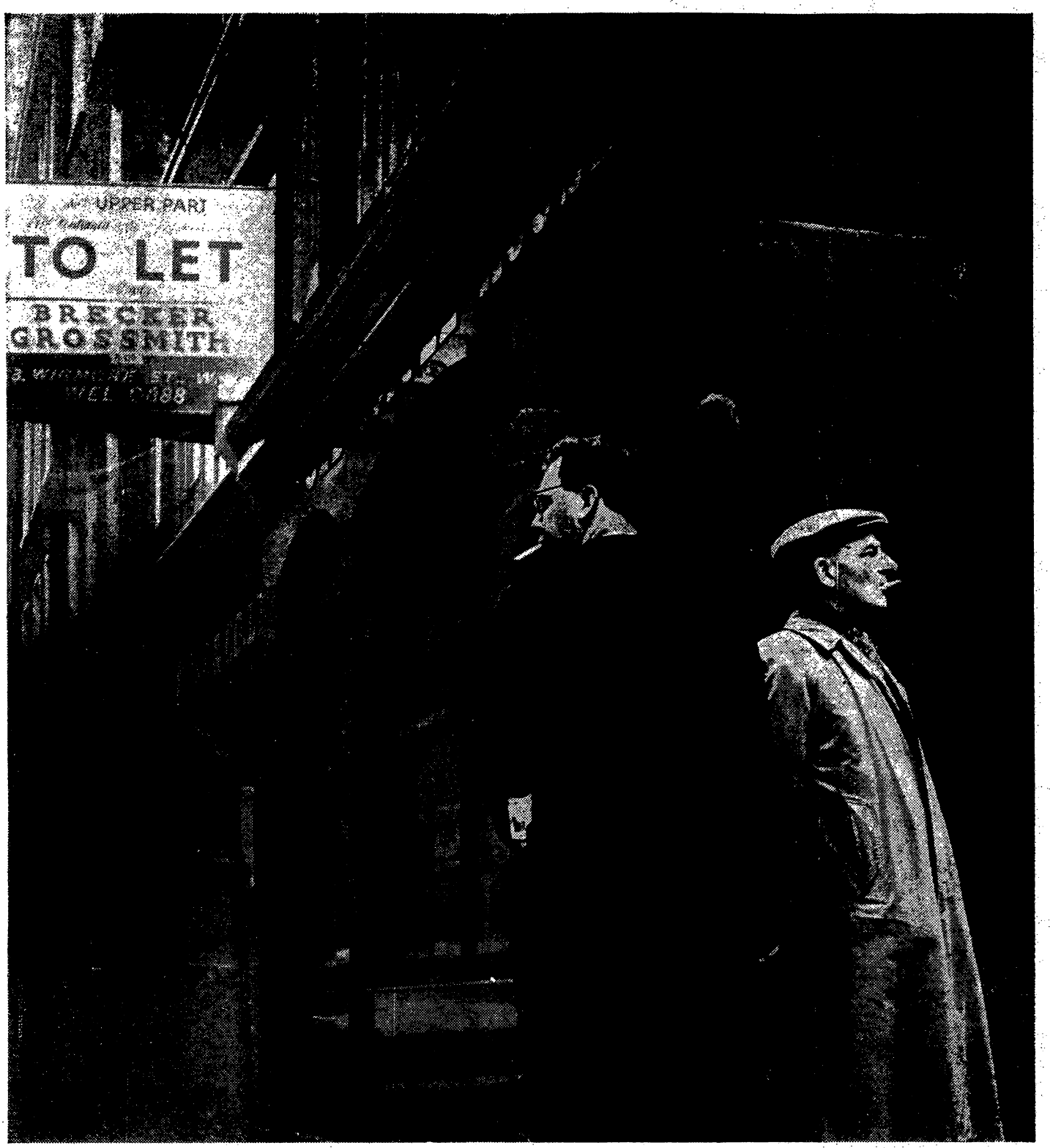
Mr. and Mrs. Bob McFadden, son, May 5, New York. Father is a comedian.

Mr. and Mrs. Arthur Cohen, daughter, May 11, New York. Father is a short subjects producer for Universal Pictures.

Mr. and Mrs. Alvie Maddox, daughter, May 29, Hackensack, N.J. Mother is dancer Joan Josephson; father is Kokomo the Clown.

Mr. and Mrs. George W[illegible], son, May 2[illegible], New York. Mother is [illegible] de Wall.

Mr. and Mrs. Pete Scott, daughter, May 28, New York. Father is on the [illegible] staff of Katz Advertising Agency.



(Got a good thing running today? Want to get a bet down? Go to the corner of Wardour and Brewer and ask for Al.)

Do you know what Granada did last year? It secreted some cameras near a street corner in London noted for its betting activities. (This was before off-track cash betting was legal; as of last month Britain's betting laws were changed, in order to clean up the situation highlighted by Granada's programme.)

The cameras caught bookmakers' runners in action. There were close-ups of betting slips, betting bags, money changing hands, pick-up cars, the whole business. It made a fascinating programme, in spite of the fact that the subject matter is not generally regarded as the ideal for documentary television.

You might say the same thing for such subject matter as homosexuality, and mercy killing, and venereal disease and suicide. And yet Granada has done programmes on them all. *Documentary* programmes with real people saying and doing real things. (Not semi-documentary plays, with actors and scripts; there's all the difference.)

The decision to put on such programmes is never lightly made. That's why the English public's enthusiastic response has been particularly gratifying.

GRANADA TV NETWORK, ENGLAND

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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'REBIRTH OF TV' IN 1962-63

Bikinis and Weenies-In-the-Round Lose Out; Coney's Back in Action

By NAN JOSEPH

Brooklyn, June 13.

Coney Island, chaotic and cacophonous as ever, ushered in its 1961 basic styles in comestibles with the long-familiar tubular weenie still in succulent, mustard-sauerkraut ascendancy.

A start also was made to curb Robert Moses' scathing references to the proletariat playground's depressed and decaying brand of recreation for the metropolitan masses.

Seaside concessionaires, for several months, were gravely concerned over the fate of the old-fashioned elongated hot dog. It was feared by leaders in the capital of the outdoor amusement industry that the conservatively-styled weenie was destined to an ignominious death at the hands of a lowly upstart dubbed the frank-in-the-round—an ambitious local wurst-geschaft's offering better known as a "fragel" an an object to be eaten with a bagel.

With the opening of Coney Island now official, it was evident that local concessionaires, aided by wily outdoor showmen, had quickly crushed the nefarious plot to overthrow the oldfashioned hot dog. Nowhere in the purlieu of the onetime nickel empire of entertainment for the "common people" was a round weenie to be obtained.

Nathan's Famous, the moujik merryland's foremost dispenser of orthodox hot dogs, and the establishment with the most to fear from the interloper, found itself again the undisputed Surf Avenue Sultan of the Sausage, if not the Western Hemisphere.

American Kosher Provisions, makers of the round hot dog, con-

(Continued on page 54)

Frisco's Masonic Temple Drops Miles Davis' Ban; Feared 'Wrong Audience'

Hollywood, June 13.

San Francisco's Masonic Temple is available to trumpeter Miles Davis without charge for a National Assn. For Advancement of Colored People benefit performance or at a straight $650 rental fee for commercial engagements, according to organization's concert division manager, Al Robinson. Offer reverses decision of May 2 in which auditorium's manager Alvin A. Horwege had refused rental for the benefit on a date in October.

Refusal to rent to Davis came on the heels of similar action against Nat King Cole in February, 1960, and Ray Charles last New Year's Eve. Robinson stated all decision

(Continued on page 48)

JUDY GARLAND'S NEW FILM DEAL FLURRY

Hollywood, June 13.

Judy Garland, an absentee from the Hollywood film scene for number of years until she returned recently for a role in Stanley Kramer's "Judgment at Nuremberg," is doing a three-feature parlay.

Actress will costar with Bing Crosby in Metro's "By the Beautiful Sea," topbill in "The Lonely Stage" for Stuart Millar and Lawrence Turman's new United Artists slate, and also star in UPA's animated musical, "Gay Purr-ee." Harold Arlen and Yip Harburg are cleffing six songs for her in latter.

"Sea" will be produced by Roger Edens and Charles (Chuck) Walters will direct the Dorothy Field-Arthur Schwartz musical.

Memphis Negro Atty.: 'Censorship Hurts U.S. Status'

Memphis, June 13.

Russell Sugarman, Memphis Negro barrister trained at Harvard, labeled "censorship a luxury we can ill afford." He addressed Memphis' anti-censorship group monthly session held here in a public library. John Ryan Jr., 24, young Memphis biz exec, heads the local anti-censorship body which is steadily increasing in membership.

Sugarman told the group: "The question of censorship is complex. We must keep in mind that not all forms of prior constraint are unconstitutional, but even though some of these forms are constitutional, I feel the attitude is questionable . . . The largest area of expression leads to human freedom and censorship is a luxury we can

(Continued on page 62)

VIENNA HORSES WON'T HURDLE U.S. CUSTOMS

American impresarios have virtually given up on their repeated attempts to get the Spanish Riding Academy of Vienna to bring its horses into the U.S., according to Klaus Kollmar, head of the William Morris Agency concert dept., who planed out last week for a gander at European concert attractions.

Although Kollmar said he would again try to pact this famed riding troupe, which was seen in the tv newsreels last week during its en-

(Continued on page 62)

NEW SHAKE FOR PROGRAM, SALES

By GEORGE ROSEN

The "drifting along" status of tv, both as an entertainment and as an advertising medium, is causing greater concern and anxieties in high places than many care to admit. Both on a network level and in well-placed sponsor precincts, there are disturbing rumblings over the admitted quietus in a medium specifically tailored to generate an excitement and enthusiasm among viewers, both in its ability to entertain and to effectively deliver the sponsor's message. On both counts, it's now conceded, television is failing to do the job it was designed to do.

Here, in a nutshell, is two-pronged dilemma:

(1) The networks themselves are disenchanted with their own programming. They know the time has come for some "revolutionary thinking" if they want to stay in the show biz swim.

(2) The sponsor, unhappy over existing patterns, is saying: "Why spend $2,000,000 to 'get lost' in sharing program with four other sponsors when a 10-second spot like Gertrude Berg's "SOS—with the rust arrester" does the job better for a few bucks.

This is the thinking that could hasten the day of the "magazine concept" in television—"let's buy insertions and not programs."

That the prevailing unrest and reappraising of the medium could invite a whole new approach to advertisers' buying is now considered

(Continued on page 38)

Marie Lloyd As Musical's Heroine

The late Marie Lloyd, great yesteryear London musichall favorite prior to World War I (also known to the U. S. public in the heyday of vaudeville), will be the heroine of a projected British musical comedy. Ned Sherrin, director of BBC's "Tonight" series, now in New York, has authored it with Caryl Brahms, both collaborating on book and lyrics. Australian composer Ron Grainer, who composes the BBC's "Maigret" (French detective) tv series, will do the music.

Kent Plays, headed by playwright Ted Willis, who however has no authorship in the Marie Lloyd project, will produce, probably next winter.

Marie Lloyd's sister, Alice, also deceased, was more of a hit in U. S. A. than was Marie. Her (Alice's) daughter at one time wrote a theatrical column for VARIETY.

European-Based U.S. Showmen Think Hollywood Lags in Its Understanding

By ABEL GREEN

Paris, June 13

A cross-section of distributor opinion overseas, predominantly the Americans' there, is that *"Hollywood today doesn't know what the rest of the world will buy at the boxoffice."*

The foreign distribution executives, now more and more involved in coproductions spread from London to Paris to Rome to Madrid to Munich and Berlin and Yugoslavia, feel themselves sensitively attuned to European boxoffice requirements. They ask and still can't understand why big musicals, especially with completely native American themes, are bought for films when "we all know how tough it was to sell 'Porgy,' 'An American In Paris,' 'Gigi' 'Guys and Dolls,' 'King and I' and many others."

There is an almost smug conviction overseas that the foreign market is "bailing out Hollywood." The pendulum has long since swung from 35-40% to 50-50 and now, in many instances, the revenue runs up to 55% from overseas.

"It won't be long," says Mike Frankovich (Columbia), for example, "when foreign income may be two-to-one over domestic, i.e. 67% versus 33% from the U.S. and Canada."

Abe Schneider, prez of Columbia Pictures, perhaps summed up the difference between the European production approach and the traditional Hollywood pushbutton methods. Says he:

"I am much impressed by

(Continued on page 62)

SOVIET TO MEXICO: 'YOU CAN'T INSULT U.S.'

Mexico City, June 13.

Here's a twist on USA-USSR relationships: the Russian Embassy here has formally informed the Mexican government that the Clasa Films-Mundiales Mexican-made feature film, "The White Rose," is not acceptable for the Moscow Film Festival in July.

Reason: It is "detrimental and offensive to Americans" who will be competing at the Moscow festival (Mexico will send Carlos Vejar's "Volnatin" and "Juan Gallo" to Moscow instead.)

If Gary Cooper's Maria Childless, Estate to Charity

Hollywood, June 13.

Gary Cooper bequeathed $10,000 to Motion Picture Relief Fund, under terms of his will admitted to probate last week, with bulk of estate going to his widow and daughter, Maria.

Million-dollar estate, listed merely as "over $10,000," also provided that his mother be cared for during her lifetime, and $5,000 apiece was left to his brother, nephew and niece, with another $1,000 to Our Lady of Gethsemane Abbey in Kentucky.

In the event there are no other heirs after the death of his widow, daughter (should she have no children) and mother, estate then will be divided equally between American Cancer Society, American Heart Fund and Roman Catholic Archdiocese of L.A.

HAL ROACH, AT 69, AGAIN DIRECTS GAGS

Deal has been entered into by Metro which envisions the "return" of Hal Roach. Agreement calls for the producer (from out of the past) to produce and direct a series of comedies, while headquartering at M-G's British Elstree Studios. M-G pays, and distributes.

Left unsaid is just how many pictures he'll make but it's to be presumed that lots of options are involved. He goes off to England today (Wed.).

The basic premise is that Roach, now 69, will undertake to make films for M-G along the same lines of the product which made him famous way back. He'll seek out

(Continued on page 61)

Power Failure Blacks Out Midtown N.Y.; Show Business No Business

Substantial part of midtown Manhattan was without electrical power at VARIETY presstime late yesterday (Tues.). Various show business enterprises were affected.

Many theatres couldn't operate and broadcasters were hampered. Power failure was on the alternating current lines which were over taxed by extensive use of air-conditioning facilities. This went hand in hand with in-the-90's heat that had New Yorkers wilting.

Some lights could be seen on Broadway but not many.

Just about all west-side film theatres were dark. Legit theatres, as of early evening, were faced with

(Continued on page 63)

Chas. H. Colledge, VP-GM—RCA-Camden, writes: "You have a good product, Jack, and we will do our best to sell it." Our thanks Jack and Bill Pegler
TELEVISION ZOOM'AR (Adv.)

For U.S. Acts, Japan Is a Medley Of Good Coin, High Costs, Low Biz Morals

Tokyo.

Editor, VARIETY:

Japan well . . . if we hadn't been in the Middle East this would really "bug" us. There is no such thing as a completely trustworthy agent. If fact don't quote me, but it's true there are very few honest business men. You have no contracts, and even if you did have, it wouldn't mean anything. You may be supposed to go into a club for three days, and the same day they call up and cancel. Impossible to hold them to anything. No legal recourse at all. Even American businessmen here, have no protection. The courts throw out all of these cases where promises are made and not fulfilled. Of course there are businessmen who are trying to combat this, but it is an uphill fight.

Anyway, to get into Japan you must have a working visa which takes anywhere from four to six weeks. The visa is good for two months with two two-month extensions. Americans in Japan have a 19-day tax exemption. After that you pay tax at the rate of approximately $6 for everyday that you work. Naturally this can be deducted from the U.S. tax, and you don't pay for the days that you don't work.

The money is very good, and there is a lot of work. I believe there are about 5,000 clubs in

(Continued on page 52)

A Neurotic Living

"I am not a priest but a sinner . . . not a psychiatrist but a neurotic. My neuroses are the nails and saucepans by which I get my living. If I were cured, I would have to go back to housekeeping."

Thus Brendan Behan in current Evergreen Review.

Jewish-Japanese Romance Looms as Christmas Film At Radio City Music Hall

Hollywood, June 13.

"A Majority Of One" will be Warner Bros.' New Year's release, veepee and sales manager Charles Boasberg said before enplaning to Dallas and New York, following company's two-day Jubilee of Films.

Policy hasn't been decided for pic. Neither has decision been made on "Music Man," now in final production stages at reported cost of $6,000,000.

Asked if "Majority" would be Xmas film at Radio City Music Hall, Boasberg commented he'd know after he showed Roz Russell-Alec Guinness costarrer to prexy Russell Downing and his exee staff. Mervyn LeRoy production would be 18th for him at showcase, if and when, first being "Anthony Adverse," which he likewise produced for Warner in 1936.

Playwright and scripter Leonard Spigelgass of "Majority" told VARIETY play has six months of "bus and truck" tour ahead before Warners can release film.

Molly Picon, after finishing tent shows in Westport, has just wound two-week Miami engagement with Martyn Green as costar. Herbert Marshall, who is negotiating for costar, will be actively engaged in the six-month road tour. He is now appearing in show in Playhouse in the Park, Philadelphia.

UNREEL OLD FILMS IN CHICAGO CABARET

Chicago, June 13.

Latest twist in the burgeoning cabaret theatre business here is motion picture entertainment, specifically the classics. Newly-built Playwrights at Second City, whose regular fare is the Jules Feiffer satirical revue, "The Explainers," has given over its dark sessions, Monday nights and Sunday afternoons, to a film classics series.

There are two showings on each day, with brunch included in the $2.50 single admission at the 1 p.m. show on Sundays. Single admission for the other showings is $1.50. House is also selling subscriptions to skeins of six films at $7.50 or $12.50 for the brunch show. Biz to date has been good for all showings save the 10:30 p.m. outing on Monday nights, but chiefly on a single admission basis.

Series began May 21 with Laurence Olivier's "Henry V." American titles include "All That Money Can Buy," "A Night at the Opera," "Born Yesterday," "Grand Hotel," "All Quiet On Western Front," and "Nothing Sacred." Among the others are Rene Clair's "A Nous, La Liberte," Vittorio de Sica's "Shoeshine" and "Miracle in Milan," Sergei Eisenstein's "Potemkin" and Jean Cocteau's "Beauty and the Beast."

Major Swedish Pic Co. Names Kenne Fant Prexy

Stockholm, June 13.

The board of Svensk Filmindustri announced recently that 38-year-old Kenne Fant has been chosen to succeed the late Dr. Carl Anders Dymling as president of the firm.

In the meantime, Svensk Filmindustri will set up a production board which will be headed by Ingmar Bergman. Other members of the board will be Hasse Ekman, Harald Molander and Allan Ekelund.

6/14

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TOOTS SHOR

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"Where does that CRUMB BUM Jackie Gleason get off talking French instead of his native Brooklynese. I like PAUL ANKA, too. Paul's a pro like Jackie and Frankie, although he's better proportioned than Frankie and thinner than Jackie. PAUL ANKA, a great talent. He's tops."

'Postpone' Edict For Early Bed

Madrid, June 13.

Away-from-home entertainment, restaurants, bars and cafes were given a last minute reprieve by the minister of interior who indefinitely postponed imposition of a new work and play time-table that was designed to close film and legit salles by midnight and eateries a half-hour later throughout Spain, effective June 1st.

Only show biz sector now affected by ministerial decree is the government television network which will reduce programming a half hour for a midnight fade-out.

News of the postponement in other areas was not unexpected. Never before had the entertainment industry shown such solidity in nationwide support for exhib and sindicato actions carrying the industry's opposition to early closing hours directly to the minister's doorstep.

As for the continued late closing hour for restaurants, bars and cafes, it can be safely said that the great majority of Madrid's two million population received the reprieve news with a mass sigh of relief. The major late-hour thoroughfares of Madrid and all other Spanish cities and hamlets will be thronged again this summer now that the threat has been lifted on the traditional late performance (starting 11 p.m.) and on the 2 a.m. coffee break, which is part of Spain's "live by night" charm during the tropical summer months.

Venice Dubious About Sutherland's Sinusitis

Venice, June 13.

Legal action against soprano Joan Sutherland may be undertaken by Venice's La Fenice Theatre, following the singer's headline grabbing walkout just prior to a scheduled performance of "La Somnambula." Theatre's legal reps said they were "waiting developments" before taking definite action, however.

With regard to the medical certificate sent them from London by Miss Sutherland, in which she was said to be suffering from sinusitis, theatre holds this has no value, as coming after the ankling, and from London. Had soprano mentioned the disturbance in Venice, they add, she would of course have received "understanding" treatment.

Miss Sutherland is still slated to perform in "Norma," during the

(Continued on page 61)

Ray's Brit. Date

Johnnie Ray has been signed for a stand at the Talk of the Town, London, starting June 26 for four weeks. The cafe is located on the site of the old Hippodrome, which Ray also played during its career as a theatre. Prior to that Ray's engagements were at the Palace and five dates at the Palladium.

Singer will also essay some teevee dates in London and will lineup a nitery and theatre tour on the Continent.

Atkinson Laurels Kaufman

N.Y. Times' Ex-Drama Critic's Salute To Playwright

By BROOKS ATKINSON

(Following appeared in N. Y. Sunday Times of June 11 under caption, "Memories of a Sardonic Wit.")

During the Twenties, these Sunday drama pages were put to bed every week by George S. Kaufman, the sardonic playwright who died at the age of 71 on June 2. From 1917 to 1930 he was drama editor of The Times.

Those were the years when he was also emerging as a theatre man of brilliance and virtuosity—coauthor with Marc Connelly of "Dulcy" and "Merton of the Movies," coauthor with Edna Ferber of "The Royal Family," sole author of "The Butter and Egg Man" and "The Cocoanuts" for the Marx Brothers, stage director of "The Front Page," to skim the list.

"Emerging" is too cautious a word, although he did not assume that his career in the theatre was established. He was already recognized as a genius for caustic dialogue and taut play construction; and everybody in the theatre wanted his services as author, collaborator, "play doctor" or director. In one year—1922—he collaborated on three Broadway productions. He was one of the busiest men in town.

But he had been a newspaper man for a decade before the production of "Dulcy." Those of us who were associated with him in this office suspected that he had more confidence in newspapers than he had in the theatre. As a drama reporter, editor and reviewer, he knew the hazards of the theatre too thoroughly to believe in it. His dingy desk in a cramped cubicle on the third floor of this building remained throughout that

(Continued on page 61)

Bikinis Verboten

Toronto, June 13.

Tieless sportshirts and shorts are "in" but bikinis are "out" at O'Keefe Centre, Toronto. Rule applies to eight-week summer series, including "West Side Story." Due are Eartha Kitt, Harry Belafonte, Carol Channing, Tony Martin, Liberace.

Japanese Pix Producer Asks Govt. Coin To Make Film With Bob Fuller

Tokyo, June 6.

To cash in on the cowboy actor's unprecedented popularity here after a socko p.a. tour, Toei, one of Japan's six majors, is seeking a dollar allocation from the Finance Ministry to make a feature film starring Robert Fuller this fall. Studio, otherwise known in recent years for its Samurai stories, is optimistic about getting the allocation.

Company wanted to make the film during Fuller's recent swing, but the "Laramie" tele star physically could not be pried away from his admirers for the stint. Not Brando, Wayne, Holden or Sinatra received a reception here comparable to that given Fuller, whose show is top-rated here by Dentsu ad agency survey.

"It's like every second is opening night," Fuller told VARIETY in numbed bewilderment. "I've been so busy, I haven't had a real chance to be myself. Usually I can't sleep."

Fuller was going back to begin another 39 episodes of "Laramie," his third year as Jess Harper, defender of justice. He moaned as he considered he might have to do a fourth year in the role.

Fuller said he'd much prefer to star in his own series, as a character much like Harper.

Show Bizites Investing In Phoenix Properties

Hollywood, June 13.

Hollywood show bizites are turning to properties in Phoenix, Ariz., as an area for investment.

Those who have put some money in properties in Phoenix, and nearby Deer Valley and Sun City include songstress Gisele MacKenzie, singer Billy Vaughn, writer Parke Levy, conductor-composer Leon Klatzkin, and Gus Lampe, who was former booker for the Schine hotels and theatres.

SEN. KEATING, JESSEL DEDICATING SARANAC

Sen. Kenneth B. Keating (R.-N. Y.) will be the principal speaker June 23 at ceremonies at the Will Rogers Memorial Hospital, Saranac Lake, N. Y., dedicating three new buildings still under construction.

Later in the day George Jessel will unveil the William Morris Niche, named after the founder of the talent agency of that name, which is installed in the rotunda housing the Jo Davidson statue of Rogers.

Morris, a member of the original hospital board, contributed generously to the hospital which has a patient list comprising mainly of those in show business.

About 150 key execs of all fields in the entertainment industry will make the trip from New York City for the ceremonies.

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ABEL GREEN, Editor

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THE WORD THAT'S-NEVER-USED

'REALISM' VS. REASON

The oddities in connection with "The Connection" are several. One, it was made in New York and by a woman producer. Two, seeking prestige (her word) she took the film adaptation of an off-Broadway play about junkies to Cannes. But, three, the significant "novelty" about the made-in-America-but-sold-in-France feature is that its soundtrack contains some 26 repetitions of a word which has heretofore been confined to truck-drivers at intersections, boys learning to smoke, and the social circles of the uncouth, including barracks.

If "The Connection" is to be offered with its present built-in shock therapy, the film business and, by extension, all show business, will be given the dubious credit, or spell it black eye, of attempting singlehandedly to shatter a taboo respected by the vast majority of American parents, children, teachers, doctors, nurses, clergymen and "nice people" generally. Is this a victory worth winning? or an abuse of privilege? or madness?

VARIETY is a persisting and forceful opponent of censorship. It is not advocating that "The Connection" be officially suppressed. It is advocating sanity among competitive showmen, acceptance of minimal taste and, in the case of the distributor of "The Connection," a decent regard for the good repute of amusements. In short, it is to be hoped that the soundtrack will be revised voluntarily and that this fake issue of "right to absolute realism" shall not be imposed upon a sufficiently harrassed industry. It should also not be forgotten that the public's ability to absorb the shocking or the vulgar is not without limit.

It is rank sophistry to argue that the French equivalent lacks the force the word has in Anglo-Saxon culture. This is not France. It is equally disengenuous to argue that the word is used in the film only as a synonym for heroin and not as an expletive. Such a distinction will be lost upon a shocked public opinion. Nor will it be a convincing alibi to repeat the all-too-true recent maxim of a trade pundit that the American film industry exists only as surviving fragments without cohesion and policy unity.

One thing for sure, the American public will not take seriously any plea that "The Connection" is entitled to promote its rental revenues by shattering a fixed rule of good manners and then calling its motives "artistic." That will only increase the cynicism of our cynical age. As an opponent of censorship, this publication recognizes that democracy is a two-way street and that abuse of privilege is reasonably resented.

Finally, a reminder: child psychologists fix the fondness for the word in question as belonging to a phase of rebelliousness in the young—the very young. Parents will not appreciate the film industry compounding their problems.

'THE CONNECTION' GOES THE LIMIT

Some interesting, and perhaps precedental, censorship questions may be asked and answered when Irvin Shapiro's Films Around The World puts Shirley Clarke's "The Connection" into release here. The film, a screen adaptation of Jack Gelber's Off-Broadway play about a bunch of junkies waiting for a "fix," prominently features one scene explicitly detailing how a guy gives himself a shot of heroin, while the soundtrack repeatedly carries a word, never before heard on the commercial screen. (The French translation for the word is *merde*, which in French has only a small fraction of the tribal taboo associated with the English equivalent).

It's understood that Shapiro will be urged to eliminate the details of the dope-taking operation, even though there is no Federal or state law requiring same. The Federal narcotics people feel that such details only help to instruct the innocent and, as such, serve a really harmful end. For the most part, U.S. distribs, the indies as well as the majors, have complied with agency's wishes in this respect.

The "word" is something else again, and it may be that Shapiro will fight to get it passed, even if it means going to court. Shapiro's principal argument will be that the "word" is used in the film not as an obscene expletive, but as a term for the dope. It may also be argued that the same word is now quite frequently used on the legitimate stage and causes little or no alarm any more when found in the pages of a novel.

Attorney Ephraim London, an expert on Constitutional law and the man who has successfully spearheaded some of the most important film and book censorship cases, opines that the entire question of the "obscene-ness" of certain Anglo-Saxon words is long overdue for a complete airing. Books are now almost free (though the Post Office Department just clamped down on Henry Miller's "Tropic of Cancer"), the stage is coming along, but films are still almost totally taboo-ridden.

London, for example, suggests that since a specific sexual act can be described in polite society with one word, and not its shorter Anglo-Saxon equivalent, simply dramatizes a centries-old prejudice that harks back to the days when the Normans conquered England and made French the language of the land. The Anglo-Saxon language became vulgar in the 11th Century and certain key words have remained vulgar to this day.

Report Pleskow Into UA Homeoffice, Nick Pery Back in Pix Biz With Co.

In an overseas manpower realignment, Nick Pery, longtime Continental sales manager for Columbia Pictures, is returning to the film business in a ditto spot for United Artists on July 25 under Continental distribution manager Eric Pleskow. Eventually, the latter will shift into the UA homeoffice (probably next spring) in charge of the directing European and Middle East sales. Alfred Katz will ditto in charge of Latin American and Far Eastern sales.

Arnold M. Picker, global sales manager, reportedly will assume even more active duties, including administrative, thus relieving prexy Arthur B. Krim and board chairman Robert S. Benjamin of some of the day-to-day operational pressure.

Pleskow is due in the U.S. in September on a six-week sabbatical and probably, at that time, will be indoctrinated into his possible future homeoffice plans. Pery, a longtime associate of Picker's when both were at Col, has been active in residential construction in Calif, Canada, after he thought, for a time, that he'd like to essay independent film production at the time he left Col.

Louis Lober, present UA g.m. for foreign sales, reportedly has been wanting to retire to Israel where he has land holdings and other business interests.

Long-Run Extras

Hollywood, June 13

Gold life membership cards were presented to 30 players at annual membership meeting of Screen Extras Guild over the weekend. To be eligible a member must have hit age 65 and worked continuously as a Hollywood film extra for 30 years or more. List includes:

Ray Allman, Bobby Barber, Lilian Berman, George Blagoi, George Bloom, Lulumae Bohrman, Regina Bookasta, Dick Carter, Steve Cavalieri, Louise Colombet, Oliver A. Cross, Denver Dixon, Jack Elmore Henderson, Robert Johns, David Kashner, Iris Lee, Thomas F. Martin, Mathew McCue, Clarence Morehouse, Doc Myers, Ed Randolph, Paul Rochin, Pola Russ, Loretta Russell, James Scobie, Bhogwan Singh, George Sowards, Len Sowards, Elaine Towne and Blackie Whiteford.

Ornstein to U.K.; UA's Cuba Guard, Goltz, for Spain

As forecast here some months back George H. (Bud) Ornstein, United Artists' special home office rep in Spain since 1953, has been named production liaison exec in London. In his new post, Ornstein will work under the supervision of Ilya Lopert, coordinator of UA's European coproduction.

Joe C. Goltz, who has been manager in Cuba for the last four years, succeeds Ornstein in Spain.

New moves follow by just a month the appointment of Karl H. Kruger as UA manager in Germany, succeeding John H. Finder, who resigned. Prior to his new post, Kruger had been sales manager of UA's head Frankfurt office.

Ornstein is a vet of 15 years' experience with UA. Before serving the company in Spain, he was in Italy and had earlier tours of duty in Panama and Havana. He also served briefly as assistant to the late Gradwell L. Sears, veep in charge of distribution.

Goltz originally joined UA in 1938 and operated principally in the Far East. He later left to work for the Motion Picture Export Assn. and subsequently Eagle-Lion and Columbia, before returning to UA in 1957.

More Texas Films Locally Financed

San Antonio, June 13

Three full length motion pictures will be filmed in San Antonio, according to Russ Harvey, prez of Russell Productions Corp.

He cites as the first "Terror Below," starting this month, for which he's in Hollywood to select talent for leads. Other players will be picked locally.

A story of sunken treasure, "Terror Below" interior scenes will be filmed in San Antonio, with underwater sequences to be done in Corpus Christi.

Other films scheduled are "Twenty-one Sixty," a story of atomic warfare of the future, and "Dark Water," a tale of primeval hate and intrigue in the swamps.

'Birth of Texas' to Roll

San Antonio, June 13.

Jack Vance, head of Big Four Films here, plans to have "The Birth of Texas" before the cameras in a short time. Among the local actors who will be in the cast are John Hamilton, who worked in "The Alamo" (UA), Dave McEnery, Phil Medlin and Curly Williams. Two stars from the West Coast will be brought in soon to play the leads in the film.

The new company will film the production here and on the San Jacinto battlefield near Houston. A 1,000 acre tract has been leased near here by Vance and associate Holbrook Todd. Head cameraman is T. Mack Reynolds, local photographer.

Shooting One In Austin

Austin, June 13

"None But the Brave" is being filmed by the Spicewood Studios here. The war pic with a Texas background is expected to be completed late this summer.

It's to be an American International release.

Tamiroff's Italo Chores

Akim Tamiroff has just been signed here for a role in Dino De Laurentiis' "The Last Judgment," currently shooting in Italy under direction of Vittorio De Sica.

Tamiroff may later also appear in DeLaurentiis' production of "The Brigand," opposite Lucia Bosé, Borgnine and Vittorio Gassman.

First Quarter Up, Prospective Films Grin-Makers With UA's Owners

United Artists' net earnings for the first quarter of 1961 rose 11.6% to $879,000, from $788,000 for the comparable quarter last year, board chairman Robert S. Benjamin told the company's annual meeting of stockholders at the Astor Theatre in New York yesterday (Wed.)

Meeting, with 82% of the outstanding shares repped, was a quick (one-hour) and comparatively quiet affair, with the holders obviously pleased with management's continuing story of financial success. While the 1960 figures had been announced earlier, Benjamin revealed that the company's worldwide theatrical gross for the first 23 weeks of this calendar year totaled $36,675,000, up $5,077,000 over the like 1960 period and the highest in UA history.

Other financial highlights: worldwide income for the first 1961 quarter was $26,965,000, against $23,188,000 for the 1960 period. Also, first 1961 quarter net represents earnings of 51c a share on the 1,713,621 shares outstanding as of April 1, 1961. This compares with 46c per share for the first 1960 quarter, after adjusting the shares then outstanding to the number outstanding April 1, 1961.

All divisions of the company—Lopert Films, UA Records, UA-Ziv-TV and United Artists Associated—are operating in the black, Benjamin told the holders.

Good Product

Prexy Arthur B. Krim reported the company's great optimism and confidence re the future was based on UA's "extraordinary inventory of films," adding with emphasis that "our fortunes will rise or fall on this phase of our operations." The main section of the prexy's remarks was devoted to a rundown on product in that inventory.

Directors were reelected unanimously and designation of company's auditors for forthcoming year was approved.

Questioning from the floor was more colorful than spirited. One lady wanted to know why the company had signed Peter Lawford to a $10,000,000 deal ("Is this young man an Otto Preminger or a Cecil B. DeMille?") suggesting also that perhaps some members of management hoped to get diplomatic posts through President Kennedy's brother-in-law. Benjamin was patient through such prodding, pointing out, among other things, that the Lawford figures represented estimates of the star and his public relations man.

In reply to another holder, who

(Continued on page 17)

Suddenly This Summer, No Sex!

By GENE ARNEEL

Robert Mochrie, Metro distribution v.p., said in New York this week he has had a sampling of exhibitor preferences and it boils down to this: they don't want "heavy sex" in the summer, prefer instead family-type pictures, after that abundance of adult stuff during the spring.

Exec said he received seven letters from theatremen on the subject. They came from small circuit operators. He prefers to draw no conclusions, wants this left to observers, but there's no escaping the fact that showmen in various locations have expressed the same thought in their correspondence.

Mochrie didn't touch upon who's writing to whom in the film industry. But it's known that major figures in exhibition rarely indite their communication to major figures in film companyland. They tell 'em what they think for the most part orally and private.

The written word thus comes from exhibs of hinterland stature. In the instance of Mochrie's mail, it could be indicative. No one is saying, of course, that seven smalltime chain ops represent the nation's 17,000 theatres. But, then again, no one has sent a petition to Mochrie in behalf of sultry cinematic romance during the warm weather.

Check of the release schedules from various distributors, significantly, indicates that the product flow from now through to September is markedly devoid of intense he-she (or shim) relationships. Not everything's "Rebecca of Sunnybrook Farm"—but the themes are more than half-safe, including comedies, lightweight dramas, mellers and "Morgan the Pirate." Despite his profession, the pirate (Steve Reeves) is an unusually decent fellow.

Par, for one, has five comedies coming up in a row.

Mochrie drew attention to three due from M-G in July and August. There are seven in all on the lineup for this period; exec is particularly high on "Ada," dealing with Dean Martin as a guitar-strumming politician; "Honeymoon Machine," straight comedy, and "Bridge to the Sun," from the book about an American woman who takes on a Japanese husband.

Also on the M-G program for the summer: "Magic Boy," Japanese-made cartoon feature, and "Secret of Monte Cristo," which Mochrie would like to see taken as a package by exhibs; "Morgan the Pirate" and "Bagdad."

"Morgan" goes out on a saturation basis, with 500 to 600 prints to be used, between the end of June and the end of July. Same procedure will be followed in August with "Bagdad."

Zanuck Can't See California Return; A Paris, Not Hollywood, Boulevardier

By ABEL GREEN

Paris, June 13.

Despite persistent local reports that Darryl F. Zanuck may be re-impressed into service to head up the 20th Century-Fox production plant in Beverly Hills, as he did until he voluntarily relinquished the post to go into independent production for himself, all he would admit when queried in Paris is that he met with the new 20th-Fox board members—John L. Loeb and Milton S. Gould, as well as Peter Treves, head of a brokerage representing a large block of 20th-Fox shares—on an informal basis when he was in New York recently. His trip was essentially on annual budgets, for his own productions, keyed to his own fiscal year. It is only coincidental that the timing seems to parallel the recent management maneuvers by the board.

Zanuck states that "there are no foreseeable circumstances which could induce me to reassume the entire production load" but he admits that he is (a) the largest individual stockholder in the company and naturally has its best economic interests at heart; and (b) poopoohs the local palaver about Howard Hughes and he "merging to take over complete control." In the latter connection Zanuck says he could find no Hughes stock ownership "unless, of course, it's most skillfully hidden in brokers' accounts but usually management knows the score in such circumstances."

Zanuck points to the lavish manse he has just taken over in the fashionable Left Bank, amid the ministries and other governmental buildings. It's a house, with a garden ("in the Hollywood manner") owned by Baron Hubert Pantz. It's one of three maisonettes—the one to his right is a ministry which, being historical property, cannot be "modernized" with result that the lift is on the *outside* of the building to accommodate the office workers and the maturer officials. The house on his left is occupied by "Honeychild" Wilder, of international cafe society, and her Prince Hohenloe. "So you see," says Zanuck, "they'd have to blast me out of this."

Formula As Before

On the other hand a feeling lingers that the proposal of his return to BevHills is still likely because, as he threw away one observation, "I'll tell you this—if I ever returned it would be no picking-up-the-telephone for anything or anybody; I'd run the studio in the same autonomous manner as I did before, or else."

Zanuck is proceeding with filming plans on "The Longest Day" in a leisurely manner, with at least a year's operation. The logistics are like a battle plan. The 6th U.S. Fleet's maneuvers in the Mediterranean are part-and-parcel of the production scheme.

Casting is still ephemeral. He hopes for "vignette" stars—ideal, name-powered personalities "who, when their careers are done, will always have this classic of the D-Day Normandy landing to look back upon, as will their children, along with other children, and see themselves in the key roles of Rommel, von Runstedt, Eisenhower, Churchill, DeGaulle, or whoever. Incidentally, there are other famed World War II figures, such as General Patton, who don't figure in Cornelius Ryan's book."

Skouras' Own Beef-Up

Zanuck does admit that "there are plans afoot," sparked by Spyros Skouras, to beef up the production end in Hollywood. He is noncommital on Bob Goldstein, Pete Levathes et. al., since—getting back to his design for living—"look at my new preferred way of operating."

He does concede that it's going to be an uphill fight on the production end but also feels that the studio operation can only go one way—forward.

It is no secret that he has split with his protegee, Juliette Greco, and he's also aware of the French press cracks, "Bet that she's discovered in some GI's dugout." Fact is there is no femme role and Miss Greco, who has other show biz ambitions, has been touring of late in and out of France and South America.

Ryan is working on his own screenplay and Zanuck has called in other expert "consultants" to dwell on the dialog "from their own viewpoints," viz., Noel Coward from the British, James Jones ("From Here To Eternity") from the American, Erich Maria Remarque (German) and Romain Geray from the French.

Bernard Vickie, Bernard Farrell, Lewis Gilbert, Lee Katz (production manager), Andre Marton, Gerd Oswald and Elmo Williams are unit directors, supervisors and coordinators. Zanuck will be the overall director as well as producer. Budget is flexible, pegged at around $5,000,000. Naval and military facilities have all been worked out for governmental cooperation, to coincide of course with the latter's best timetabling, which is another reason for Zanuck's rather loose schedule.

Despite all this intensive application to the one major chore, which looks like a solid year over here for Zanuck, Continental trade dope still has it that Zanuck may wind up back on the Coast in the job where, at the moment, 20th-Fox needs an energetic filmmaker the most.

To this Zanuck says no.

Incidentally as regards the "vignette" top-name castings (short money for star-power, with perhaps the Motion Picture Country Home as the beneficiary) the local agents regard this dubiously. Admittedly they'll be the first to hold out for top money for their clients, especially considering that this is a "top budget production."

WB Up $8.50; Most Pix Cos. Off

Although film stocks have been sluggish on the New York Stock Exchange generally, Warners has jumped $8.50 per share, an unusual increase. The issue hit a new high last week at $73.75, up from $52.75 just a few months ago.

Constant increase is credited to earnings, rather than any kind of new capital gains deals. Last week's spurt was without any official explanation. One broker said obviously there wasn't any large-block buying of the type that could send up a price so much in such a short period.

Report heard in some quarters was that the WB press junket to the studio in Burbank has been responsible. Company hosted over 200 fourth estaters at the studio with wide & upbeat coverage of theatrical and television product the result.

PODESTA ILLNESS RUNS 'SODOM' COSTS SKYWARD

Illness of Italo actress Rossana Podesta, which has her sidelined, has set back production on the Morocco-shooting "Sodom and Gomorrah" about seven weeks. It's figured a $100,000 weekly expense on the Embassy-Titanus books, but insurance money will more than recoup.

Robert Aldrich is directing the Biblical pic, with Stewart Granger and Pier Angeli costarred.

Columbia Equals $1.04 For Nine Months (Apr. 1); Tops Same Span Year Ago

Columbia this week reported a net profit of $1,673,000, equal to $1.04 per common share, for the nine months ended April 1. Compares with a net of $534,000 or 25c per share, in the corresponding period a year ago. No Federal tax was involved in either period due to tax loss carryforwards.

Major gain is reflected in the footnotes in the company's financial statement. Profit in the new period included $1,617,000 representing net income from sale of Coast real estate. The previous period's profit included $3,102,000, via amortization of foreign prints and advertising (previously this item was charged as a current operating expense), plus money from the Coast property sale.

Smadja N.Y. Trip; To Produce Anew If Health Allows

Charles Smadja, one of the original United Artists partners, was slated to return to his Paris base yesterday (Tues.) after home-office powwows with Arthur Krim, Bob Benjamin et al. Smadja, a coronary victim, has improved considerably since his retirement which resulted in Ilya Lopert taking over coproduction operations out Paris and Eric Pleskow named in charge of Continental operations.

Smadja, an independent film producer in Europe prewar, may essay a one-a-year or one-every-18-months production, as and when his health permits. Naturally, distribution would first be offered UA.

ARLINGTON SUES 20TH, DELUXE

Based 'Cause of Death's' Cause Of Cancellation

Los Angeles, June 13.

Damages of $850,000 were asked in Superior Court action brought by Arlington Productions Inc., against 20th-Fox Corp., DeLuxe Laboratories, Inc., Murray Chilkofsky and eight John Does. Suit revolved around an asserted oral agreement by defendants to lend Arlington Productions the sum of $250,000 to produce the film, "Cause of Death."

Broken down, action asks $400,000 for breach of contract $400,000 for loss of anticipated profits from film and $50,000 special damages for coin spent by plaintiff.

Under the deal, 20th-Fox was to get first refusal rights for distribution of film, and film was to have been processed by DeLuxe, suit claimed. Complaint stated that plaintiff was to discharge its then-attorney and hire Chikofsky in his place as attorney and controller of corporation. While Arlington proceeded to engage writers, cast and made pre-production arrangements, defendants advanced only $10,070, and refused to advance the balance of the $251,000, according to complaint.

Lipton Under Universal Contract; Rackmil, Muhl Only Others 'In Writing'

David A. Lipton, ad-pub head of Universal, has been given a new, three-year contract which runs from last April 1 for three years. Exec's salary is $1,500 per week and pact provides for a yearly vacation of 31 days.

Agreement further states that Lipton shall serve the duties of ad-pub chief as well as whatever other functions called upon.

Lipton had been off formal contract for the past couple of years. Only two other U execs under contract are Milton Rackmil, president, and Edward Muhl, studio chief.

N. Y. to L. A.

Mortimer Becker
Joe Cavallaro
Don Conaway
Fank DeVol
Robert Dowdell
Leo Jaffe
Lawrence Kasha
Paul N. Lazarus Jr.
Abe Montague
Abe Schneider
Howard Strickling
Joseph R. Vogel
William Wallace

Inside Stuff—Pictures

Starlet Sella Stevens had her day in home town court over the past weekend but was "poked" with a $51 fine by Circuit Court Judge Greenfield Polk for taking her six-year-old son Andy Stephens from Memphis to Hollywood two years ago without court permission. In addition, Judge Polk could have sent the Paramount contractee to the hoosegow for a period of 10 days. Jurist gave Miss Stevens a tongue lashing from the bench in a 90-minute trial before an SRO court room crowd. She was accompanied by her parents Mr. and Mrs. T. F. Eggleston, also of Memphis and her local lawyer, Hal Gerber.

In unleashing his word attack on the actress, Judge Polk stated: "The country's laws must be respected and orders of the court obeyed, unless our system of laws and our democracy is to be abandoned."

Judge further ruled that he could not hear Miss Stevens' petition to gain full custody of young Andy without her ex. Herman Stephens, 24, a Marine stationed at Camp San Diego, being present. Husband now has custody. Miss Stella told Judge Polk that she was financial able to take care of her son as "my minimum salary is $18,000 and maximum salary is $25,000 annually by Paramount studios and tv commitments."

The final sermon delivered to students at Colorado State University in Ft. Collins by their departing chaplain, Father Malcolm Boyd, offered further evidence of Boyd's ideas about evangelism: the sermon opened with, was cued throughout to tape-recorded train sounds. Called a "Sermon With Sound" it was one of the offbeat gestures of the former show business figure (once partner of Mary Pickford and Buddy Rogers) who aroused the phlegm in his bishop's throat and resulted in Boyd's resignation under criticism. In quitting Colorado he stated again his conviction that the contemporary campus scene requires updated methods. To quote him: "The Episcopal Church has been marked by an ironical lack of evangelistic fervor in reaching out to people . . . It is necessary that the Church open up unconventional new ministries to liberate the clergy from the present ghetto of their professional stereotyping and social immobility."

Mrs. Wesley Goyer of the executive committee of the Greater Dallas Council of Churches, in a letter to 100 pastor members of the organization, enclosed the latest ratings recommended for film viewing by the Texas Motion Picture Board of Review and distributed by Texas COMPO. She asked the pastors to bring the evaluations to the attention of their church members, stressing that certain films are more desirable than others. She pointed out that this was an effort to discover if, and in what ways, a church group can work to discourage production and showing of low standard films. Ratings are dispatched by Texas COMPO twice each month. Ratings are arrived at by a screening committee of 12 women headed by Mrs. Roderic B. Thomas.

Murray Silverstone, prez of 20th-Fox International, stresses that the purpose of his present trip is "to acquaint all European managers of the forthcoming production schedule which Spyros Skouras has brought about and which will again restore 20th to the leadership of all overseas operations." He doesn't intend to revive any Continental supervision, as in the old Albert Cornfield days, he stresses. Reportedly some personnel shifts may be made but there is nothing definitive on that score.

Gene Picker due back in New York within the next few days after several months of vacationing, first in Florida and the Bahamas and then around Europe. He decided on the respite from business affairs upon winding up as Loew's Theatres prez. Time now draws near for decisions about the future, such as a role in independent production. Exec motored around Italy, France, Austria, Switzerland, Germany, Holland and Belgium.

According to agent H. N. Swanson who last week began hawking film rights around the studios, pricetag for pix on political columnist Marquis Childs' novel, "The Peacemakers," is $100,000. Reportedly, no nibbles yet. Work will first break into type via eight-part serialization in Satevepost this summer. Harcourt Brace then will hard-cover in fall.

Mrs. Margaret G. Twyman from the Motion Picture Assn. of America told the Dallas chapter of Women of the Motion Picture Industry celebrating their ninth anniversary that much of the attack on films as damaging to juvenile morals comes from those who "don't want to take the responsibility for their own kids—they want someone else to control them."

A 21-year-old U. of New Mexico co-ed nixed a screen test in favor of postgraduate work in clinical psychology. Mary Teague of Roswell, N.M., who graduated last week, had been offered the test by Kirk Douglas who was in Albuquerque to do location shots for his upcoming "Last Hero" for Universal.

May report to the Securities & Exchange Commission disclosed that Nathan Cummings, member of the board of Metro, sold 18,700 shares of his common stock in the company. Cummings, of Chicago, previously had unloaded 4,000 shares per the April report. Holdings had been 54,300 shares, he now has 35,600.

Character's full name is Ada Dallas but the Metro picture is going out simply as "Ada" so there'll be no confusion with "Stella Dallas."

Europe to U. S.

Jacques Bar
Noel Coward
David Daniels
Mike J. Frankovich
Howard Freeman
Tyrone Guthrie
Leland Hayward
Eugene Jones
Lawrence R. Kent
Howard Lindsay
Joseph Liss
Robert Dale Martin
Jim Reina
Mannie Reiner
Glen Byan Shaw
Oliver Smith
Dorothy Stickney

U. S. to Europe

Lucy Barry
Jerome Brody
Warren Caro
Lester Gottlieb
Fred Hift
Jerome Hines
Elizabeth Hubbard
Sidney M. Kaye
Emil J. Lustig
Hal Roach
George Rosen
Mo Rothman
Charles Smadja
Richard Tucker
John Williams

L. A. to N. Y.

Edgar Bergen
Keefe Brasselle
Walter Brooks
Hans Conried
Dolores Dorn
S. Charles Einfeld
Hermione Gingold
Ernie Glucksman
Ernie Grossman
Bernard Green
Joe Hyams
Richard Lederer
David Lewis
Jerry Lewis
Yves Montand
Budd Rogers
Spyros P. Skouras
Gordon Stulberg
Bill Watters
Robert Weston

Tamarin on 'El Cid'

Alfred H. Tamarin, working on the New York "Guns of Navarone" campaign for Columbia, has been tapped to head Allied Artists' national roadshow publicity unit created for Samuel Bronston's "El Cid."

He'll have at least a five-man staff to prep the promo campaign for the Spain-made pic slated to preem late this year.

DON'T STEP ON GOLDEN EGGS

National Boxoffice Survey

Warm Weather Bops Trade; 'Pleasure' Again On Top, 'Exodus' 2d, 'Sunset' 3d, 'Savages' 4th

With many sections of the country feeling the impact of warmer weather over the weekend, biz in key cities covered by VARIETY ranges from spotty to down sharply. Even the better pix are suffering, with many exhibs looking forward to the school vacations and hope for b.o. improvement via juvenile trade.

"Pleasure of His Company" (Par), champ last week, again is finishing first this round, being considerably ahead of its closest competitor. "Exodus" (UA), second last week, again is second.

"Last Sunset" (U), a newcomer out for first time this frame, is copping third money although appearing in only some 10 keys covered by VARIETY. "Young Savages" (UA), fourth a week ago, is landing in same spot again.

"Gone With Wind" (M-G) (reissue), third last stanza, is finishing fifth. "Return To Peyton Place" (20th), fifth last week, will be sixth. "One-Eyed Jacks" (Par) is copping seventh money.

"Last Time I Saw Archie" (UA), out extensively only this week, is capturing eighth place although inclined to be spotty. "Saturday Night, Sunday Morning" (Cont) is finishing ninth. It was seventh last session.

"Spartacus" (U) is winding up 10th. "On Double" (Par) is taking 11th position while "Never On Sunday" (Lope) rounds out the Top 12. "Absent-Minded Professor" (BV) and "Raisin In Sun" (Col) are the runner-up pix.

Not many newcomers this round and few are showing big strength. "Gidget Goes Hawaiian" (Col) shapes as having the greatest potential of the new films. It is sharp in K.C., sock in Washington, lofty in Portland and big in Seattle. "Fabulous World of Jules Verne" (WB) is rated good in Denver. "Wild In Country" (20th), also a newie, is fairly good in Chi but slow in Denver and N.Y.

"Carry On Constable" (Gov), another newcomer, is hotsy in L.A. and nice in St. Louis. "Homicidal" (Col), another fresh entrant, shapes sock in Minneapolis.

(Complete Boxoffice Reports on Pages 8-9)

Using Laughing Gab as Clinical Tool, Cafes' Jonathan Winters Attacks Film

By VINCENT CANBY

Jonathan Winters, who has already scored on television and in nightclubs, is now "talking" his way into motion pictures, but the hard way. In New York last week, the actor-mimic extraordinary wound up his first film stint, that of "creating (not dubbing) two voices for American International's upcoming cartoon feature, "Alakazam The Great."

The picture, which also features the voices of Frankie Avalon, Dodie Stevens, Arnold Stang and Sterling Holloway, will be ready to open in more than 100 theatres at the end of next month. For Winters, who has permanently abandoned the club circuit and is carefully limiting his tv appearances, "Alakazam" means he's one step closer his goal of becoming a theatrical film personality. Right now he's talking a deal with AIP to star in their projected sci-fi comedy, "The Maid and The Martian." This property would seem to be made to order for the man who can carry on three- and four-way conversations with those invisible little people from outer space and inner brain.

Over a ginger ale at the Warwick Friday (9), Winters discussed problems of dubbing a cartoon ("You can't improvise"), his motion picture career ("There's no reason we can't do the kind of comedies which Guinness, Sellars and Terry-Thomas make in England"), and the quality of tv programming ("We live in a Disneyland covering 50 states"), among other subjects, some more related than others, and all of which presumably will wind up in his now-in-work autobiography, "The Iron Clown."

That title apparently sums up Winters' thoughts about the challenges which must be met by any personality who moves from private to public status. He says the public personality creates his own straightjacket which drastically—and sometimes disastrously—changes and limits his private life. "One morning you wake up and you're in your own 'do-it-yourself iron maiden'."

As an example, he cites the case of a comedian out on the road without his family doing a series of one-nighters. "After the show, you go out for a drink with one of the girls at the club—and immediately there's somebody to say 'He's cheating on his wife.' On the other hand, if you go out with your manager, somebody else will say 'I always knew it, he's a pansy,' and, if you go out by yourself, they'll say, 'That guy Winters, he's always alone—he must be weird'."

For just such reasons, coupled with the difficulties inherent in working in the clubs and the long periods away from his family, Winters last year gave up the cover charge-and-minimum circuit to concentrate on tv and shape up a picture career. Despite his long affiliation with the small screen medium, the idiocies of tv continues to amaze him.

Not too long ago, he had prepared a tv sketch in which he made references to UFOs (unidentified flying objects). A program exec asked that it be taken out because the exec didn't know what initials stood for. Exec said he read three newspapers a day, and if he didn't know what UFOs were, the public wouldn't. Winters' reply: "Well, they don't find Roman coins every day either, but some people know what they are."

When another exec suggested that the viewers in Muncie wouldn't get a certain gag, Winters said he felt compelled to point out that Frank Stanton had originally come from Michigan. This by way of illustrating another favorite. Winters point, that the public in the hinterlands is a lot more hip than most ad agency and network people give it credit for.

The full flavor of a Winters interview is somewhat difficult to capture in print because the comedian, as he makes his points, usually illustrates them in dramatic asides and impromptu skits in which he takes all the parts. In describing how he had laid one of his biggest bombs in a show in front of a supposedly intelligent crowd of vacationists at one of Florida's "restricted" hotels, he inserted a quick scene of his Binky Bicksford (ad agency man) soaking up the sun and saying "I'm going to be just as brown as a berry by the time I get back to Darien."

An interview with Winters winds up a mass of footnotes. Thus he adds, apropos of Binky Bicksford (who one Saturday took his children down to look at the people through the Cyclone fence), "I'm not really anti-Ivy League." Some of his best friends are Ivy League alumni. "It's just when I hear them talking about Buzz and Flip and Flee and Duke and Bobo, I want to ask, 'Haven't you ever known anybody named Harold'?"

Back on the track of his present activities and future plans, Winters says he and Art Carney are interested in doing a tv spec of "Arsenic and Old Lace," in which the comedians would essay the roles of the two elderly and slightly lunatic female murderers. Also, he would love to interest a film company, perhaps AIP, in a western in which not one western cliche is forgotten.

This would end when the remnants of the westward moving wagon train finally reach the Mississippi: The heroic little band of pioneers would include a young, guitar-toting hero, a mother mad with grief over the death of her baby ("You can't take him away from me" although it's now just a skeleton in her arms) and the crazy War of 1812 vet who mumbles over and over again, "What's going on, Johnny?" Instead of forging across the Mississippi, however, the pioneers would study the raging waters and finally say "to hell with it," deciding instead to return to their snug little Cape Cod cottages back east.

FILMS RUE JFK'S TAX 'REFORMS'

Washington, June 13.

President Kennedy's tax "reforms" relating to foreign income might well "kill the goose that lays the golden egg" as far as the organized U. S. motion picture industry is concerned, the Motion Picture Assn. of America and Motion Picture Export Assn. warn in a statement filed here last week with the House Ways and Means Committee.

The statement is reference to two proposals: (1) the elimination of tax deferral privileges in developed countries, and (2) revision of credit allowance for foreign income taxes on dividends.

Noting that the new tax proposals are obviously occasioned by the present unfavorable balance of payments, MPAA-MPEA state that in their opinion the proposals would not help that situation, since it would lessen the amount of money available by motion picture companies for investment abroad, either through the expansion of distribution facilities or through production, which in turn eventually means a bigger taxable return for the American firms.

Bad Logic

Statement also points out that in this country the film industry "has reached a very high level of development," and can only expand overseas. "Proposals to stimulate the economy of home at the expense of the worldwide expansion of U. S. industry hurt those industries with saturated domestic markets."

It says to that while every dollar earner by a competing, government-backed foreign film industry is "a full dollar free to be invested," U. S. film companies only realize 50c on each dollar earned overseas. New proposals, says MPAA, would place the U. S. industry at a further disadvantage vis-a-vis foreign producers.

Concerning tax deferral, statement claims that after foreign taxes, about 20% of total profit of U. S. film subsidiaries' overseas is not remittable due to exchange restrictions, and 10% is used for local expenses, leaving 70% to be remitted. Film companies remit to the U. S. all monies as soon as possible except those which are blocked and those used for "valid business reasons abroad." MPAA says it assumes there would be no change which would make taxable those earnings which cannot be remitted. Such exchange restrictions still affect "sizeable amounts of film earnings in at least five of the 29 countries on the list of 'developed' countries proposed by Secretary Dillon," says MPAA.

MPAA warns that although most of the exchange regulations in the "developed" countries are now liberally interpreted, they could be strictly construed at any time and add to industry woes.

New tax proposals might also provide a conflict with tax treaties with at least 16 of the 21 countries with which the U. S. now has such agreements, says MPAA. Result from the proposals, it continues, "is either to have different rules for dividends from foreign subsidiaries in almost all of the treaty countries or to cause renegotiation and change of those treaties, particularly with Finland, France, Germany, Japan, Norway, Sweden and Switzerland.

Skouras as Studio-Rooted Prez; Key N.Y. Huddle Today (Wed.) on Plans

Hollywood, June 13.

It is strongly reported here that at tomorrow's (Wed.) executive committee meeting in the 20th Century-Fox Films homeoffice, Spyros Skouras will recommend that Robert Goldstein, return to his former London base to reassume charge of the company's European film production operations. Prexy Skouras is slated to return here immediately, probably in company of Sid Rogell, recently shifted to London. Latter will probably reassume his former post of studio manager.

Not clearly defined—as yet—is the post of head of 20th-Fox film production in Hollywood, until now in the hands of Bob Goldstein, successor to the late Maurice (Buddy) Adler. (Potential of Darryl F. Zanuck's return is covered in an interview in Paris on Page 4; the former studio boss, in recent years a Paris resident and an independent producer via his alma mammy studio, reiterates he doesn't want it. Coast scuttlebutt has persisted that he might return at some future time).

Rogell, since his shift from Hollywood to London, acted as manager of overseas production.

Twentieth Century-Fox executive committee, headed by attorney and board member Milton S. Gould, meets in New York Wed. (14) to discuss company's studio operations here and abroad. Prexy Spyros Skouras flew out to Gotham accompanied by studio production head Bob Goldstein whose trip east was unexpected, particularly in view of Skouras' slated return here Thurs. (15).

Gould spent four days checking into various studio operations, as well as a number of individuals. He was accompanied by Eugene Woodfin of Carl M. Loeb, Rhoades & Co., who remained extra day before heading east.

20th-Fox prexy Spyros P. Skouras will spend nine months a year at the studio from now on, shuttling back and forth to New York when business requires his presence in Gotham, he informed VARIETY.

He said the visit last week of Milton Gould, board member, and Eugene Woodfin, pinch hitting for directors John Loeb and Thomas Pappas, was his suggestion and "They are doing constructive work. They are fine young people, very helpful and have been wonderful."

Their trip, Skouras added, "was to see how a motion picture studio ticks."

Spending more time at the studio also is his own idea, 20th-Fox topper asserted. There will be some adjustments made at the studio, but not serious, according to Skouras.

He was high on product and future plans for the company, so much so he said he will have the complete board of 11 directors attend the 20th-Fox four-day international sales convention starting July 24.

Skouras declared all producers and directors will speak before the 250 sales execs and pub-ad reps from all over the world, each outlining what he is doing and discuss his own product.

"It's going to be a great day for 20th-Fox because we have a great lineup of pictures," prexy added.

He said "one of the innovations of the motion picture business will be the progressive management of 20th-Fox."

Between now and next March there will be 12 pix, "some great, others very big." He said many of these will be shown to conventioneers, as well as portions from "Comancheros," "Tender Is the Night," "Heaven Knows Best" and "State Fair," among others.

"We have the greatest array of talent of any company," Skouras rejoiced, and they will be on hand for directors and everyone in company to see during four-day sessions. "Elizabeth Taylor will make an appearance on throne like the queen she is," 20th-Fox head asserted.

The entire studio will be turned over to the sales convention for one of the most outstanding hoopla in company history.

S. Charles Einfeld, pub-ad veepee, left for San Francisco after spending two days at the studio conferring with studio pub-ad head Harry Brand and his associates on forthcoming event. From Bay City he winged to Gotham over weekend.

Skouras will conduct the seshes with studio head Bob Goldstein co-hosting world-wide delegates, including division managers, branch managers, bookers, salesmen and field men in Einfeld's department.

Of 20 home office execs will be exec veepee W. C. Michel, Murray Silverstone, head of international sales, Einfeld, and Glen Norris, domestic sales chief.

New York report that Frank McCarthy, who returned to 20th studio yesterday, would become overseas production manager is denied. He stated contract reads he is a producer and doesn't intend to change status.

Terrytoons' Fiscal Glow In 1961 Follows Video Syndicate & Web Deals

Gross revenues of Terrytoons will be up approximately 20% in 1961 over 1960, Willim Weiss, veep and general manager of the CBS Films division, predicts in New York. Weiss, however, declines to reveal any solid figures, declaring that such info is confidential.

Exec says that most of the increase will be from upped returns from Terrytoons' tv activities. Cartoonery now has three series in syndication and two on the nets, plus another net show in the offing—"Lariat and Sam." Company's theatrical cartoon schedule continues at a steady 18 new shorts a year.

Major problem with the theatricals is the increasing labor costs. Even so, Terrytoons has managed to keep overall costs fairly steady, says Weiss, by finding price-saving methods in other areas. For the last six months, company's New Rochelle plant has been using the

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AS TO MPAA, SKOURAS CONTINUES ANNOYED

Hollywood, June 13

Still irked at the Motion Picture Assn., for permitting at least two companies—MGM and UA—to preempt 20th-Fox's "The King Must Die" with pix of similar nature (MGM on "King of Kings" and UA with "Last Days of Pompeii" and "Theusus and Minotaur") 20th-Fox prexy Spyros P. Skouras will bide his time before returning to industry organization.

Persons close to prexy said Skouras is burnt over "cannibalistic measures" of rivals, unpunished by MPAA which has cost 20th-Fox a lot of money. Sources said company bought rights to "King Must Die" four years ago. Since then "MPA has allowed MGM and UA" to release and make pix with similar themes at great expense to 20th.

Hence, it was reported, Skouras may take six months or year before he seeks reinstatement. Whether memo he referred to last Friday would seek reforms in title registration division in New York could not be learned over weekend. Same sources said it cost company $350,000 a year to be member and at this particular time company's staying out of MPA is that much saving.

By Love Possessed
(COLOR)

Heavy-handed, superficial screen adaptation of bestselling novel. Sexy reputation of the book, and personal appeal of the stars, will have to carry this at the b.o.

United Artists release of Mirisch Pictures-Seven Arts production produced by Walter Mirisch. Stars Lana Turner, Efrem Zimbalist Jr., Jason Robards Jr., George Hamilton, Susan Kohner, Barbara Bel Geddes, Thomas Mitchell; features Everett Sloane, Yvonne Craig, Jean Willes, Frank Maxwell, Gilbert Green, Carroll O'Connor. Directed by John Sturges. Screenplay, John Dennis, based on novel by James Gould Couzzens; camera (De Luxe color), Russell Metty; music, Elmer Bernstein; title song lyricist, Sammy Cahn; editor, Ferris Webster, art director, Malcolm Brown; sound, Franklin Hansen, assistant director, Sam Nelson. Reviewed New York, May 31, '61. Running time, 115 MINS.

Marjorie Penrose	Lana Turner
Arthur Winner	Efrem Zimbalist Jr.
Julius Penrose	Jason Robards Jr.
Warren Winner	George Hamilton
Helen Detweiler	Susan Kohner
Clarissa Winner	Barbara Bel Geddes
Noah Tuttle	Thomas Mitchell
Reggie	Everett Sloane
Veronica Kovacs	Yvonne Craig
Junie McCarthy	Jean Willes
Jerry Brophy	Frank Maxwell
Mr. Woolf	Gilbert Green
Bernie Breck	Carroll O'Connor

When, towards the climax of this Mirisch-Seven Arts production, Lana Turner strokes the brow of Efrem Zimbalist Jr., with whom she's just spent an adulterous interlude, and whispers, *"I don't want this night to end,"* it's obvious that James Gould Couzzens' thoughtful, bestselling and (for him) sexy novel has been reduced to a complex soap opera of melodramatic cliches.

In addition to some lethargic adultery, the John Dennis screenplay has a number of other so-called "sensational" elements (rape, suicide and embezzlement), but none of these can enliven, or give particular meaning to, a group of pasteboard characters who are neither written nor directed with insight. The long-range boxoffice pull of "By Love Possessed" will have to depend on the interest created by the well-known title, plus the personal draw of Miss Turner, Zimbalist and the other performers.

In barest outline, the Dennis screenplay seems much like the source material: a look into the lives of a half-dozen socially prominent, well-to-do citizens in a small eastern town (switched, for no apparent reason, from Maryland to Massachusetts). The focal point is a successful lawyer, Efrem Zimbalist Jr., who, in the course of several climactic days, finds that his perfectly ordered life is, in reality, as full of self-deception and chaos as the lives of some of his less stable friends. The latter include his law partner, Jason Robards, who, after a crippling accident, refuses the love-pity of his wife, Miss Turner, who subsequently turns to double scotches and solace with Zimbalist.

Further complications involve Zimbalist's inability to understand his son, George Hamilton ("Dad, we sort of talk at each other. We don't communicate"), with the result that his son seeks release with the town hussy, who charges the boy with rape. There is also the problem of Hamilton's parentally-encouraged engagement to wealthy Susan Kohner, who promptly commits suicide (by drinking cleaning fluid) when Hamilton rejects her.

Clearly, almost any one of these situations could have provided material for a feature all by itself. That's the major problem in the film. It tries to cover too much narrative ground, with the result that no one character or situation can be explored to the degree necessary for the audience to understand or be emotionally moved by their king-sized plights.

This flaw is emphasized by the manner in which director John Sturges has chosen to relate the story—a series of short, talky, inconclusive scenes which never permit the players to create anything but an approximation of a character.

Miss Turner looks beautiful in a great wardrobe, but can only suggest the ironic, gutsy dame the character might have been. Zimbalist spends most of his time looking thoughtful while chomping on his pipe, and Robards, with no help from the script whatsoever, just limps and looks pained.

Barbara Bel Geddes, as Zimbalist's understanding wife, almost overcomes the script with a warm performance tinged with humor. Somewhat lively, and likeable, too, is Thomas Mitchell, as Zimbalist's senior law partner, who eventually is unmasked as an arch-embezzler (though for reasons that would do credit to Robin Hood). Hamilton and Miss Kohner are as adequate as can be expected. Scoring nicely in a small, quite silly role, is Yvonne Craig, as the town trollop who persists in talking about herself in the third person.

The film has been handsomely produced by Walter Mirisch, with the lush settings, indoors and out, photographed in DeLuxe color. Elmer Bernstein's musical score is perhaps intentionally intrusive as it anticipates the action on the screen and, occasionally describes emotional crises of a depth hardly suggested by the performers.

Arby.

Wild In The Country
(C'SCOPE-COLOR)

Shaky, contrived portrait of Presley as a potential literary genius. His own following plus added marquee and production values should lend it necessary zip at the b.o.

Hollywood, June 7.

Twentieth-Fox release of Jerry Wald production. Stars Elvis Presley, Hope Lange, Tuesday Weld, Millie Perkins, Rafer Johnson, John Ierland. Directed by Philip Dunne. Screenplay, Clifford Odets, based on novel, "The Lost Country," by J. R. Salamanca; camera (De Luxe), William C. Mellor; editor, Dorothy Spencer; art directors, Jack Martin Smith, Preston Ames; music, Kenyon Hopkins; sound, Alfred Bruzlin, Warren B. Delaplain; assistant director, Joseph E. Rickards. Reviewed at the studio, June 7, '61. Running time, 112 MINS.

Glenn	Elvis Presley
Irene	Hope Lange
Noreen	Tuesday Weld
Betty Lee	Millie Perkins
Davis	Rafer Johnson
Phil Macy	John Ireland
Cliff Macy	Gary Lockwood
Uncle Rolfe	William Mims
Dr. Underwood	Raymond Greenleaf
Monica George	Christina Crawford
Flossie	Robin Raymond
Mrs. Parsons	Doreen Lang
Mr. Parsons	Charles Arnt
Sarah	Ruby Goodwin
Willie Dace	Will Corry
Professor Larson	Alan Napier
Judge Parker	Jason Robards, Sr.
Bartender	Harry Carter
Sam Tyler	Harry Shannon
Hank Tyler	Bobby West

For the easygoing, less discriminating patron of the cinematic arts, "Wild In The Country" should be acceptable as a slickly-produced, glamorously-cast hunk of romantic fiction that won't trouble the mind when one leaves the theatre. What with Elvis Presley's name to grace the marquee in company with three attractive and much-talked-about leading ladies who transmit a hint of amorous fireworks to the romantically-inclined filmgoer, the Jerry Wald production for 20th-Fox appears to be on safe commercial ground. But all this Simoniz cannot quite make a new car out of an old Model T.

Dramatically, there simply isn't substance, novelty or spring to this wobbly and artificial tale of a maltreated country boy (Presley) who, supposedly, has the talent to become a great writer, but lacks the means, the emotional stability and the encouragement until he comes in contact with a beautiful psychiatric consultant (Hope Lange) who develops traumas of her own in the process. The complications occur when the two spend an innocent night in a motel, innocent on the strength of their May (he)-December (she) respect for each other. The gap in romantic seasons is quickly bridged when their one-night relationship is misinterpreted by some of the incredibly foul and mischievous people who live in the town, leading to her near-suicide, his near-manslaughter-charge and an ultimate amicable parting of the lovers, he to college, she presumably to sit it out. Clifford Odets penned the screenplay, an adaptation of a novel by J. R. Salamanca. The writing has its occasional rewards.

It is difficult to accept the character as a "potential literary genius" and, for that matter, the lovely and sophisticated Miss Lange as a lonely, learned widow with surprisingly few male admirers but a penchant for resurrecting lost, young, boyish souls. It's a credit to both that they do as well as they do. Presley, subdued, uses what dramatic resources he has to best advantage in this film. Miss Lange, for the most part, plays intelligently and sensitively. Tuesday Weld, steadily improving as an actress, contributes a flashy and arresting portrait of a sexy siren enamored of Mr. P. A third romantic entanglement is portrayed adequately by Millie Perkins, who returns to the screen after an almost 30-month absence since her debut as "Anne Frank." Others prominent on the scene are John Ireland, Rafer Johnson and Gary Lockwood. There is an especially fine supporting performance by William Mims. Philip Dunne's direction is responsibile for several vivid, engrossing sequences. But the whole canvas is not stable or uniform. Some of the key scenes seem rushed, some of the lesser ones protracted.

Story, set in the Shenandoah Valley, was filmed in the Napa Valley. The picturesque views through William C. Mellor's lens help erase some of the geographical make-believe, as does the discerning art direction of Jack Martin Smith and Preston Ames. Sensitive sound by Alfred Bruzlin and Warren B. Delaplain aids in conveying an authenticity to the production. Kenyon Hopkins' music has warmth and body. Sans wiggle, Presley croons four or five songs, one of which, the title tune by Hugo Peretti, Luigi Creatori and George Weiss, sounds destined for the big hit charts. The others are soft and sweet, with the exception of "I Slipped, I Fell," a mild rocker by Fred Weiss and Ben Weidman. Guitars rather mysteriously keep turning up on the premises, but E.P. leaves the plunking to Miss Weld.

Tube.

Most Dangerous Man Alive

Columbia Pictures release of Benedict Bogeaus production. Stars Ron Randell, Debra Paget, Elaine Stewart. Directed by Allan Dwan. Screenplay, James Leicester, Phillip Rock, based on story, "The Steel Monster," by Rock and Michael Pate; camera, Carl Carvahal; editor, Carlos Lodato; music, Louis Forbes; sound, Joe Kavigan. Reviewed at the studio, June 1, '61. Running time, 82 MINS.

Eddie Candell	Ron Randell
Linda	Debra Paget
Carla Angelo	Elaine Stewart
Damon	Anthony Caruso
Lt. Fisher	Gregg Palmer
Captain Davis	Morris Ankrum
Dr. Meeker	Tudor Owen
Devola	Steve Mitchell
Franscetti	Joel Donte

"Most Dangerous Man Alive" is a grade B melodrama designed for nightcapping purposes on Columbia's doubleheader packages. Even in that subsidiary capacity, the Benedict Bogeaus production will not be a very handy item to have around. In fact, it may be an unwelcome companion with which to burden major theatrical product aimed at enlightened 1961 audiences.

The James Leicester-Phillip Rock screenplay, based on "The Steel Monster," a story concocted out of the wild imaginations of Rock and Michael Pate, is concerned with the problem of a condemned, though innocent, man who, fleeing the law, wanders into a desert test site for a cobalt bomb explosion, becomes exposed to the rays of a mysterious cobalt element X and promptly turns into a steel chap. The rest of this shopworn, absurd and tasteless melodrama describes the iron man's campaign for revenge against those who have framed him, and the law's inept attempts to destroy him. Funniest line in recent screen annals occurs when the unfortunate fellow's bulletproof epidermis suddenly and unaccountably begins to revert to normal flesh as he is sprayed by gunfire. With happiness and relief, his beloved cries, "Eddie, you're bleeding!"

Allan Dwan's direction is sluggish and repetitious, Carl Carvahal's photography too dark and shadowy, Carlos Lodato's editing far from skillful, Joe Kavigan's soundtrack frequently noisy. Louis Forbes' score is unobtrusive.

All the actors labor in vain, especially Randell as the most curious by-product of U.S. Steel and Debra Paget and Elaine Stewart as bad girl and good girl, respectively. The only revealing things about the film are the negligees worn by these two young ladies.

Tube.

SOPHIE ALLEN'S ECHELON

Toronto, June 12.

Jerry H. Solway, former g.m. of Astral Films Ltd., is new managing director of firm and Martin Bochner, who was Toronto branch manager, has become general sales manager for Canada. These appointments were by Mrs. Sophie Allen, new prexy of the company and widow of I. H. (Izzy) Allen, former president of Astral.

Paul Hanner, former advertising and publicity chief of Odeon Theatres (Canada) Ltd., has left latter company to become Astral's director of public relations.

New York Sound Track

Scotland Yard disclosed last week that Nazi sympathizers in Britain plotted to kidnap Israeli Ambassador to Great Britain **Arthur Lourie**—to barter his freedom for that of **Adolf Eichmann.** The diplomat is the brother of former Johannesburg war correspondent **Norman Lourie,** until recently head of UA distribution in Israel, also owner of the fashionable Dolphin House near Haifa, and prominent in Israeli tourism. Both Louries, originally from South Africa, became enamored with Israel (when it was Palestine under British mandate) as result of their wartime service with the British forces and resolved to settle there after the war.

Director **Henri-Georges Clouzot,** in town for the U.S. preem of his "La Verite" June 27 at the Paris and Forum theatres, feted at cocktails yesterday (Tues.) by distrib **Ed Kingsley** and the French Film Office . . . Legion of Decency B-rated (morally objectionable in part for all) **Joe Levine's** Metro release, "Morgan The Pirate," with this comment: "Sensual dancing, incident costuming and suggestive sequences are particularly objectionable in a film whose story appeals to juvenile audiences."

Kirk Douglas speaker at El Paso, Tex., Sigma Delta Chi, journalism society. Douglas is shooting "The Last Hero" at Albuquerque, N.M.

Newest beefing-up of Allied Artists product as detailed last issue mentioned "El Cid" among the big ones upcoming. As has been frequently and fulsomely set forth in these pages, "El Cid" was financed and produced by **Samuel Bronston** in Spain and Allied Artists is merely the channel of distribution for the U.S.-Canada market. An AA exec feared this might not be clear. So it ought to be now.

THERE WILL ALWAYS BE AN AD MAN AT 20TH-FOX DEPT.: In the news section of last Wednesday's (7) New York Times there was an ad for 20th's "Wild in The Country" which carried the following critical quote underneath a production still: "Clifford Odets ignites Elvis Presley and Tuesday Weld before your eyes. Gone is 'the baby fat.' The result: two mature, impressive performances worthy of a Jimmy Dean in 'Wild in The Country.' It was signed simply "S.C.E."

Hardticket run of "La Dolce Vita" at Henry Miller's Theatre, which has been playing 10 shows a week, goes to 14 shows, starting next Monday (19) with the addition of daily matinees . . . Zenith International's German import, originally shown at the 72nd Street Theatre here under the title of "The Devil Strikes at Night" over a year ago, opens at the Embassy on Broadway, in the English dubbed version, under the title of "Nazi Terror at Night."

Charles J. Hundt has been appointed chief of Astor Pictures production to supervise the dubbing, titling and release of Astor's foreign imports . . . **Glenn Norris,** 20th-Fox general sales manager, was in Philadelphia Thursday (8) for the first of a series of 20th sales meetings set to be held in all the key cities on the east coast . . . Producer **Walter Seltzer** on the road talking about his upcoming UA release, "The Naked Edge" . . . **Sandy Weiner's** Film Representations has purchased the U.S. rights in the new Israeli feature, "They Were Ten." Pic goes out in October . . . **Adrian Awan** to San Francisco to meet with 20th veep **Charles Einfeld** and Mayor **George Christopher** ancnt July 12 premiere of "Francis of Assisi" . . . **Jules Dassin's** next for UA release will be "S.S. Phedra," to be made in Europe starring **Melina Mercouri, Anthony Perkins** and **Raf Vallone.**

Carpet tycoon-racetrack owner **Nat Herzfeld** hosted an El Morocco bash in the new Perona Room (2d Ave. entrance) last Wednesday night for the departing **Marion** and **Sol A. Schwartz,** latter to assume Columbia Pictures studio production reins. The Schwartzes have disposed of their Central Park digs and have leased **Ralph Bellamy's** home on N. Whittier, BevHills (built by the late **Joseph Kern**).

Joe Levine back at his desk after two weeks of Boston hospitalization for his ailing leg. Still on crutches, but much improved . . . Embassy ad chief **Robert Weston** on the N.Y.-L.A. shuttle for Metro talks re "Morgan the Pirate" . . . **Carlos Plaza Izquierdo,** Caracas exhibitor-distributor, a recent Gotham visitor. He handles AA product in Venezuela . . . Second U.S. booking for the arty "Two Women," **Sophia Loren** starrer, set for the World in Philly, June 16 . . . Singer-actress **Helen Kardon,** live **Dina Merrill** a socialite, set for the **Frank Capra-Glenn Ford** "Pocketful of Miracles." She debuts in the upcoming "Paris Blues" . . . **Janet Blair** and **Anne Jeffreys** added to Embassy's "Boys Night Out."

Theatre Owners of America signed up four more exhibs. Lots of recruiting momentum in recent weeks . . . **George Snell** named mid-Atlantic sales head for TelePrompter's educational and industrial services dept. . . . **Robert Page,** expert on pirate lore, dispensed the anecdotes Monday (12) at a Sardi's press feed in behalf of **Joe Levine's** "Morgan the Pirate."

With novelist **Henry Miller** in the publicity spotlight due to reissue of his long-banned "Tropic of Cancer" book, Scene magazine is running a Miller short story in its August issue which hit the stands this week. Scene publisher **William Woolfolk** says the Miller yarn never before appeared in a magazine. He's also featuring Miller's name on the cover in a pitch for some extra circulation hay.

Warner Bros. handed **Valentine Davies** scripting assignment on "Critic's Choice," filmization of Broadway hit . . . "Merrill's Marauders" is final tab for WB's previously-tagged "The Marauders" . . . **Troy Donahue** to star in WB's "Lovers Must Learn" . . . **Wyatt Cooper** scripting "The Chapman Report" for D. F. Z. Productions at 20th-Fox . . . **Neville Brand** takes over the **Al Capone** role in Allied Artists' "The **George Raft** Story."

One of Universal's merchandise tieups for "Last Sunset" is with a lingerie outfit. Film inspired the maker to market a new shade: sunset gold . . . "Spartacus" picked up another nosegay, a salute from the Veterans of Foreign Wars mag . . . Sino-American artist **Doug Kingman** to do originals as backgrounds for main title cards for **Ross Hunter's** "Flower Drum Song."

Walt Disney paid $50,000 for **Sheila Burnsford's** novel and mag serial, "The Incredible Journey," story of two dogs and a cat's 250-mile homeward march . . . **Dana Wynter** will make one pic annually for three years under new pact with 20th-Fox . . . Columbia Pictures handed **Jerry Bresler** new four-pix production pact . . . **F. Scott Fitzgerald's** "The Rich Boy" purchased by **Sidney Lumet** for $50,000 plus percentage of net . . . "Soldiers 3" set for final title of **Frank Sinatra's** Essex Productions' feature formerly tabbed "Badlands" . . . Jay Ward Productions, telefilmery which produces "Bullwinkle Moose" and "Rocky and His Friends," enters theatrical release with "King Waldo the First," live-action musical

Ross Hunter, producing **C. Y. Lee's** "Flower Drum Song" for Universal, dickering with author for two more books, "Lovers Point" and "Cripple Man and the New Order" . . . **Jack Hawkins** joins **Rosalind Russell** and **Maximilian Schell** in star lineup of **Fred Brisson's** "Five Finger Exercise" at Columbia Pictures . . . **Doris Day's** first starrer under new Col pact will be "Ex-Wife" . . . **Bobby Vee,** Liberty Records' teenager, screen-bows in Associated Producers' "Double Trouble" for 20th-Fox release . . . **Henry Fonda** into Metro's "How the West Was Won" . . . Columbia inked Britisher **Michael Craig** to multiple pix pact . . . **Ed Begley** into star lineup of **Pan Berman's** "Sweet Bird of Youth" at Metro, joining **Geraldine Page, Paul Newman** and **Shirley Knight.**

Twentieth-Fox veep **Charles Einfeld** to the Coast studio last week to confer with production chief **Bob Goldstein** and studio publicity head **Harry Brand** re upcoming international convention of Foxites at the studio in July . . . **Mario de Vecchi** veep in charge of foreign purchases for Astor Pictures International, and **Richard Gordon,** U.S. rep for Anglo-Amalgamated Films, have concluded a deal for Astor to acquire U.S. and Canadian rights to Anglo-Amalgamated's "Peeping Tom," starring **Moira Shearer.**

IGNORE EUROPE, SHOOT TUNERS

Amusement Stock Quotations

Week Ended Tues. (13)

N. Y. Stock Exchange

1961 High	1961 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	22⅜	ABC Vending	266	25⅜	22⅜	24¼	+ ¼
61⅞	43⅛	Am Br-Par Th	204	55⅜	50¼	52¼	—3
27¾	20¼	Ampex	910	23⅝	22	22⅛	— ¾
42⅜	35⅜	CBS	214	39⅝	38	38	—1¼
34⅞	21⅜	Col Pix	103	27¾	26¼	27⅝	— ⅝
47½	32⅝	Decca	†182	39¼	37⅜	38¼	— ⅞
46½	26⅝	Disney	63	39⅞	37¼	37⅝	—2⅛
119¾	104¼	Eastman Kdk.	493	106⅜	105	105⅞	— ⅞
7⅝	5¾	EMI	510	6⅛	5⅞	5⅞	— ¼
17½	13¼	Glen Alden	253	15¼	14¾	15	— ⅛
32¾	15⅞	Loew's Thea.	322	31⅜	28½	29⅝	— ⅞
71	41½	MCA Inc.	69	67	58¾	61	—6¼
70⅜	41½	Metro GM	†313	64	59½	59¾	—3¼
41⅜	27⅛	NAFI Corp.	247	34¾	30¾	31½	—2¾
9⅛	5⅛	Nat. Thea.	300	7¼	6¾	6¾	— ½
85¾	52⅜	Paramount	283	80⅜	75¼	76½	—3¾
25⅛	17¾	Philco	514	25¼	23¼	24	— ¾
227	175	Poloroid	180	222¾	209	209¼	—11¾
65⅝	49½	RCA	†475	63	59⅜	59½	—1¾
18¾	10¾	Republic	377	15⅝	14⅝	15¾	
22	14¾	Rep., pfd.	†17	20	19⅛	19⅞	+ ⅞
35	26¼	Stanley War.	40	31	30	30	— ½
34¼	27¾	Storer	39	31⅝	30½	30½	—1¼
55¼	40⅝	20th-Fox	†152	47½	44	44	—2½
40¾	30¾	United Artists	85	38⅜	36¾	37	—1⅜
73¾	52¾	Warner Bros.	114	73¾	69	72	+ 3
185	97¼	Zenith	†620	178¾	159	160	—15½

American Stock Exchange

8⅛	4½	Allied Artists	68	6	5⅝	5⅝	— ¼
4¼	2⅞	Buckeye Corp.	270	3⅛	2⅞	3	
24¼	9¾	Cap. Cit. Bdc.	78	22	20⅞	21	— ⅜
19½	4⅝	Cinerama Inc.	331	16⅜	15	15¼	— ⅝
16⅞	10½	Desilu Prods.	102	11⅜	10⅞	10⅞	+ ⅛
8⅞	4⅞	Filmways	483	9⅜	8½	8⅜	+ ¼
25¾	8¼	MPO Vid.	23	22¼	20½	20½	—1½
5¾	2½	Nat'l Telefilm	164	4	3½	3½	— ⅜
10⅛	3¾	Reeves Bdcst	90	8⅝	7⅝	7¾	—1⅛
10½	6	Reeves Snd.	301	9	8¾	8½	— ⅛
42⅜	11¾	Technicolor	500	31½	28¼	28⅜	—2⅞
31	9¾	Teleprompter	113	27¾	25	25	—2
6¼	2⅝	Tele Indus.	53	4½	4	4⅛	— ¼
25¾	14½	Trans-Lux	†19	24⅝	22	22½	—2½
18½	5½	‡Cltv B (GAC)	9	16¼	15½	15⅝	— ⅜

* Week Ended Mon. (12).
† Ex-dividend.
‡ Listed on Midwest Exchange.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	5⅛	5⅝	— ½
Four Star Television	21	23	—1½
Gen Aniline & FA	265	294	—5
General Drive-in	17	18¾	—1
Gold Medal Studios	⅛	⅝	— ⅛
King Bros.	1¾	2⅛	
Magna Pictures	4½	5	+ ⅛
Metromedia Inc.	20	21½	—1⅛
Movielab	14¾	16½	—1
Official Films	3¾	4¼	— ⅛
Screen Gems	19	21	— ½
Sterling Television	3⅝	4⅜	— ½
U. A. Theatres	7¾	8¾	
Wometco Enterprises	26½	28⅝	— ¼

(Source: National Assn. of Securities Dealers Inc.)

First Time in 75 Years, RKO Theatres in 'Drive' To Honor Prez (Mandel)

For the first time in its more than 75-year history, the RKO circuit of theatres is dedicating a drive to its president. The pitch to honor Harry Mandel starts today (Wed.) and will extend to Sept. 15.

Purpose is to sell to the utmost the lineup of outstanding film fare to be presented in this period, and to promote new merchandizing ideas for extra revenue to the theatres. Suggestions for improvement of service to the public and theatre operation are also part of the campaign.

Everyone of the more than 2,250 RKO employees is enlisted in the Drive. This includes the theatre staffs from the manager through the assistants, cashiers, projectionists, stagehands, ushers, doormen, matrons, porters and attendants at the refreshment stands, as well as the homeoffice personnel, both in New York and Wilkes-Barre, Pa. This is the first time that every employee has participated in such an endeavor.

As a reward for their efforts and ideas, prizes totaling $7,500 will be awarded with every employee eligible to win. These prizes will include, in addition to cash, trips to Bermuda and Nassau.

Heading the drive and coordinating the efforts of all segments of the company is Matty Polon, RKO Theatres veepee, assisted by Tom Crehan, assistant to the president, and Fred Herkowitz, national advertising director.

CINERAMA UNIT STAYS IN KENTUCKY 'TIL JULY

Louisville, June 13.

Metro-Cinerama location crew is shooting at Smithland, Ky., at start of "How The West Was Won." It's first time that the Cinerama process, with its triple lens and 147-degree angle, has been used on a story line. Players in the initial scenes were George Peppard, Andy Devine and Carroll Baker. Story is based on Civil War episodes. While the story line follows the Rawlings family, whose home was in Ohio, M-G-M selected the Kentucky area for shooting the first sequences because it found settings that are rustic enough to typify living conditions in the early days of Ohio. Unit will be on location in the Smithland area until July 1.

Due in are James Stewart, Debbie Reynolds, Brigid Bazlen, Agnes Moorehead, Walter Brennan, Tudor Owens, Jamie Ross, Barry Harvey and Lee Van Cleef. John Ford and Henry Hathaway are directing the Smithland phase. Some 26 Smithland and Paducah residents have been hired as extras and standins. Alben W. Barkley, grandson of the late senator and former Vice-President, will have a small part. Local business people estimate that M-G-M will spend about $350,000 in the six weeks it will film in the Paducah area.

Joins Donahue & Coe

Perry Pasmezoglue, formerly public relations rep for National Theatres, has joined the Coast staff of Donahue & Coe.

He's to handle the Columbia Pictures account at the ad agency.

FRESH CROP UP FOR HARVESTING

Hollywood, June 13.

Constant stories out of Europe that Hollywood-made musical films are dubious bets for the overseas boxoffice are not stopping the production of this type of material. Nor the fact that nowadays a musical is a minimal outlay of $3,000,000 capital, and often runs to $6,000,000.

United Artists has "West Side Story" coming up via the Mirisches. Billy Wilder will shoot "Irma La Douce" with Shirley MacLaine and Charles Laughton, also for UA. A third for this company will be Frank Sinatra's "The New Yorkers," an original by Betty Comden and Adolph Green.

Meanwhile, Warner Bros. also has three musicals on the fire. It's half finished with "The Music Man," Meredith Willson's legiter which Morton DaCosta is converting with Robert Preston, Shirley Jones, Buddy Hackett. "Camelot," current on Broadway will be produced sometime next year. Also prospective is Moss Hart's "Act One," which Josh Logan will film in Catskills and on streets of New York.

Columbia expects to get "Bye, Bye Birdie" into production under Gower Champion's direction in December. He dittoed for play in Gotham. Then there's George Sidney's "Here Come the Brides," which is not expected to roll before next Spring.

Meanwhile, at MGM

MGM has "Unsinkable (Mrs. or Molly) Brown" final title contingent upon whether M-G buys Broadway play, which is under con-

(Continued on page 17)

Dread No More, Big Tomorrows Coming: Mochrie

A vet distribution exec opines the film industry "is getting better all the time—but changing." Metro's Bob Mochrie notes the pattern switches in various directions, a kind of intra-mural diversification being the thing, and all lending new stimulation.

The product includes the continuing smalltime right up to big negative fare. Regular Cinerama is spreading out and Super-Cinerama is off and running. This is the Cooper house in Denver where the screen is dimensioned from wall to wall and floor to ceiling.

Label the spring as an "off" period but consider that the current reissue of "Gone With the Wind," launched in the spring, is headed for $7,500,000 in domestic rentals. Long runs are getting longer, and at the same time the rapid-playoff saturations are paying off.

Metro doesn't necessarily play Loew's anymore. And the distrib is desirous of releasing the product almost as soon as it's gotten and can be handled, but just can't pick a theatre and date it because of the bidding factors.

As for the "getting better all the time" angle, well, there's "Wind" and "Hur" and "King of Kings," "Mutiny on the Bounty," "Four Horsemen" the with-story Cineramas of the future, and so on.

Int'l Directors Elect Van Dyke for Reprise

Industrial-documentary film director Willard Van Dyke has been reelected to serve a second term as proxy of the Screen Directors International Guild.

Other officers elected to serve for a period of one year include: Don Hershey, first veep, Jack Glenn, second veep; Joseph Lerner, secretary, and Robert J. Kingsley, treasurer. George L. George continues as exec secretary and Erwin Feldman as guild counsel.

Dosai From Hungary in Manhattan; Hopes for Deals With U.S. Arters

Here's a switch: Federico Fellini's "La Dolce Vita" being criticized by an Italo journalist because it concentrates on a small segment of high society, while a Hungarian film exec defends the picture as a searching study of today's "anatomized" society, in which one of the most basic problems is the inability of individuals, and perhaps also of nations, to communicate with one another.

This ironical situation was reported in New York Thursday (8) by Istvan Doasi, manager of Hungarfilm, who is here to study the U.S. market potential for Hungarian pix. Hungarfilm is a government (natch) organization set up to buy films for Hungary, as well as to sell and promote domestic product abroad.

Dosai's admiration for the Felini "film mosaic" is all the more interesting since the picture has succeeded in ruffling the composure of both extreme right and extreme left wing groups almost everywhere. One of the Felini "touches," that most irritated Italo left wingers was a scene in which a Roman leftwing newspaper was clearly identified with the kind of yellow, parastic journalism depicted so scathingly in the film.

Dosai would seem to be a near-perfect diplomat to rep his nation's film industry abroad, being able, as he is, to switch from comparatively esoteric filmbuff talk to dollars-and-cents-type facts dear to any U.S. producer-distributor. Exec, who brought with him 13 features and about 50 shorts to show indie distribs, was interviewed at the headquarters of the Motion Picture Export Assn.

25 From U.S.

MPEA member companies are now selling about 25 pix annually to Hungary, and Dosai would also like to interest them in the idea of coproduction, or using Budapest studio production facilities. Latter include three studios, as well as complete color labs.

Right now Hungarian cartooneries are turning out sizeable amount of animated product for U.S. tv interests, Dosai reports, and will be able to do even more within the next 12 months when a new cartoon studio is completed. The Hungarian cartoon work is not cheaper than that done here, says the exec, but the buyer gets more for his money.

As an example, he says that wheras standard tv cartooning done in the States has about 500 frames per minute, the same money spent in Hungary would buy product of 600 to 800 frames per minute. The result is a smoother piece of finished product.

Dosai seems to know enough about the U.S. theatrical film market to understand that his best bet for selling Hungarian features here is via the indies who cater to the artie trade. While he has 13 pix available now, he estimates that of the 18 to 20 films turned out annually by his country, only two or three would be "suitable" for export to the U.S. He also feels the time is ripe to make the Big Pitch for such sales, nothing that relations between the two countries seems to have improved, after hitting their low point immediately after the abortive 1956 revolution.

Are there any particular (violent or sexy) "types" of U.S. films to which the Hungarian government would deny entry? No, says Dosai, excepting those pix which are specifically "political" anti-Communist. Imports are selected by a committee of government people concerned with films, and the committee operates without any particular dogma, that is, a list of taboos formally written out. In most general terms, he says, they are interested in "realistic films," rather than in "dream factory" product, and specific violence or sex does not draw an automatic blackball if the picture itself has some legitimate comment to make on the world at large.

And by realistic films, he explains he does not mean only those pix which are obviously concerned with social problems, such as "The Defiant Ones," or even "Marty." A fine example of the kind of "realism" which Hungary appreciates, he says, is Billy Wilder's "The Apartment," which he feels will be a big hit there.

Because imports are bought and booked by government agencies, Dosai believes that Hungary offers a better market for art product than many other countries where a pic has to stand or fall by boxoffice alone. He cites the case of Otto Preminger's "St. Joan" a disaster in the U.S. market which got a "well deserved" according to Dosai play in his country.

At present time, Hungary buys all of its U.S. imports outright and Dosai doesn't forsee the day when his people might consent to making percentage deals. "If we weighed the commercial value of a film after it has played, it might tend to discourage the import of highly regarded artistic films which, obviously, will not do as much business as more popular 'commercial' films." About one third of all foreign imports are eventually dubbed for widest distribution, while the remainder go out only in subtitled versions.

Dosai, who is on his first trip to the States, will make a look-see trip to Hollywood before returning home at the end of this month.

Stanton Griffis, Man Who Wasn't Answering 'Aye', Turns in Par Exec Gavel

Edwin L. Weisl has become chairman of the exec committee of Paramount, replacing Stanton Griffis, in a move that reflects the who-needs-it? type of absenteeism which for some time has been evident at this film corporation. Griffis, who has been partial to Palm Beach, allegedly has been out of geographical touch with the world of affairs at Par to the extent at least, that he wasn't on the premises.

On the other hand, Weisl, as a member of the board and legalistic rep via the firm of Simpson, Thacher & Bartlett, of which he is a member, has been especially close.

It's apparent in the film business that Weisl, widely respected attorney, with strong liaison in the Wall Street area, has been a forceful hand in determining Par policy. He's been a close associate of prez Barney Balaban for some years.

Par's exec committee is supposed to meet once a week, functioning just about as the directorate does in its scheduled monthly meetings.

Griffis showed up at Par's annual stockholder meeting last week and had been seen at the homeoffice once or twice just previously. But besides this, Ambassador-banker Griffis was a hard man to find on location at the Par homeoffice.

Last week's stockholder meeting saw just one man sitting along side Balaban on the dais. Man was co-conductor Weisl who, while being a member of the board and member of the outside counsel, seems ever on the scene.

"He's most active in management right to this day," said prez Barney Balaban of corporation chairman Adolph Zukor. Occasion was last week's meeting of stockholders.

5th Industrial Production By Marathon for Volkswag

Marathon International Production, industrial filmers, is wrapping its fifth picture for Volkswagenwerk, the German auto maker. This one's to deal with international technical a[illegible]ce by private industry, and designed for theatrical, tv and private exhibition.

A previous Marathon rep for the car firm copped a blue ribbon at this year's American Film Fest for commercial cinematics.

L.A. First-run Biz on Skids; 'Secret' Modest $12,000, 'Deadly' Dim $8,500; 'Company' Good 10G, 'Constable' 8G

Los Angeles, June 13.

L.A. first-runs are taking a continued downward dip this stanza, none of openers displaying any strength. Holdovers, with a few exceptions, are sliding currently. "Secret Ways" shapes dullish $12,000 in first session playing three theatres. "Deadly Companions" looms dim $8,500, also in three spots.

"Konga" shapes soft $8,500 playing State and the Pix. Oldie combo of "Vera Cruz" and "Apache" is tops in town with a light $14,500 for three locations.

"Pleasure of His Company" looks good $10,000 in third stanza at Hollywood Paramount. "Carry on Constable" is rated hotsy in second at El Rey.

Estimates for This Week

Hillstreet, Wiltern, Hawaii (Metropolitan-SW-G&S) (2,752; 2,344; 1,106; 90-$1.50)—"Secret Ways" (U) and "Pharaoh's Woman" (U). Dull $12,000. Last week, Hillstreet, "Absent-Minded Professor" (BV), "Hangman's Knot" (Col) (reissue) (4th wk), $3,100. Wiltern, Hawaii with Warren's, "Picnic" (Col), "Caine Mutiny" (Col) (reissues), $13,100.

Los Angeles, Iris, Loyola (FWC) (2,019; 825; 1,298; 90-$1.50)—"Deadly Companions" (Pathe) and "Operation Eichmann" (AA). Dim $8,500. Last week, Los Angeles, "Cannibal Island" (Read), "Without Pity" (Pat), $4,200. Iris, "Magnificent Seven" (UA) (reissue) (2d wk), $2,600. Loyola with Orpheum, Hollywood, "Young Savages" (UA) (2d wk), "Big Show" (20th) (Loyola, Hollywood), "Clock Strikes Three" (UA) (Orpheum) (2d wk), $13,300.

State, Pix (UATC-Prin) (2,404; 756; 90-$1.50)—"Konga" (AI) and "Terror in Haunted House" (Indie). Soft $8,500. Last week, with Bald-

(Continued on page 18)

Key City Grosses

Estimated Total Gross

This Week $1,896,000
(Based on 24 cities and 238 theatres, chiefly first runs, including N.Y.)

Last Year $2,359,200
(Based on 24 cities and 247 theatres.)

'Archie' Mighty $20,000 in Det.

Detroit, June 13.

Only one first-run newcomer this week. "Last Time I saw Archie," which is smash at the Madison. Despite plethora of holdovers, biz continues good.

"Pleasure of His Company" stays smash in second round at Grand Circus. Third weeks are solid for "One-Eyed Jacks" at the Michigan and "Young Savages" at Palms. "Return to Peyton Place" at the Fox looms mild in third.

Meanwhile, "Gone With Wind" remains lusty at the Adams in sixth week and "Alamo" looks good in fourth session at the United Artists. "Exodus" stays nice in 18th week at Mercury.

Estimates for This Week

Fox (Woodmont Corp) (5,041; 75-$1.49)—"Return To Peyton Place" (20th) (3d wk). Mild $8,500. Last week, $9,500.

Michigan (United Detroit) (4,036; $1.25-$1.49) — "One-Eyed Jacks" (Par) (3d wk). Strong $15,000. Last week, $17,000.

Palms (UD) (2,995; $1.25-$1.49)—"Young Savages" (UA) and "Operation Bottleneck" (UA) (3d wk). Great $16,000. Last week, $18,000.

Madison (UD) (1,408; $1.25-$1.49)—"Last Time I Saw Archie" (UA). Wow $20,000 or near. Last week, "Twinkle and Shine" (Col) and "Picnic" (Col) (reissues), $7,500.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Pleasure of His Company" (Par) (2d wk). Smash $16,000. Last week, $18,000.

Adams (Balaban) (1,700; $1.50-$1.80)—"Gone With Wind" (M-G) (reissue) (6th wk). Steady $10,000. Last week, $10,500.

United Artists (UA) (1,667; $1.25-$1.80)—"Alamo" (UA) (4th wk). Good $6,000. Last week, $6,100.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"This is Cinerama" (NT) (reissue) (2d wk). Fine $11,500. Last week, $10,800 in 6 days.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "Saturday Night, Sunday Morning" (Indie) (4th wk). Good $5,000. Last week, $6,000.

Mercury (UM) (1,465; $1.50-$3)—"Exodus" (UA) (18th wk). Nice $10,500. Last week, $9,200.

'Sunset' Brisk $17,000, D.C.; 'Gidget' Fine 16G, 'Spartacus' $8,500, 22d

Washington, June 13.

"Gidget Goes Hawaiian," rated big at Palace, is one of few okay entries this downbeat round. "Last Sunset," daydating two Stanley Warner locations, shapes solid.

"Big Deal" at Apex and "French Mistress" at MacArthur look good and will pace the arty pix field. "On the Double" is happy in third at the Town. "Spartacus" goes into 22d lap at Warner with stout takings.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; 90-$1.49)—"Last Sunset" (U). Shapes bright $17,000. Last week, "Absent-Minded Professor" (BV) (5th), $10,000.

Apex (K-B) (940; 75-$1.10)—"Big Deal" (Indie). Good $5,000. Last week, "Flesh and Devil" (M-G) (reissue), $2,300.

Capitol (Loew) (3,430; $1-$1.65)—"Gidget Goes Hawaiian" (Col). Big $16,000 or near. Last week, "Two Loves" (M-G), $10,000.

Keith's (RKO) (1,850; $1-$1.49)—"Young Savages" (UA) (3d wk). Okay $8,000. Last week, $11,000.

MacArthur (K-B) (900; $1.25)—"French Mistress" (FAW). Nice $6,000. Last week, "Two-Way Stretch" (Indie) (4th wk), $3,400.

Ontario (K-B) (1,240; $1-$1.49)—"Saturday Night, Sunday Morn" (Cont) (8th wk). Oke $3,000. Last week, $3,900.

Palace (Loew) (2,390 $1-$1.49)—"Return To Peyton Place" (20th) (4th wk). Modest $7,000. Last week, $8,000.

Playhouse (T-L) (278; $1-$1.80)—"Love and French woman" (Union) (3d wk). Good $4,400. Last week, $5,500.

Town (King) (800; $1.25-$1.49)—"On Double" (Par) (3d wk). Happy $5,000. Last week, $5,500.

Trans-Lux (T-L) (600; $1.49-$2)—"Wild, Wild Women" (T-L) (3d wk). Okay $3,000. Last week, $3,900.

Uptown (SW) (1,300; $1.25-$2.25)—"Exodus (UA) (16th wk). Fairish $5,000. Last week, $5,500.

Warner (SW) (1,440; $1.49-$2.25)—"Spartacus" (U) (22d wk). Fanny $7,000. Last week, $7,500.

'Sunset' Boffo $9,000 Pacing Pitt; 'Atlantis' Nice 8G, 'Archie' Hep 11G

Pittsburgh, June 13.

Five new entries are shoring up grosses at deluxers here this round but biz is still seasonably off. Best reports come from "Atlantis" at Gateway and "Last Sunset" at Fulton, latter being socko on opener. "On the Double" at Stanley and "Last Time I Saw Archie" at Penn are just good. "Angry Silence" at Shadyside shapes soft.

"Saturday Night, Sunday Morning" remains lively in fifth at the Squirrel Hill. "Gone With Wind" is rated fast in fifth week at the Nixon. "Exodus" remains hardy in 14th at Warner.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Last Sunset" (U). Boffo $9,000. Last week, "Mad Dog Coll" (Col) and "5 Golden Hours" (Col) (5 days), $900.

Gateway (Associated) (2,100; $1-$1.50)—"Atlantis" (M-G). Sturdy $8,000 or near. Last week, "Return Peyton Place" (20th) (4th wk), $4,900.

Shadyside (MOTC) (750; $1.25)—"Angry Silence" (Val). Thin $1,500. Last week, "Carry On, Sergeant" (Gov) (4th wk), $2,000.

Nixon (Rubin) (1,760; $1.25-$1.80)—"Gone With Wind" (M-G) (reissue) (5th wk). Fast $8,000. Last week, $8,500.

"Flower Drum Song" (U) opens Monday (19).

Penn (UATC) (3,300; $1-$1.50)—"Last Time I Saw Archie" (UA). Good $11,000. Last week, "Two Loves" (M-G), $9,600.

Squirrel Hill (SW) (834; $1.25)—"Saturday Night, Sunday Morning" (Cont) (5th wk). Tall $2,400. Last week, $3,200.

Stanley (SW) (3,700; $1-$1.50)—"On Double" (Par). Good $12,000. Last week, "One-Eyed Jacks" (Par) (2d wk), $9,500.

Warner (SW) (1,516; $1.50-$2.50)—"Exodus" (UA) (14th wk). Firm $8,500. Last week, $8,000.

'Gidget' Big $11,000, Seattle; 'Prof.' 5G, 9th

Seattle, June 13.

Weather continues to slow biz at first-runs currently, but some new pix are helping to cheer exhibs. Product shortage is blamed for shutter of both Music Hall and Orpheum.

Best new entrant is "Gidget Goes Hawaiian," which looks big at Fifth Avenue. "Last Time I Saw Archie" is rated okay at Coliseum in first. "Absent-Minded Professor" is okay in ninth at the Music Box.

Estimates for This Week

Blue Moose (Hamrick) (739; $1-$1.50) — "Cimarron" (M-Co) 4th wk). Mild $3,000 in 5 days.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50) — "Last Time I Saw Archie" (UA) and "When Clock Strikes" (UA). Okay $7,000. Last week, "Warrior Empress" (Col), $4,200 in 8 days.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "Gidget Goes Hawaiian" (Col) and "5 Golden Hours" (Col). Big $11,000 or near. Last week, "Raisin in Sun" (Col) and "Stop Me Before I Kill" (Col), $6,300 in 10 days.

Music Box (Hamrick) (738; $1-$1.50)—"Absent-Minded Professor" (BV) (9th wk). Nice $5,000. Last week, $4,700.

Paramount (Fox-Evergreen) (3,000; $1-$1.50) — "One-Eyed Jacks" (Par) (3d wk). Passable $5,500. Last week, $4,300.

'Company' Hotsy $15,000, Philly

Philadelhpia, June 13.

Hot weather is proving a real headache for exhibs here this round, and it's trimming the box-office generally. However, "Pleasure of His Company," running about as high as "Suzie Wong," shapes torrid at Arcadia. "Last Time I Saw Archie" looms fairly okay in opener at Stanley. But "Big Show" shapes drab at Randolph.

"Gone With Wind" still is good in seventh round at Stanton. "On the Double" looms nice in second at the Goldman.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Pleasure of His Company" (Par). Hep $15,000. Last week, "Two Loves" (M-G) (3d wk), $6,000.

Boyd (SW) (1,536; $2-$2.75)—"Exodus" (UA) (20th wk). Neat $7,500. Last week, $9,500.

Fox (Milgram) (2,200; 99-$1.80)—"Young Savages" (UA) (3d wk). Okay $9,500. Last week, $14,000.

Goldman (Goldman) (1,200; 99-$1.80)—"On Double" (Par) (2d wk). Good $8,000 or close. Last week, $16,000.

Midtown (Goldman) (1,000; 99-$1.80)—"Raisin in Sun" (Col) (4th wk). Okay $7,500. Last week, $8,500.

Randolph (Goldman) (2,500; 99-$1.80)—"Big Show" (20th). Drab $8,000. Last week, "Return Peyton Place" (20th) (4th wk), $7,000.

Stanley (SW) (2,500; 99-$1.80)—"Last Time I saw Archie" (UA). Okay $12,000 or near. Last week,

(Continued on page 18)

'Sunset' Socko $11,000, Best in K.C.; 'Gidget' Loud 13G, 'Archie' Lean 5G

Kansas City, June 13.

Trade is being boosted by two newcomers, "Gidget Goes Hawaiian," smart at the Plaza, and "Last Sunset," sock at the smaller Roxy. However, "Last Time I Saw Archie" at Uptown is rated slow. "Konga" in a six-theatre-ozoner combo shapes strong.

Standout holdovers are "Pepe," at Paramount and "One-Eyed Jacks," pleasing at Empire, both third sessions. Closing of school puts a new outlook on cinema biz here. Weather still is pleasant.

Estimates for This Week

Brookside (Fox Midwest-National Theatres) (800; $1-$1.25)—"Gone With Wind" (M-G) (reissue) (10th wk). Bright $3,200, benefiting from increased play from vacationing school kids. Last week, $2,700.

Capri (Durwood) (1,260; $1.25-$3)—"Spartacus" (U) (16th wk). Holding around $5,000, good enough to stay. Last week, same.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale Theatres) (750 cars) (1,217, 1,360, 700; 90c)—"Konga" (AI) and "Wild Ride" (AI). Unusual combo of drive-ins and hardtops for first-run, likely big $22,000 or better. Last week, Crest, Riverside, Boulevard, Heart (Noah, Wiles, 1,500 cars)—"David and Goliath" (AA) and "Plunderers" (AA), $16,000. Isis and Vista, "David and Goliath" and "Serengeti Shall Not Die" (AA), $4,000.

Empire (Durwood) (1,280; $1-$1.50)—"One-Eyed Jacks" (Par) (3d wk). Pleasant $7,000; holds. Last week, $8,000.

Kimo (Dickinson) (504; 90-$1.25)—"Picnic in Grass" (Indie) (4th wk). Steady $1,500. Last week, same.

Paramount (Blank-United Par) (1,900; $1.25-$1.50)—"Pepe" (Col) (3d wk). Bright $7,500. Last week, $8,500.

Plaza (FMW-NT) (1,630; $1.25)—"Gidget Goes Hawaiian" (Col). Smart $13,000; stays. Last week, "Young Savages" (UA) (2d wk), $5,000.

Rockhill (Little Art Theatres) (750; $1-$1.25) — "Breathless" (FAW). Modest $1,500. Last week, "Love Game" (Inde), same.

Roxy (Durwood) (850; $1-$1.50)—"Last Sunset" (U). Sock $11,000 or near. Last week, "Return Peyton Place" (20th) (5th wk), $3,500.

Uptown (FMW-NT) (2,047; $1-$1.25)—"Last Time I Saw Archie" (UA). Slow $5,000. Last week, coupled with Granada, "Black Sunday" (AI), $7,000.

Broadway Grosses

Estimated Total Gross

This Week $417,400
(Based on 24 theatres)

Last Year $492,300
(Based on 26 theatres)

'Archie' Fair 9G, Hub; 'Night' 8G, 4

Boston, June 13.

Biz is draggy here at first-runs, with grosses taking a further downgrading from last week. Seasonal doldrums, competition of cuffo cultural combo arts festival and warm weather are combining to hurt the b.o. "Last Time I Saw Archie" at the Orpheum is just fair. "Sword and Dragon" is dull at Paramount.

Brightest spots are "Never On Sunday," hotsy in 10th round at Beacon Hill; "La Dolce Vita," good in eighth at the Gary, and "Saturday Night, Sunday Morning," potent in fourth at Kenmore. "Young Savages" is okay at Astor in third. "Make Mine Mink" looms good at the Exeter in fifth round. "Exodus" is holding all right in 25th week on hard-ticket at Saxon.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"Young Savages" (Coy) (3d wk). Okay $6,000. Last week, $8,000.

Beacon Hill (Sack) (678; $1-$1.50)—"Never On Sunday" (Lope) (10th wk). Hotsy $9,000, holding up amazingly against light biz all around. Last week, same.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "Windjammer" (NT) (reissue) (5th wk). Fourth week, mild $6,500.

Capri (Sack) (900; $1-$1.50)—"Tunes of Glory" (Indie) and "Horse's Mouth (Indie) (reruns) (2d wk). Slim $3,000. Last week, ditto.

Exeter (1,376; 90-$1.50) — "Make Mine Mink" (Cont) (5th wk). Fourth week, okay $5,000.

Fenway (Indie) (1,350; $1.50)—"General Della Rovere" (Cont) (rerun). Pale $1,800. Last week, "Dreams" (Janus) and "Lesson in Love" (Indie) (2d wk), ditto.

Gary (Sack) (1,277; $1.25-$1.80)—"La Dolce Vita" (Astor) (8th wk). Outstanding $9,000. Last week, $10,000.

Kenmore (Indie) (700; $1.50)—"Saturday Night, Sunday Morning" (Cont) (4th wk). Potent $8,000. Last week, $9,000.

Mayflower (ATC) (689; 90-$1.25)—"Gigi" (M-G) and "Butterfield 8" (M-G) (reruns). Mild $3,000. Last week, "Apartment" (UA) (rerun), same.

Metropolitan (NET) (4,357; 90-

(Continued on page 18)

'Sunset' Nice $18,000, St. Loo; 'Company' 16G

St. Louis, June 13.

There are four new pix here currently but only two are coming through in okay fashion. "Last Sunset" is getting the most money with a bright session at the Fox while "Pleasure of His Company" is comparatively stronger in initialer at Ambassador. "Underworld, U.S.A." and "Battle at Bloody Beach" are very lightweight entries.

Estimates for This Week

Ambassador (Arthur) (2,970; 75-$1.50) — "Pleasure of His Company" (Par). Fine $16,000. Last week, "Return Peyton Place" (20th) (4th wk), $7,000.

Apollo Art (Grace) (700; 90-$1.25)—"Never On Sunday" (Lope) (19th wk). Okay $2,000. Last week, $2,300.

Esquire (Schuchart-Levin) (1,180; $1.25-$2.50)—"Exodus" (UA) (9th wk). Good $7,500. Last week, $8,000.

Fox (Arthur) (5,000; 90-$1.25)—"Last Sunset" (U) and "Passport to China" (Col). Bright $18,000. Last week, "One-Eyed Jacks" (Par) (3d wk), $12,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Absent-Minded Professor"

(Continued on page 18)

Mpls. Up; 'Homicidal' Big $11,000, 'Peyton' Boffo 12G, 'Sunset' Lush 9G

Minneapolis, June 13.

Spring slump appears to have passed its nadir here, and biz is on the upswing once again. Exhibs are doing their best to rush recovery, offering nine fresh entries this session, largest batch of newcomers in months. Only two holdovers remain. Heftiest of newcomers are "Homicidal," lusty at Orpheum, "Return To Peyton Place," big at Mann and hard-ticket "Windjammer," a reissue, which is brisk at Century. "Last Time I Saw Archie," "Last Sunset" and "Secret Ways," other Loop newies, are experiencing slower going.

Lone h.o.s. are "One-Eyed Jacks," a winner at Lyric, and "Exodus," which is winding a nice 20-week stay at Academy. First-run suburban houses have joined the swing to newcomers this round, too. Current nabe arrivals are "General della Rovere," fine at St. Louis Park, "Cousins," so-so at Suburban World, and "Tiger Bay," trim at Uptown.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (20th wk). Bowing out after a five-month run with okay $5,000. Last week, $5,500. "Raisin in Sun" (Col) opens Friday (16).

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Windjammer" (NT) (reissue). Opened Monday (12), with brisk $9,000 likely in first six days. Last week, "Seven Won-

(Continued on page 18)

Chi Spotty Albeit 'Sunset' Torrid $22,000; 'Wild' Fair 17G; 'Pleasure' Lively 18G, 'Savages' Hep 13G, 3d

Chicago, June 13.

Main Stem trade remains on the sluggish side this session although two teen-oriented openers are garnering substantial coin. "Last Sunset," preeming at the State-Lake, should do a torrid $22,000 while "Wild In the Country" is rated a fair $17,000 at Oriental. Loop pair of "Picnic" and "Twinkle and Shine" expects a nice take in first stanza.

Second week of "Secret Partner" shapes snappy at Esquire. "Pleasure of His Company" heads the third weekers, with a lively round at the Chicago. "Young Savages" is pulling a healthy biz in third at Roosevelt. "Tiger Bay" looks slick in third Cinema canto. "Virgin Spring" is potent in fifth World stanza.

"Return To Peyton Place" is notching a steady sixth at the Woods. Two longruns are keeping turnstiles whirling — "Gone With Wind" registering a lusty ninth week at United Artists and "Never On Sunday" marking a robust 19th session at Surf.

Estimates for This Week

Carnegie (Telem't) (495; $4.50)—"Summer With Monika" (Indie) (8 wk). Nice $4,400. Last week, $4,400.

Chicago (B&K) (3,900; 90-$1.80)—"Pleasure of His Company" (Par) (3d wk). Solid $18,000 or near. Last week, $20,000.

Cinema (Stern) (500; $1.50) — "Tiger Bay" (Cont) (3d wk). Nifty $4,000. Last week, $4,500.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (26th wk). Tapering to okay $10,000. Last week, $11,900.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Secret Partner" (M-G) (2d wk). Fast $6,000. Last week, $7,000.

Loop (Telem't) (606; $1.25-$1.80)—"Picnic" (Col) and "Twinkle and Shine" (Col) (reissues). Good $5,500. Last week, "Blast of Silence" (U) and "Trouble In Sky" (U) $7,000.

Monroe (Jovan) (1,000; 65-90) — "Mad Dog Coll" (Col) and "Terror of Tongs" (Col). Fair $4,600. Last

(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Archie' Lush 9G, Frisco; 'Loves' 8G

San Francisco, June 13.

First-run biz is on slow side currently awaiting the school vacations, with few of newcomers doing much. "Last Time I Saw Archie" looks top new entrant with fancy takings at United Artists. "Two Loves," also new, shapes fairish at Warfield.

"Pleasure of Company" looks nice in third at Golden Gate to pace holdovers. "Saturday Night, Sunday Morning" is dandy in third at Stagedoor.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50) — "Pleasure of His Company" (Par) (3d wk). Nice $11,000. Last week, $14,000.

Fox (FWC) (4,651; $1.25-$1.50)—"House of Fright" (AI) and "Black Pit of Dr. M" (AI). Fair $9,000. Last week, "Return Peyton Place" (20th) and "Circle of Deception" (20th) (2d wk), $10,500 in 9 days.

Warfield (Loew) (2,656; $1.25-$1.50)—"Two Loves" (M-G) and "Drums of Deep South" (M-G). Fairish $8,000. Last week, "Cimarron" (M-G) (2d wk), $7,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Picnic" (Col) and "Operation Mad Ball" (Col) (reissues). Good $8,500. Last week, "Mad Dog Coll" (Col) and "Underworld U. S. A." (Col), $8,500.

St. Francis (Par) (1,400; $1-$1.50)—"One-Eyed Jacks" (Par) (4th wk). Loud $11,000. Last week, $14,500.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Last Time I Saw Archie" (UA) and "Cat Burglar" (UA). Fast $9,000 or near. Last week, "Young Savages" (UA) and "Matter of Morals" (UA) (2d wk), $7,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Saturday Night, Sunday Morning" (Cont) (3d wk). Dandy $6,000 or over. Last week, $7,500.

Vogue (S. F. Theatres) (364; $1.50)—"Breathless" (FAW) (5th wk). Good $2,300. Last week, $3,000.

Alexandria (United California) (1,610; $1.49-$3.50) — "Exodus" (UA) (18th wk). Nice $9,000. Last week, $9,500.

'Jacks' Lusty $14,000 In Toronto; 'Sat. Night' Hot $8,000, 'Peyton' 7G in 3d

Toronto, June 13.

Only newcomer is "One-Eyed Jacks," which looks big at huge Imperial. "Saturday Night and Sunday Morning" shapes stout at Carlton in third week. "Return to Peyton Place," also in third, looms okay at Hollywood. Fifth frame of "Gone With Wind" still is hefty at Uptown. Warm weather is denting trade which is generally spotty.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Saturday Night, Sunday Morning" (20th) (3d wk). Sturdy $8,000. Last week, ditto.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (25th wk). Steady $5,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.50)—"Return to Peyton Place" (20th) (3d wk). Okay $7,000 or close. Last week, $9,000.

Hyland (Rank) (1,357; $1-$1.50)—"Raisin in Sun" (Col) (2d wk). Good $5,500. Last week, $6,000.

Imperial (FP) (3,343; $1-$1.50)—"One-Eyed Jacks" (Par). Big $14,000 or close. Last week, "All Hands on Deck" (20th), $8,500.

International (Taylor) (557; $1-$1.25)—"Never on Sunday" (Lope) (20th wk). Solid $3,500. Last week, same.

Loew's (Loew) (1,641; $1-$1.25)—"Young Savages" (UA) (3d wk). So-so $6,000. Last week, $7,500.

Tivoli (FP) (935; $1.50-$2.50)—"Exodus" (UA) 12th wk). Moderate $5,000. Last week, ditto.

Towne (Taylor) (693; 90-$1.25)—"Virgin Spring" (Janus) (5th wk). Fine $4,000. Last week, same.

University (FP) (1,360; $1-$1.50)—"Pepe" (Col) (6th wk). Okay $5,000. Last week, $6,000.

Uptown (Loew) (1,304; $1-$1.50)—"Gone With Wind" (M-G) (reissue) (5th wk). Still hefty at $10,000. Last week, $11,000.

Rain Boosts Prov. Biz; 'Sunset' Hefty $9,000

Providence, June 13.

A rainy Saturday helped weekend biz and gave RKO Albee a neat boost to top spot with "Last Sunset." State's "Atlantis, Lost Continent" is dull in second. Third of "Return to Peyton Place" is nice at Majestic. Strand is touching bottom with "5 Golden Hours" in first week.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "Last Sunset" (U) and "Tomboy and the Champ" (U). Very hefty play for $9,000. Last week, "Big Show" (20th) and "Days of Thrills, Laughter" (20th), $3,500.

Majestic (SW) (2,200; 75-$1.25)—"Return To Peyton Place" (20th) (3d wk). Still nice at $7,000 after $8,500 in second.

State (Loew) (3,200; 65-90)—"Atlantis" (M-G) and "Gambler With Gun" (UA) (2d wk). Slow $5,000 after $7,000 in first.

Strand (National Realty) (2,200; 65-90) — "5 Golden Hours" (Col) and "Mad Dog Coll" (Col). Drab $3,500. Last week, "One-Eyed Jacks" (Par), $3,500 in third.

'JACKS' GOOD $5,000, L'VILLE; 'ARCHIE' 6G

Louisville, June 13.

Outlook is mild for downtown cinema trade this week, with few outstanding films. However, "One-Eyed Jacks" is good at the Ohio. "This Is Cinerama," playing 9th week at Rialto, is nice. "Last Time I Saw Archie" despite sneak last Saturday at United Artists, shapes as slow.

Estimates for This Week

Brown (Fourth Avenue) (1,100; 75-$1.25)—"Absent-Minded Professor" (BV) (5th wk). Slowing to fair $8,000 after fourth week's $11,000.

Kentucky (Switow) (900; 75-$1)—"Curse of Werewolf" (U) and "Shadow of Cat" (U). Dull $3,000. Last week, "Secret Ways" (U), $6,000.

Mary Anderson (People's) (900; 75-$1)—"Portrait of Mobster" (WB) and "Steel Claw" (WB). Drab $3,500 or less. Last week, "Young Savages" (UA (2d wk), same.

Ohio (Settos) (900; 60-$1)—"One-Eyed Jacks" (Par). Good $5,000. Last week, "Mein Kampf" (Col) (2d wk), $6,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.20)—"This Is Cinerama" (Cinerama) (9th wk). Nice $7,500 or near. Last week, $8,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Last Time I Saw Archie" (UA). Sneak showing Saturday (10) night no help, with $6,000 very mild. Last week, "Return Peyton Place" (20th) (2d wk), $7,500.

'Sunset' Torrid $7,000, Balto Ace

Baltimore, June 13.

New entries have stepped up the pace slightly here though it's nothing to shout about. On the happier side are "The Millionairess," nice in first at the Charles and "Last Sunset," hotsy in opener at Mayfair. "Two Loves" is drab on intial round at the Hipp and "On the Double" is only fair in first at the Town.

"Last Time I Saw Archie" shapes slow in same at the New. "Love and the Frenchwoman" is nice on bow at the Cinema. Champ holdover is "Never On Sunday," now in record 30th week at Playhouse.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Battle of Sexes" (Cont) and "Entertainer" (Cont) (reruns). Oke $1,500. Last week, "Picnic" (Col) (reissue) (2d wk), $2,000.

Charles (Fruchtman) (500; 90-$1.50)—"Millionairess" (20th). Nice $4,000. Last week, "Suzie Wong" (Par) (24th wk), $2,000.

Cinema (Schwaber) (460; 90-$1.50)—"Love and Frenchwoman"

(Continued on page 18)

'ANGEL' FINE $10,000, OMAHA; 'PROF.' 6G, 4TH

Omaha, June 13.

Biz is dipping at first-runs this stanza despite the fact that out-of-school kids are padding the matinees. "This Is Cinerama" remains trim in 17th round as a hard-ticket entry at the Cooper. Newcomer "Fabulous World of Jules Verne" at the Omaha is rated dull. "Last Sunset" at Orpheum looms fair. Third session of "Spartacus" shapes nice at Dundee. "Angel Baby" looks hefty at three houses.

Estimates for This Week

Admiral, Chief, Skyview (Blank) (1,239; 1,000; 1,200; $1)—"Angel Baby" (AA) and "Time Bomb" (AA). Fast $10,000. Last week, "Revolt of Slaves" (UA), $15,000.

Cooper (Cooper) (687; $1.55-$2.20)—"This Is Cinerama" (Cinerama) (17th wk). Upped to neat $5,800. Last week, $5,000.

Dundee (Cooper) (500; $1.55-$2.20)—"Spartacus" (U) (3d wk). Hep $5,500. Last week, same.

Omaha (Tristates) (2,066; 75-$1)—"Fabulous World of Jules Verne" (WB) and "Bimbo Great" (WB). Dull $3,500. Last week, "Secret Ways" (U) and "Posse from Hell" (U), $3,000.

Orpheum (Tristates) (2,877; 75-$1)—"Last Sunset" (U). Fair $7,000 or near. Last week, "Raisin In Sun" (Col), $4,500.

State (Cooper) (743; $1)—"Absent-Minded Professor" (BV) (4th wk). Okay $6,000. Last week, $8,250.

Heat Bops B'way But 'Company' Plus Stage Great 155G, 'Wild' Tame 25G, 'Juliet' Hot $15,500, 'Frantic' 15G

With another warm, clear weekend plus hot humid weather Monday and yesterday (Tues.), Broadway film biz is taking it on the chin for the current session. Not even four newcomers and a few sturdy holdovers will do much to alter the overall downbeat picture. About the only encouraging thing, as far as N.Y. first-run exhibitors are concerned, is that most schools will be out soon, and the mad rush for the outdoors will taper off in a few weeks.

"Wild in Country" is heading for mild $25,000 in first week at Paramount. "Romanoff & Juliet" looks big $15,500 on initialer at Guild. "Frantic" is heading for a great $15,000 at Little Carnegie. "Cheaters" is good $9,000 in first at the Paris.

"Pleasure of His Company," with stageshow, is holding with smash $155,000 in second session at the Music Hall. "Young Savages," day-dating the Astor and arty Murray Hill, hit good $21,500.

"On the Double" is heading for good $12,500 in fourth round at the Rivoli. "Atlantis" looks like light $15,500 in third week at the Capitol, with "Parent Trap" due in June 21.

"Gone With Wind" held with sock $24,000 in seventh session at the State, and starts its eighth week today (Wed.). "Pepe" was fair $13,000 in 25th week at the Criterion where "Guns of Navarone" preems the night of June 22. It starts continuous-run, day-dating with Murray Hill, on June 23.

"Last Time I Saw Archie" looks to slip to fair $11,000 or close in current (3d) round at the Victoria. "Naked Edge" is due in next, likely June 30. "Last Sunset" opens today (Wed.) at the Palace and Trans-Lux 85th Street.

"Raisin in Sun" looks like mild $8,000 for 11th session at the Forum with "The Truth" opens June 27.

"Exodus" still is the top hard-ticketer, with a wow $39,000 likely in present (26th) session at the Warner. "Spartacus," which is still rated good at $15,000 in 36th round at the DeMille, goes on lowered-scale run, with three shows daily starting tomorrow (Thurs.).

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Young Savages" (UA) (4th wk). Third round ended yesterday (Tues.) was good $17,500 or near. Second week, $19,500, considerably below hopes. "Goodbye Again" (UA) likely will open on June 28.

Capitol (Loew) (4,820; $1-$2.50)—"Atlantis" (M-G) (3d wk). This round winding tomorrow (Thurs.) looks like light $15,500 after $17,000, way under estimates for second. "Parent Trap" (BV) opens June 21.

Criterion (Moss) (1,520; $1.25-$2.40)—"Pepe" (Col) (26th wk). The 25th session concluded yesterday (Tues.) was fair $13,000 after $12,000 for 24th week. "Guns of Navarone" (Col) opens night of June 22. Regular run starts the next day on continuous-run.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (36th wk). This stanza ending today (Wed.) looks like good $15,000 or near after $17,000 for 35th week. Goes on popscale, with three shows daily, tomorrow (Thurs.).

Henry Miller (Gilbert Miller) (800; $1.50-$3.50)—"La Dolce Vita" (Astor) (8th wk). This week ending today (Wed.) is heading for hotsy $20,000 after $21,000, virtual capacity, for seventh.

Palace (RKO) (1,642; $1.25-$2)—"Last Sunset" (U). Opens today (Wed.). Last week, "Secret Ways" (U) (3d wk), fair $12,000 or close after $14,500 for second session.

Forum (Moss) (813; 90-$1.80)—"Raisin in Sun" (Col) (12th wk). The 11th stanza finished yesterday (Tues.) was mild $8,000 or near after $9,000 for 10th week. "The Truth" (Kings) opens June 27.

Paramount (AB-PT) (3,665; $1-$2)—"Wild in Country" (20th). Initial session ending tomorrow (Thurs.) is heading for $25,000. Holds. In ahead, "Return To Peyton Place" (20th) (5th wk), $17,000, but for one of best engagements here in some time. "Country" appears not destined to hold long at current gait, with "Snow White and Three Stooges" (20th) due in next.

Radio City Music Hall (Rockefellers) (6,200, 90-$2.75)—"Pleasure of His Company" (Par) and stageshow (2d wk). This session ending today (Wed.) is heading for big $155,000 after $164,000 for first week. Holds indef.

Rivoli (UAT) (1,545, $1.50-$2.50)—"On Double" (Par) (4th wk). This round winding tomorrow (Thurs.) looks to hit good $12,500 after $16,000 in third week. "Two Loves" (M-G) opens June 21.

State (Loew) (1,900, $1.50-$2.50)—"Gone With Wind" (M-G) (reissue) (8th wk). Seventh round finished yesterday (Tues.) was up to fast $24,000 or close after $23,300 for sixth. Stays.

Victoria (City Inv.) (1,003, 50-$2)—"Last Time I Saw Archie" (UA) (3d wk). This stanza concluding Friday (16) looks like fair $11,000 or near after $12,500 in second. "Naked Edge" (UA) opens June 30, according to present plans.

Warner (SW) (1,523, $1.50-$3.50)—"Exodus" (UA) (26th wk). This stanza winding today (Wed.) is heading for wow $39,000 after $37,500 for 25th week. Stays indefinitely. End of most theatre parties, booked far in advance, is spelling the upbeat to some extent.

First-Run Aries

Baronet (Reade) (430; $1.25-$2)—"Saturday Night, Sunday Morning" (Cont) (11th wk). The 10th stanza finished Sunday (11) was sockeroo $12,300 after $14,500 for ninth week.

Fine Arts (Davis) (468; 90-$1.80)—"Cow and I" (Zenith) (2d wk).

(Continued on page 18)

'Prof.' Ozoner Bet In Cincy, Sturdy $10,000; '2 Loves' Fairish 8G

Cincinnati, June 13.

Cincy mainstem film biz holds moderately this round. "Absent-Minded Professor" shapes swell at Twin Drive-In, bidding to edge hardtop first-runs for front money. "Two Loves" looks only fair in opener at Albee while "Secret Ways" is in same category at Palace. In second weeks, "Return to Peyton Place" continues hotsy at Keith's and "Raisin In Sun" is hep at Grand. "Gone With Wind" shapes good in eighth at Capitol.

Estimates for This Week

Albee (RKO) (3,100, $1-$1.25)—"Two Loves" (M-G). Fair $8,000. Last week, "One-Eyed Jacks" (Par) (3d wk), $7,600.

Capitol (SW-Cinerama) (1,400; $1-$1.50)—"Gone With Wind" (M-G) (reissue) (8th wk). Good $7,500 after $8,000 in seventh stanza. "Guns of Navarone" (Col) bows July 12.

Esquire Art (Shor) (500; $1.25)—"Anastasia" (20th) (reissue). Fair $1,200. Last week, "Big Deal" (Indie), $1,300.

Grand (RKO) (1,300, $1-$1.25)—"Raisin In Sun" (Col) (2d wk). Hep $7,000 holding to first week stride of $7,400.

Guild (Vance) (300, $1.25)—"League of Gentlemen" (May) (5th-final wk). So-so $1,000. Last week, ditto.

Hyde Park Art (Shor) (1,500, 90-$1.25)—"Upstairs and Downstairs" (Indie). Fair $1,300. Last week, "Up the Creek" (Indie) (2d wk), $1,100.

Keith's (Shor) (1,500, 90-$1.25)—"Return To Peyton Place" (20th) (2d wk). Hotsy $9,000 after $10,000 opener.

Palace (RKO) (2,600, $1-$1.10)—"Secret Ways" (U) and "Blast of Silence" (U). Fair $7,000. Last week "Big Show" (20th), $6,500.

Twin Drive-In (Shor) (600 cars each side; 90c)—West: "Absent-Minded Professor" (BV) (suburb) and "Hanging Tree" (WB). Swell $10,000. Last week, "Goliath and Dragon" (Indie) and "Half Pint" (Indie), $9,700. East: "Wild Beast of Crete" (UA) and "God's Little Acre" (UA) (subsequents). Fair $6,000. Last week, "Hitler's Executioners" (Indie) and "It Takes a Thief" (Indie), $5,000.

Valley (Wiethe) (1,200, $1.50-$2.50)—"Exodus" (UA) (12th wk). Fairish $5,000. Last week, $5,500.

Fits either sex...
and makes nothing
but laughter!

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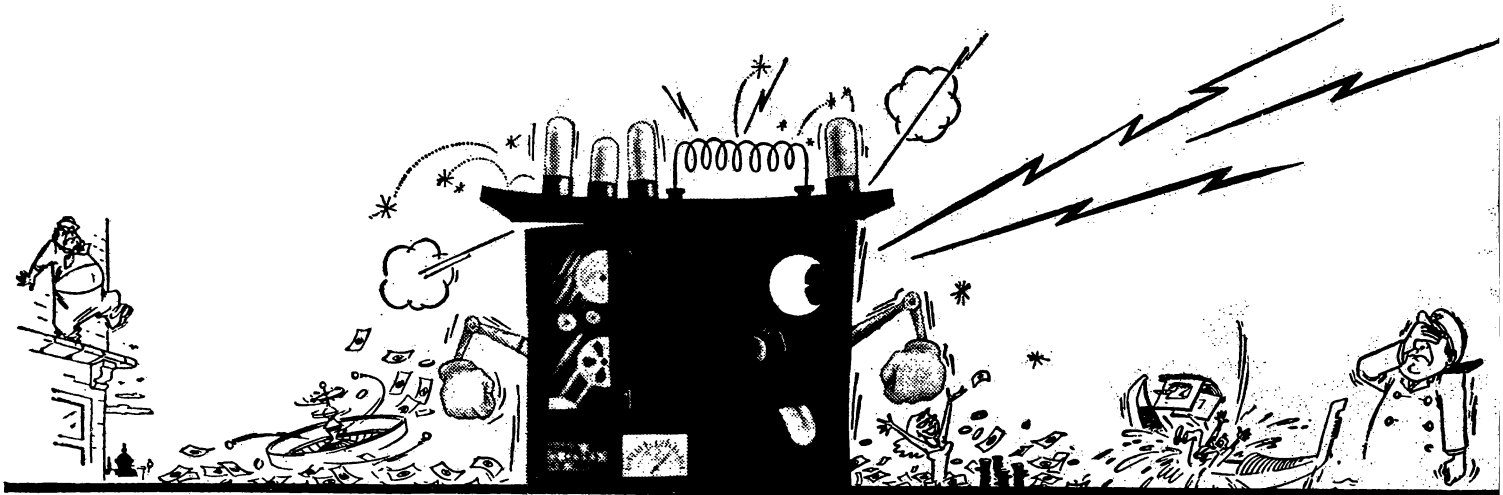

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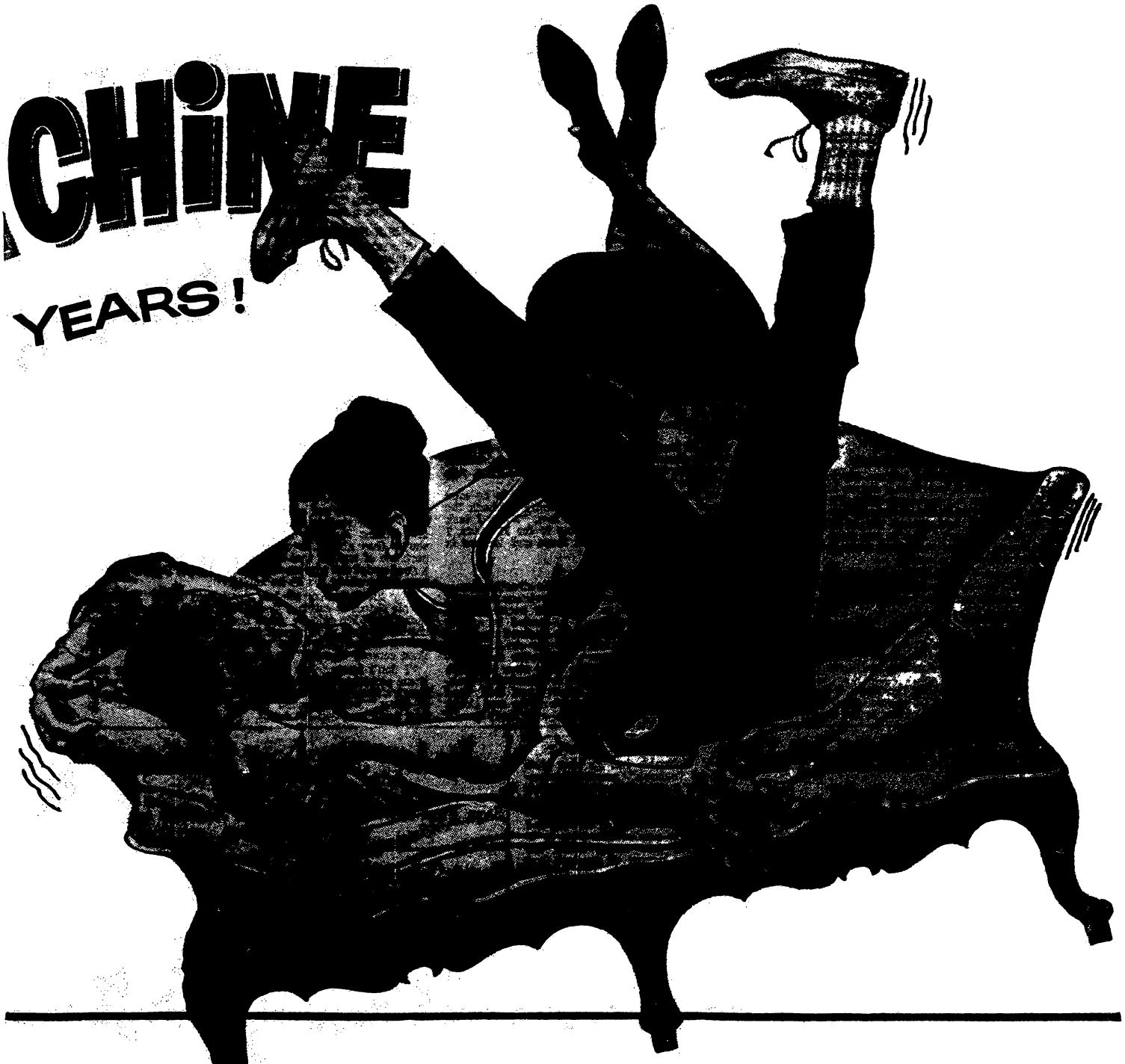

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CONTACT YOUR M·G·M BRANCH NOW!

CRITICS AWAY FROM THEIR BEATS OFFER MEDLEY OF VIEWPOINTS

Hollywood, June 13.

Warner Bros. junketed a large contingent of film critics and amusement editors to its Burbank studio for the purpose of previewing certain WB releases and hearing its officials, producers, stars and others discourse. The following newspaper representatives were spot interviewed during the "Jubilee of Films" by a VARIETY *reporter, William Ornstein. Comments and direct quotes follow:*

ARCHER WINSTEN, NEW YORK POST

"There's too much dirty sex and not enough real sex." He cited "Room at the Top" and "Saturday and Sunday" as real and didn't like "Never on Sunday," which he thought worked sex for commercial, popular purpose. The fact that "Sunday" is successful doesn't disprove his point, Winsten held. It's a slick prostitute pic for slick audience, he said.

"American pictures today are worse than five or ten years ago, and European films are getting better. The reason is quite simple. American people are running scared, think the whole answer is in size and the amount of money spent on production."

STANLEY EICHELBAUM, SAN FRANCISCO EXAMINER

Troubles of motion picture industry have done it a lot of good, he observed. Pix haven't been better in a long time. TV competition, which almost destroyed screen, has been the best thing for waking up the industry.

Standards by necessity have to be raised, therefore Hollywood product never so good, in his opinion. He sees American public tiring of home watching and films in theatres soon to experience a renaissance. "I think films are getting to violent, sex is too frank and it's a cheap attempt to lure an audience which is totally unnecessary."

MAJORIE ADAMS, BOSTON GLOBE

"Pictures are now for elite, really. Tv entertainment is for the mugs. Those who appreciate good acting and directing turn to motion pictures instead of the legitimate theatre. "Films are trying to fulfill the place formerly held by the legit theatre in every respect expect musicals. I can't understand why the public doesn't go for filmed musical comedies as they used to."

As for sex in films, she has written several articles on subject. She felt, however, life itself, "as we know it, has deviations to it, but not as much as percentage of footage devoted to it, which is much larger than life itself. Life is here to stay and whatever is life is here to stay," she observed anent adult film entertainment.

CATHERINE EDWARDS, PARENTS MAGAZINE

"Films today prove they are a global culture. My job as a reviewer is more of a cultural one than a censor board. It's as important for children not to miss a 'Misty,' 'Hand in Hand' and 'Swiss Family Robinson' as it is for parents to see them." The cultural background pix is vitally important, in her view. She would like to see more pix made for tots. "If parents look for them they undoubtedly would find a movie treat twice a week.

"I feel like I'm a librarian and build up movies, like a librarian does with good books." She added a good pic will be carried on monthly mag's guide for a year or more.

HERB KELLY, MIAMI DAILY NEWS

"I think movies today are better than ever, because in old days there was no competition. Today industry must turn out stuff and draw on people for unusual performances." He noted improvements in acting and technical angles.

"Subject matter must go along with the times. I don't go along with censorship. I think it should start with parents. They above all have the best guides in the world: newspaper reviews, Green Sheet, Legion of Decency, Parents Magazine and other sources.

"Parents should make up their minds when a good picture comes along for the family—like 'Sundowners,' 'Pollyanna' and 'Sunrise at Campabello'—they should be supported by the whole family and not perish, as they did at the boxoffice." There for adults and children, he maintained.

In other words, "What is the industry or public beefing about? If a storekeeper can't sell brown eggs, he sells white ones. This film business is a commercial proposition and should be treated as such."

He commented that parents will nix tv shows because of violence but then send kids to movies because by this they will eliminate baby sitter and can be alone by themselves.

SYLVIA MORRIS
(correspondent for publications in England, India and Ceylon)

"Films have finally grown up with sound, color and various wide screen processes. The producers are really making intelligent films. Today we see them getting good scripts, casts, directors, not one important star; also adult stories. Hollywood has lot more freedom today than before, she noted. There's more competition and better pix because of it.

"I think Americans have gained quite a bit from European films. 'Sons and Lovers' shows dividing line of good girl who became a prostie and died at the end. Today, producers show nothing wrong with sex, that it's a very fine thing, part of love—nothing wrong with it."

In other words, she pointed out, "Today if a girl's not a virgin it's not the end of the world for her. She can get married, not like in the old days when she had to die."

STAN ANDERSON, CLEVELAND PRESS

"Somehow or another the public must be made aware of the obvious fact the movies really are better than ever, slowly they are finding out for themselves that they have become a captive audience for that tyrannical living room —TV. Education, rather than exploitation of the old school kind, would bring people outside to see the mature pictures today."

Film and theatre critic feels old time exploitation methods should be changed to make public aware of new maturity in pix as an art. "Other day I talked to a woman who hadn't been in theatre for 10 years. After first visit she was surprised to find film unusually good. Trouble is, public looks at ads in newspapers, then go to pix and find they've seen two different things. Ads are deceiving and misleading."

There were at least 20 pix last year which were contribution to the cinematic arts, he said, including foreigns. Today, you can hardly separate them. And 10 years ago, you wouldn't have had 20 contributions. Less.

"Today you have to give 'em something not to be seen in living rooms. Pictures like 'Elmer Gantry,' 'Inherit the Wind' and 'Apartment' to mention a few. "When I took this beat six years ago, after covering tv for 11 years, I didn't like films. Now I'm fond of them and believe in them."

DALE STEVENS, CINCINNATI POST

"My main impressions are that economic situation forces producers to mix American stars with Europeans for world wide audiences. This has to mean quality because European performers are always more interested in quality than money. Great character actors in England are more interested in a great role than a great pay check. I don't think Alec Guinness and others would settle for Hollywood form of treatments: "European films were first with adult themes, Hollywood followed. I think, basically speaking, movies always are ahead in quality and Hollywood now is following that. It all comes down to one thing: The old Hollywood formula is fading—and that's good."

LOUIS COOK, DETROIT FREE PRESS

"I don't think films are as bad as everyone is shouting. Nor are they as good as a lot of people think. Where they miss is on story line." He cited "Young Savages" as example, which "didn't make sense from literary or human standpoint." However, photography was good.

Lot of movies today seem to have an uncertainty as to what they're trying to do, he thought. They lack originality more than anything else. The scripts are bad. So is writing. Acting generally speaking is good.

"I do think good movies will come out of the big studios. They have the money to spend and equipment." He held indies make interesting movies but haven't the wherewithal to carry forward.

Foreign pix he believed are "tremendous and by and large superior to ours. This is a damned fact. They've got good writing and they seem to know what they're doing. British comedies are delightful. They do well and have a nice sense of humor."

KEN FUJISAKI
(correspondent for Sankei Shimbun, Tokyo)

"I don't think American films are over violent for our audiences. I don't think they stress sex too much. Our people like best historical films which cannot be produced on tv. Anything tv can't do—wider and longer films —successful. Musical comedies are very popular and big pictures like 'Spartacus' and 'Ben Hur' great.

"Japanese audiences still like films with good family relations like 'Mrs. Miniver' and 'Best Years of Our Lives,' to mention a few old ones."

ARNOLD MARKS, PORTLAND, ORE., JOURNAL

"There's not enough variety in films today. As soon as a producer comes up with a 'Gone With the Wind' or 'Ben Hur' everyone wants to copy them. Foreign pix, he felt, "came along with theme not geared for our mass audiences right up the line." There's nothing wrong with pix if public wants to see them. It's not what ivory tower critics want, but the public that counts.

Studios have experts that know what's good and bad in pix. Should use own experience for making more comedies. Pix designed for sex's sake are doing harm. He said Police Chief in Portland has board of women looking at all pix. "Even if they admittedly enjoy the pictures they won't approve them."

Publicity and ads many times were wrong and hurt the industry, he believed. Point in case is "Song Without End," a good film not seen by enough people in his town, he noted. Product has improved in past five and 10 years. "The worst critics are for most part intellectuals who don't go to movies and don't intend to go. So how can they judge a good picture or a bad one?"

EMERY WISTER, CARLOTTE, N. C. NEWS

Pix today are not quite as good as they used to be, he said. "Some studios are making them with more quality than others. It looks to me like they're not getting the stories they should. From my point of view it's the importance of writers that counts. "I know if you don't have a good script the picture can't be any good. Does a picture have to be about sex to be adult?"

Why the latterday phobia about long films? "Why do people object to cutting? I'm talking about the people who make 'em." He said he seeks quality, not quantity which should be first requirement in entertainment. It's a solid maxim of showbiz to leave 'em laughing." I'm sorry when a good comedy is over," he regretted.

"I don't know what the public exactly is looking for. Some pictures do wild business, but who am I to say why? Foreign films don't come up to ours." Exception is "Tunes of Glory," best imported pic last year. "Apartment" is best American, without doubt.

MCA's 2d Meeting (Since Going Public) Proves a 10-Minute Rubber Stamp

By MORRY ROTH

Chicago, June 13.

Music Corp. of America re-elected its entire board of directors at a 10-minute annual meeting last Tuesday (6) at the Sheraton-Blackstone Hotel. The rubber-stamp proxy vote re-named Jules Stein as chairman of the board and Leigh M. Battson, a director of the Union Oil Co. of California, as director in charge of estate and property management. Also re-elected to the board were Walter M. Heymann, Charles Miller and Lew R. Wasserman. Miller is a vice president of the corporation and Wasserman is president and chief executive officer.

MCA chairman Stein also utilized the annual meeting, the second since the company went public in October, '59, to express his pride at earlier-released annual report figures that showed MCA's total income for 1960 at $67,317,103 — just over $10,000,000 more than 1959 and more than double the 1956 figure of $32,144,843. Net income for last year was $6,270,230, up $1,084,164 from 1959.

Of the total gross income, MCA earned $57,593,078 from television film and studio rentals at their Revue Studios in Universal City, up $9,456,700 from 1959. As assets MCA listed $18,207,927 worth of feature films purchased from Paramount at cost less amortization, compared to $25,093,478 in 1959. Decline probably represents sales of a batch of pre-1948 features purchased from Paramount in 1958.

Only dark spot in the report is a $81,500 decline in agency billings, from $8,792,414 in 1959 to $8,710,914 in 1960.

The only other piece of business taken care of at the meeting was the confirmation of Price Waterhouse & Co. as the independent auditors of MCA for 1961.

Markley (Echo Marcus) Plan Hits Dallas

Dallas, June 13.

Three major summer releases—"Ladies Man" (Par), "Gidget Goes Hawaiian" (Col), and "Last Time I Saw Archie" (UA)—are due for so-called "Markley Plan" exploitation. Namesake is Sydney M. Markley, viceprez of five southern American Broadcasting - Paramount Theatres' circuits, including 81 Interstate and Texas Consolidated situations in 26 Lone Star cities.

Idea, a la the Marcus plan promoted by the National Allied board topper, is to pool the best ad-promo ideas devised by the five AB-PT subsids. The "Markley" treatment is intended for what are called "project pictures"—namely, those picked by the five circuits for their "good entertainment quality."

Columbia Muster

Columbia has its own kind of "summit" meeting—meaning a get-together of its brass from various locations, to take place at the studio, and to go over all aspects of current and future production. Idea is to bring into sharp focus the exact nature of product that should be made and how to handle same.

Abe Schneider, president; exec v.p. Abe Montague, Leo Jaffe, 1st v.p.-treasurer, and Paul N. Lazarus Jr., v.p., left New York for the Coast conferences yesterday (Tues.). Joining in, too, is Mike Frankovich, v.p. in charge of British and Continental production activities, in from London.

Series of conferences also will be attended by Samual J. Briskin, Coast operations v.p.; Sol A. Schwartz, Irving Briskin and Gordon Stulberg, all v.p.'s, and Arthur Kramer, who's Samuel Briskin's exec assistant.

Ready Allen, Cleveland, For Big-Negative Projection

Cleveland, June 13.

Stanley Warner chain is temporarily shutting its Allen Theatre, its downtown deluxer, to remodel and renovate it. A reputed $250,000 will be spent in updating the 3,500-seater.

Projection booth is being rebuilt to accommodate shift to 70m machines. Managed by Howard Higley, the Allen reopens June 21 with "Parent Trap" (BV).

Ets-Arpa Sues Agent & Director

Says First Misrepresented Frank Borzage and He Then Walked Out

Los Angeles, June 13.

Charging agency misrepresentation of Frank Borzage's experience and ability as an outdoor director, Ets-Arpa Co. has filed a $850,000 damage suit in Superior Court against Nat Goldstone, Herb Tobias, Goldstone-Tobias Agency Inc. and Borzage, alleging fraud and breach of contract.

Ets-Arpa claimed that on June 20, 1960 it had contacted G-T Agency seeking a director for its upcoming production in Italy of "Atlantis," and that agency had recommended Borzage as properly qualified. However, on July 20, 1960, according to complaint, director ankled assignment and "refused to perform the services as per contract." Consequently, two days later plaintiffs told Borzage his services as director on picture were terminated, it was stated.

As a result of its signing of Borzage, according to plaintiffs, Ets-Arpa advanced considerable sums of money to director and his bow-out increased cost of production materially.

Kramer 'Judgment' Wins Round Versus 'Verdict'

Stanley Kramer, producer of "Judgment at Nuremberg," has won first round in his hassle with Cyrus Harold, whose C. R. Enterprises Ltd.'s produced the film, "Verdict at Nuremberg," over rights to the "Nuremberg" title.

Superior Judge Philbrick McCoy issued (8) a temporary restraining order in favor of Kramer's Roxlom Films Inc., and United Artists Corp., which will release pic, simultaneously setting June 16 as date for a show-cause hearing on why order shouldn't be made permanent. Order was issued at an ex parte hearing.

Under terms of order, against C. R. Enterprises Ltd., Cyrus Harold and Consolidated Films Industries, defendants cannot exhibit "Verdict."

In affidavit submitted by plaintiff, $3,000,000 already has been spent on production of "Judgment," and another $1,000,000 on ad-exploitation-promotion costs. In petitioning for an injunction against Harold's film, Kramer claimed that release of this or any other title with the word "Nuremberg" would result in "incalculable harm" and damage profits to be obtained from his picture.

Weltner Back at Desk

George Weltner was back at his desk last week looking fit.

Paramount's global distribution veepee had been out with hepatitis.

International Sound Track

London

"State Opening of Parliament," the British color featuret produced by World Wide for the Central Office of Information, won the newsreel prize in the Council of Europe Awards, presented last week at Arnhem. Major film prize went to France for "La Parole est au Fleuve". . . Filming starting at the Metro-British studios of **Leo McCarey's** "The Devil Never Sleeps" for 20th-Fox, with **William Holden, Clifton Webb** and **France Nuyen**. The **Pearl Buck** novel has been screenplayed by **Claude Binyon** and McCarey . . . . Indie producer **Monja Danischewsky** tossed a cocktail party to launch his upcoming Promethus production, "A Change of Heart," in which **Janette Scott, Alfred Lynch** and **George Chakiris** appear. Latter's only other screen role was in "West Side Story". . . **Joan Collins**, who has the femme lead in Columbia's "The War Lover," has been inked to a three picture non-exclusive contract, per **Mike J. Frankovich** . . . **Robert Shaw**, now filming in United Artists' "The Valiant," has been hailed by the literary reviewers for his new novel, "The Sun Doctors," which is now on the bookstands . . . **Hugh Miller**, former senior director of the Royal Academy of Dramatic Arts, has gone to Jordan to take up an assignment as dialog coach on **Sam Spiegel's** "Lawrence of Arabia". . . **Milton Subotsky**, coproducer of Vanguard Films, is setting up a British production of Victor Hugo's "The Man Who Laughs." He scripted the film himself, but says it is practically without dialog, relying on sound effects and music to complement a visual screenplay . . . **Peter Sellers** starring in a new British comedy, "That Uncertain Feeling," based on the **Kingsley Amis** novel, in which main femme roles are played by **Mai Zetterling** and **Virginia Maskell**, with **Richard Attenborough** guesting.

Paris

Louis Malle says his **Brigitte Bardot** starrer "Private Life" will not be done in the sensual pattern of his "The Lovers" but more in the satric mode of his last pic "Zazie in the Subway." In other words it will be the innocent in a perverse land. Since it is an interpretation of BB's own life in show biz the outlook of the pic is now becoming clear . . . Meanwhile her estranged husband **Jacques Charrier** is due for an Italo-Russo coproduction in Jan. 1962 with **Giuseppi De Santis** directing. First he does a Paris stint in **Andre Cayatte's** "Conjugal Life." . . . The late **Gary Cooper's** "High Noon" (UA) getting re-release in two houses as well as "Unconquered" (Par) . . . **George Jessel**, here on his way to Israel, says he is planning similar versions of his last book "Elegy in Manhattan" for Paris and London with past show biz, political and sport greats speaking out poetically through Jessel. He is also prepping a biblical pic he would like to do in Europe and Israel . . . **Darryl Zanuck** will do all the actual D Day Landing footage for his "The Longest Day" (20th) which begins in July, with a team of assistant directors before he gets his first string directors who are to do the more intimate scenes in Germany, France, Britain and U. S. Visitors here have included **Milton Berle, Jerome Zerbe, Garson Kanin, Ruth Gordon, Norman Krasna, Spencer Tracy, Katherine Hepburn** . . . On "The Longest Day" local pub man **Georges Cravenne** will work with Yank unit man **Fred Hift** . . . **Richard Condon** is working on a script with **Stanley Donen** for a comedy to be made in London and Paris. **Cary Grant** will star.

Rome

Arthur Kennedy set to play role of Pontius Pilate, and so is French thesp **Jean Marais**; former does his stint in **Dino De Laurentiis'** "Barabbas" while the latter performs in "Pontius Pilate," a Glomer-Lux production rolling soon at Cinecitta Studios under the direction of **Irving Rapper** . . . **Robert Aldrich** back to Morocco for more shooting on Titanus-Embassy's "Sodom and Gomorrah" . . . he filmed recent mass sequences from three radio-coordinated helicopters hovering over 3,000 racing cavalrymen.

Ekaterina Furtseva, Soviet Minister of Culture, hopes to get **Sophia Loren, Federico Fellini, Carlo Ponti**, and other Italo filmmakers to the Moscow Film Festival next month, she said in Moscow this week . . . meanwhile, Italy will be repped on the Moscow jury by director Luchino Visconti . . . a Venice Festival delegation is expected in Moscow shortly to o.o. Russian product for the fall event . . . "The eight . . . capital sins of the world" is a new project announced here by Carlo Ponti and **Antonio Cervi**, directed and acted by talent in such cities as London, Madrid, New York, Paris, Rome, Stockholm and Tokyo, where it will be filmed . . . **Alida Valli's** click role in the Cannes Film Fest winner, "Une Aussi Longue Absence," has brought her a flurry of offers . . . so far, she's accepted "Le Frimant," which starts soon in Paris, and "Le Ragazze Bruciate Verdi" to be made in Rome . . . **Slyva Koscina** being paged for Yank pix after she completes her first English-speaking role in "The Swordsman of Siena"; the Metro release rolls Oct. 1 in Siena and San Gimignano . . . Olivetti typewriter company has bought into Rome's Globe Films International . . . deal was accomplished via stock transfer.

Vichy Film Referendum This Year Dedicated to 1948-55 Italian Pix

Paris, June 13.

Vichy Film Referendum running in that resort town, winds up June 17. It started June 5. A group of 52 people from a cross-section of the audiences, depending on their work, will hand out the Golden Camera to the so-called best pic. It is dedicated to Italian films this year, with a group of leading ones dating from 1948, 1955.

Idea of this festival is to gauge changing public tastes as well as give the Italo film industry its due. Two contemporary Italian pix will be shown out of competition at the French affair, "La Viaccia" of Mauro Bolognini, shown at the recent Cannes Film Fest, and C. Damiani's "The Lipstick."

Entries are Vittorio De Sica's "Bicycle Thief," Renato Castellani's "Romeo and Juliet," Carlo Lizzani's "Chronicle of Poor Lovers"; "The Overcoat" of Alberto Lattuada; "Bread, Love and Fantasy" with Gina Lollobrigida; Roberto Rossellini's "Paisan," "The Tragic Chase" of Giuseppe De Santis, "Sun Rises Again" of C. Vergano, "Senso" of Luchino Visconti and Federico Fellini's "I Vitelloni."

Incidentally, all of the above films managed to snare top or lower case awards at past film festivals. "Thief" was voted one of the 12 greatest films of all time at the Brussel's Film Fest in 1958. Claudia Cardinale and Jean-Paul Belmondo will attend the Vichy show during the screening of "La Viaccia." Many top-ranking Italo directors and film people are also expected.

Michel Bernheim at Par As De Segonzac Goes MGM

Paris, June 6.

Edouard De Segonzac, with Paramount for several years, has gone over to Metro to scout properties and players here. He will also supervise any French exteriors made for MGM films. He will work both through the regular MGM setup in Hollywood as well as in London. He will also be in liaison here with CIPR and Gaumont which have coproduction deals with Metro.

Michel Bernheim has replaced De Segonzac at Paramount.

French Pix Producer Wins Bourdin Case

Paris, June 13.

Denise Tual, vidpic producer and sometimes featured film producer, and wife of the late French filmmaker Roland Tual, won a court decision here this week when sued by actress Lise Bourdin.

Miss Bourdin claimed she had invested one million old francs ($2,000) in a pic, "The Cat Told Me" which Miss Tual was setting up as a French-Italo coproduction. She was to get one third of the author's rights as well as a role in the film. Pic fell through and Miss Bourdin got no money, she contended and sued.

However, it was proven in court that she did get credited with one-third of script rights and would have had a role if the film had been made. Miss Tual paid the sum back during the trial and Miss Bourdin had to pay the legal costs.

Munich Shaken By Major Film Co. Crackups

Munich, June 13.

The Munich portion of West Germany's film industry, already badly shaken by three major crackups (two release companies, one theatre chain) and two salvage attempts dressed as mergers had to take another sock on the chin. Telefilm, active producing outfit, just filed for bankruptcy being way in the red. The executive manager was arrested on charges of forging other people's signatures on checks and drafts.

"Company rather successfully specialized in a novel film format. Its "Schlager-Krimis" ("The Green Spider," "Hit Procession of 1960," "Don't Go Home Alone"), whodunit-musicals rather neatly promoted their plots and untied the knots by using solely the latest hit parade items as dramatic implements. Yet the sore state of Germany's film market, in general, and the folding of Telefilm's releasing outlet, Union, gave the promising enterprise the coup de grace.

However, there is a spectacular increase in Munich's studio space since the beginning of the year. With the large Riva plant in Unterfoehring and the addition of stages to Bavaria's Geiselgasteig and the Arnold & Richter studio, the total available shooting area now surpasses that of Berlin and that of Hamburg for the first time.

The new 2,100 square meters of stage space at Geiselgasteig was required for "One, Two, Three" (UA), shooting there the next four months. After that, Metro has first call on this stage which is topped in size, as far as Europe goes, only by Rome's Cinecita.

Booked to capacity, Riva's new plant is turning out vid-tape and vid-film features, but also some cinema product. To those commissioned productions or co-productions, studio owners Hanns Ritter and Wilhelm Vaillant are going to add an independently produced tv and picture program of their own.

Lon Jones Signed As DeLaurentiis Pub. Head

Rome, June 13.

Lon Jones has been signed by producer Dino DeLaurentiis as his director of international publicity and public relations. Pact is for a year. Jones, active in national and international publicity for years, previously was associated with Charles Schneer.

He originally came to Italy some months ago to handle unit publicity work on three DeLaurentiis productions destined for Columbia release: "Barabbas," "Two Enemies" and "Black City," with added chores now embracing such DeLaurentiis items as "Last Judgement" and the upcoming giant "The Bible," announced by producer as a three-year $25,000,000 production.

French Cinema Patronage Off Over 6% in First Qtr.; Income Down Less

Paris, June 13

The film boxoffice barometer in France still keeps falling. Though it seemed to be declining less in the last few years, rising hopes were shattered here when statistics for the first quarter of the year showed a decline of 6.7% from that of the same period in 1960.

Centre Du Cinema figures show 86,442,350 patrons for that period with a gross of $33,400,000. That was 6,298,240 people less than last year but, the income was off only 1.46% because of hiked prices.

One of the biggest drops was between 1957 and 1958 when it fell 8.5%, but then it only dropped 3% from 1958 to 1959. Biggest declines occurred in Lille, Paris and Marseille.

Film circles are again buzzing with remedies for these ills plus who's to blame. Crisis is still the thing here. Some feel it is the backlog of unwanted firstrun pix. Others blame the conventional aspects of most films while still others see growing tele as the culprit.

Many feel greater coproduction will spread risks and others that more national topics will bring back filmgoers. Plenty slam the critics for too much downbeat talk in their stories. But film production is still high here.

Yet many just give that French shrug and opine that things should pick up again soon. Government aid, they say, should help stave them over till the right films perk up cinema attendance again.

Biggies last year at the boxoffice were the French "The Truth," "The French Woman and Love," (In U.S., "Love and Frenchwoman"), "Rhine Crossing" and the Yank "Psycho" (Par). So far in 1961 the toppers are the French "Capitaine Fracasse," "Le President," "La Princesse De Cleves," "Who Are You Mr. Sorge?" the Italo "Rocco and His Brothers," "The Night" and the U.S. "Ben-Hur" (M-G). Coming up now are the French "A Taxi For Tobruk"; the U.S. "Exodus" (UA) and "Goodbye Again" (UA) and the British "Saturday Night, Sunday Morning."

Italian Exhibs Pick 'Hur,' Heston, Bardot

Rome, June 6.

Charlton Heston and Brigitte Bardot were named the best foreign actors of the year, and "Ben-Hur" (M-G) the best foreign pic in the annual race for the Italo exhib-sponsored "Donatello David" gold statuettes. Heston won for his work in "Ben-Hur" while B B copped the kudo for her stint in "La Verite" (Col).

Other prizes went to producer Dino DeLaurentiis for "Tutti a Casa," Goffredo Lombardo for "Rocco and His Brothers," to director Michelangelo Antonioni for "La Notte," Sophia Loren for "Two Women," and to Alberto Sordi for "Tutti a Casa."

Gary Cooper's memory was honored with a special "David" to commemorate the late actor's "purity and strength which animated a youthful America . . . in the cause of goodness and human solidarity."

Israeli Censors Ban '10 Flags'

Tel Aviv, June 6

Except on very rare occasions (mostly horror-films), the Israeli censors are not used to rejecting foreign film productions. If a picture goes very far, edging into pornography, the officially established censorship board is satisfied with cutting out controversial pieces or prohibiting attendance of children.

But recently the Israeli censors fully rejected an American film which is devoid of horror and is not even over-sexed. It is "Under 10 Flags," made by Paramount. The reason given by chief-censor Levy Gery: "The picture obviously was made in order to whitewash the Germans. It is trying to prove how nice the Germans really are, despite of what we think about their behavior during the war. Such a picture is not going to be presented in Israel."

The censors are not acting according to their whims. In the censorship-regulations issued by the government it is specifically stated, that no picture which presents Germany in an overly sympathetic form, should be presented in Israel. It might be aded: especially not in the atmosphere of the Eichmann trial.

SOVIETS BAN PUPPET PIC FROM RED SCREEN

Frankfurt, June 6.

One of the puppet films which are usually contrived to sell the Communist idealogy to thousands of East German television viewers has backfired. And for the first time in Commie history, a puppet picture has been banned from Soviet screens because "too controversial." The film, "Die Bauern und die Generaele" (The Farmers and the Generals), was scripted by Communist writer Kurt Weiler and based on an artistic fairy tale.

The film took more than nine months to make. Plot concerns two Red generals who are sent to an island, where it develops that they know absolutely nothing except how to be military commanders. They are laughed at by the locals.

Metro Buys 'Revenges' For Europe, So. America

Rome, June 13

Metro has purchased release rights to "Seven Revenges" (Adelphia) from Joseph Fryd for Europe, Latin America and the Philippines. Color actioner shot in Rome and Yugoslavia stars Ed Fury and Elain Stewart. U.S. rights are still open, with producers dickering with Joseph Levine's Embassy company.

No figures were divulged. Europe deal was negotiated by Fryd with Metro's European topper David Lewis while the Latin American agreement was reached after talks with the company's Maurice Silverstein.

Rome Cinecitta Studio Still Being Plagued By Strikes; 16 in 2 Mos.

Rome, June 6

Rome's Cinecitta Studio continues to be plagued by strikes, especially damaging because of the SRO pace set by the Italian film industry's current boom. Some 16 of these nuisance strikes have been counted in the last two months alone. Situation is now at an impasse, with studio having met workers request for support of luncheon funds while nixing a wage hike. Compromise solution has now been turned down by unions, and the agitation is continuing.

In defense of its policy, Cinecitta now states that it cannot accept the wage boosts which would mean a 20% overall increase in this delicate sector as a new contract will have to be negotiated anyway next December. Also, says the studio, Cinecitta currently supports 380 workers on a full-time basis, as against 60 fulltimers employed by all other Roman plants put together.

Studio adds that strikes only worsen a bad situation (the studio again wound up in the red last year), result being that only Spanish and Yugoslav studios are cashing in via much lower competitive rates.

New Greenspan Film Co.

London, June 13

Leslie Greenspan, until recently general sales manager of Eros Films (which went into liquidation last month), is setting up a new indie outfit in association with producer Jim Ward. The new company will be known as Golden Era Film Distributors, with Lee Greenspan as general sales manager. He was assistant general sales chief at Eros.

As a start, the company has rights to about 20 re-issues but Leslie Greenspan is planning an early trip to the U.S. to negotiate further product.

UNIQUE DOUBLE TV NETWORK CAMPAIGN heads 20th's Two Billion Impressions for

Snow White and the Three Stooges

Introducing the
U.S. World Olympic Skating Champion

Carol Heiss

as Snow White

Unprecedented saturation for one full month on 7 prime time shows over ABC and NBC (370 stations combined)...reaching 51,000,000 different unduplicated homes...or 79% of the total population!

IN ADDITION—All these to cast a spell at your boxoffice!

Enchanting 4-color Comic Strip Ad!
in all Puck Comic Weekly Newspapers!

Spellbinding! 5 Free TV Publicity Shorts!
available for 3 Stooges and other Local Shows!

Bewitching Soundtrack Album!
backed by hefty Columbia Records Campaign!

Entrancing Song Promotion!
"A Place Called Happiness" on 3 singles—Anita Bryant (Carleton), Dorothy Collins (Gold Eagle), The Bluebells (20th-Fox)!

Glamorous Star Tours Around Country!
Carol Heiss & The 3 Stooges Now Under Way!

Special Local TV Ad Spots Featuring Stooges!
in addition to the regular, opulent spots!

ANTITRUST'S NEW 'CONSCIENCE'

From WB's Image-and-Idea Plant

[Insights on Product, Near and Planned]

Hollywood, June 13.

There's no limit — minimum or maximum — to amount of money Warner Bros. will spend on 18-21 features next year, according to production veepee William T. Orr. Speaking at Burbank Studios, he expressed similar attitude respecting WB tv series, all of which have been renewed for another season.

As for overseas production, Orr said only what footage is necessary for locales will be shot there, naming two instances: Italy for "Lovers Must Learn" and Germany for "Death Makers," which has World War II background.

Other films lined up for camera starts in next four-five months include Mervyn LeRoy's "Gypsy," "Mary, Mary," "Critics Choice" and "Devil's Advocate," all based on Broadway plays.

"If the script provides for certain areas of the world we will go to them," Orr commented.

At moment, company has no pic entirely to be shot in any one, or more, countries in upcoming program.

Speaking before more than 350 stars, players, employes and visiting press attending Jubilee luncheon, prexy Jack L. Warner remarked: "In the last few years film entertainment has added a new and very important dimension through television. We regard motion picture films and our television productions as equal partners. Our talent and production resources are interchangeable. We are one studio devoted to one purpose: reaching the largest possible audience with the best possible entertainment."

"We are keenly aware of the great contributions the press has made to development and stature of motion pictures," he concluded. "You present the image of the motion picture industry to the world."

Josh Logan, who's producing "Fanny," disclosed that the Marcel Pagnol triology has been a 10-year major "preoccupation" with him. "At last it is on film with Harold Rome's music, although story holds closer to author's story placed in Marseilles."

Said Logan, "If you don't like 'Fanny' it's my fault. Mr. Warner let me do it with the original flavor. It's a condensation of three films into one." Leslie Caron, who stars in pic, flew in specially for a bow, and left for London to appear in "Ondine" in repertory theatre. Her husband, Peter Hall, is director. She will also play in "The Devil," by John Whiting. Later loom two films, one as co-producer with her husband and Ben Kadish, possibly, although not certain, for WB release. Other Caron feature will be "The L Shaped Room," Jack Clayton directing.

Logan doesn't intend to start "Act One" until June-July of 1962. Pic will be made entirely in New York and in Catskills. No star is yet set. Also on his sked is "Blue Star," play about Israeli, for which Burton Lane and Yip Harburg are writing music and lyrics. Logan is writing book with Alfred Palka.

Money Least of Magic Components Of Click Features: Credo of Jack Warner

Hollywood, June 13.

Intelligence, ability and experience make successful features, not money, prexy Jack L. Warner opined to VARIETY between speeches at Warner Bros. final luncheon session of two-day "Jubilee of Films" last week.

Declining to comment on censorship, per se, Warner observed, however, "A picture must be made in good taste and with moral conviction. I like everything I do or I wouldn't be associated with it."

Shying clear on budget disclosures as to new pix, Warner felt, in regard to number of films to be made the rule was, "As many good stories and plays as I can buy."

As chief luncheon speaker, Warner introed producer-director Morton DaCosta, now two thirds finished on "Music Man;" producer director Mervyn LeRoy, who has completed "A Majority Of One"; and Elia Kazan, whose "Splendor in the Grass" was shown to visiting press following mid-day munch. Kazan then presented Natalie Wood and Warren Beatty, latter making his debut and whom Josh Logan is touting for role of Moss Hart for "Act One." Kazan and Logan planed to Gotham last night, both having come west for the Jubilee.

Kazan revealed he is working on an original screenplay which has no title, to be produced next spring. He planes to Europe July 5 to do research on first draft of new pic.

PHIL KLEIN AT LOOP

Jim Gorman Joins Chicago Firm Of Consultants

Chicago June 6.

Phil Klein has been named manager of the Loop Theatre, replacing Jim Gorman. Klein had previously been with Jones, Linick & Schaefer for 15 years, latterly as manager of the now-dark Mc-Vickers Theatre.

Gorman is now with a management consultant firm that services the city of Chicago as well as other firms.

Juve Delinquent Tie-In

Washington, June 13.

United Artists staged a special screening of "Young Savages" at Motion Picture Assn. headquarters here for Washington lawmakers and officials concerned with juvenile delinquency.

David Hackett, newly appointed executive director of the President's Committee on Juvenile Delinquency, was among those invited to meet young East Siders who were recruited to play gang-leaders in the film. Members of the Senate Juvenile Delinquency Subcommittee were also on guest list.

Summer Vacation Films Commended By Atlanta Censor

Atlanta, June 13.

Atlanta's much-attacked city censor, Mrs. Christine Smith Gilliam, shortly before schools here closed for summer vacation, sent out a list of "recommended" releases that children will enjoy during their hot weather holiday.

Of her list she explains: "...The selection is mine and is based on my personal opinion, after seeing the picture, and that of numerous viewing and rating groups in the country . . ."

Mrs. Gilliam broke her list down into two parts: "Movies you will enjoy" that have not played Atlanta theatres to date and those scheduled to return during summer at neighborhood theatres.

In the former list she included "Misty," "Fabulous World of Jules Verne," "Tomboy and the Champ," "Dondi," "Master of the World," "Cimarron," "Tammy Tell Me True," "Gidget Goes Hawaiian," "The Parent Trap," "Snow White and the Three Stooges."

LOEVINGER VENTS WRATHFUL TONES

By JACK PITMAN

The "get tough" (anent Paramount consent decrees) exhibition elements are being heard loud and clear in Washington these days. Whether it will get them anywhere, they at least have the ear, as never before, of the Justice Dept. in the person of chief trust-buster Lee Loevinger. Trade recalls Loevinger's handling for exhibs of at least half a dozen monopoly suits in Minneapolis against Minnesota Amusement between '46 and '60. Also noted in his prior tenure—in the early 40's—as a government antitrust lawyer.

A hint of ideological chumminess between the "new frontiersman" and the firebrand theatremen came last April 7, when Loevinger sounded the rout of monopoly mentality. Pretty much in keeping with the J. F. Kennedy up-and-at-'em verbalistics.

Laying it square to a meeting of lawyers in Washington, he commented: "Conspiracy to violate the antitrust laws is economic racketeering which gains no respectability by virtue of the fact that the loot is secured by stealth rather than by force. Those who are apprehended in such acts are, and will be treated as, criminals and will personally be subjected to as severe a punishment as we can persuade the courts to impose."

Enough said, to explain Loevinger getting cheers from certain theatre chaps. Remains to be seen, of course, if deeds can match words, but it hardly seems doubtful the pugnacious exhibs are currently more popular in Justice Dept. councils.

Loevinger's thunderclap, for one thing, has ignited a fresh effort by the limbo showmen that's bannered under the buckshot title of National Committee for Enforcement of the Sherman Antitrust Laws and Motion Picture Decrees. It's brainchild of the old National Allied dissidents (no surprise), since defected, and centered in the Indiana-Iowa bushlands, with Al Myrick of the Hawkeye wing (and ex-Allied topper) primary. Trueman Rembusch, the long-suffering Hoosier, is another key figure, though his Indian Committee for Enforcement of Motion Picture Decrees is still operative.

What's significant, then, is the fresh viewpoint of the new national group (per its mouthful title), which is the hectoring of all monopoly practices. Theatrical hanky-panky rates first notice, of course, but even this means a broader purview. Hence, for instance, the giant talent agencies are as much a sore point, with their packaging predilections, as the asserted price-fixing and other alleged skullduggery of distribution. In point of purpose, it's learned, any and all showbiz activities seen detrimental to exhibition are to be adduced for the D. of J.

Amounts, of course, to a tactical switch for the lonesome exhibs. Where they were parochial in the past, perhaps hobbled to an extent by the special-pleading onus, idea now is to swing in step with Washington's overall antitrust campaigning. Even without their spiritual ties with Loevinger, the new attitude would still be apt to rate them more sympathy in the D. of J. echelons.

Natural corollary is to rally the broadest possible industry representation, and the more outside of exhibition they can sign up, the merrier. In short, make the combat sharing as pluralistic as can be.

Perhaps on cue from Loevinger's April talk, notably his usage of the word "criminal," the midwesterners openly avow the stiffest penalties, including the hoosegow, for the conspirators. This is no doubt fortified by the incarceration of the electrical industry execs, which, by the way, was a complete switcheroo. Before then, as the annals show, the government mood invariably was to avoid calling for jail sentences. Seems the angry showmen sniff the end of those "soft" days.

Ads Cluttered With Status Symbols; 'Billing' Chokes Film-Ad Originality

Hollywood, June 13

Excessive billing demands and too much attention to non-expert advertising and merchandising interests are chief deterrents to successful motion picture advertising, according to an extensive discussion of this field in the current issue of the Journal of the Screen Producers Guild.

Under title, "The Journal Looks at Motion Picture Advertising," writer, ranging from four production-distribution interests, four exhibitor reps and three in allied positions, hit the subject with impact that comes, not necessarily from saying anything new but from their collective strength in one massive discussion of the controversial field.

Strongest attacks came from ad execs, among them MGM ad manager Clark Ramsay, who labeled equal billing size "the industry status symbol." He said there are less than a dozen stars who command the very top and noted these are branching out to pictorial billing as others are demanding major billing credit. Fallacy of effect of similar agreements for production people for "15% of title" is evidenced, Ramsay pointed out, when such persons on small pictures unencumbered by large size billing commitments get more attention than do the better known people on big pictures. Similarly, he noted limits in billboard effect because proven 13 words readable in eight-second traffic time are lost in requirements that make message too wordy.

Generally, similar reactions came from former United Artists veepee Roger Lewis and Columbia veepee Paul N. Lazarus Jr. Latter hit producers who control campaigns without knowing how they work and exhibitors who sit back and make the studio work for them, then complain if business isn't up to par. Frank Whitbeck, with background of circus, theatre and studio, defended theatremen and said ad campaigns are as good as ever, though television has changed their construction. He was joined by producer Jerry Bresler who also noted today it is important to concentrate on individual pix instead of the general rules that applied in past years.

Harry Goldberg, pub-ad director for Stanley Warner Corp., was constructive in suggesting personality requirements be satisfied by enforcement in L.A. and N.Y., leaving distribs and exhibs free to design ads for local impact. He also asked freedom to concentrate on youth market even if it means ignoring veteran names in billing because he feels this is today's most profitable market.

Theatre Owners of America head Albert M. Pickus said problem was on the way to being solved as a result of formation of the Advertising Coordinating Committee, composed of reps from TOA, SPG and the ad-pub directors committee of the MPAA.

Gordon S. White with a discussion of the advertising code and its use today; San Diego Union's theatre writer, James Meade, who called newspapers "the man in the middle" and Robert T. Gilliam, market analyst, who said it is more than ever necessary for producer and ad exec to know the pulse of audiences, rounded out the contributors.

Sound Eds Nominate

Hollywood, June 13.

Four candidates for president and vice president have been nominated by board of directors of Motion Picture Sound Editors for new term starting in June. Prexy nominees include Josef von Stroheim, Joseph Kavigan, Gene Marks and Leonard Corso; veepee: Peter Berkos, Kendrick Kinney, Sam Woodward, James Leppert.

Gene Corso and Marty Greco are up for recording secretary. John Lipow retains his post as treasurer for new year, and Dwayen Hansel has been appointed corresponding secretary. Results will be announced June 8.

Berger Recoils As 60% Sharing Becomes Common

Minneapolis, June 13.

Assailing distributors' insistence on 60% terms for top drawer films as a "pitiful policy," Benjamin Berger, president of the Berger Amusement Co., claims that the growing tendency by distribs to get all traffic will bear is placing the exhibitor in a straitjacket and is "threatening wholesale closings of smaller grossing theatres."

Berger, who owns nine theatres in Minnesota, North Dakota and Wisconsin, points out that the situation has been getting worse in recent months as more and more distributors demand 60% for the few top boxoffice attractions available. "With few movies being released and only a handful with great box-office pull, the exhibitor is in a helpless bind," the Minneapolis showman asserts.

"If the distributors don't loosen up right away, there will be a wave of theatre closings, particularly smaller grossing theatres. Responsibility for these closings will rest with the distributors."

Noting that even 50% terms are "brutal and crucial" for the smaller showhouses, Berger says that the entire film industry, not just the exhibs, will suffer from darkening of theatres. "Reaction from small towns and cities which have had theatres since the film business was born will undoubtedly be harmful to the industry," Berger insists.

RUGGIERO BROS. FORM POST-PRODUCTIONS INC.

Hollywood, June 13.

New editorial service called Post--Productions Inc. has been operating locally for past few months, with pitches for all phases of film editing, including picture, sound effects and music, going to indie producers.

Company was formed by Gene and Jack Ruggiero, latter handling all operations during his brother's absence on a loanout contract to Joe Levine as supervising editor of all Levine productions abroad.

Currently underway in Post-Production labs are full editing of Ludlow Productions' "Teenage Millionaire, Aubrey Schenck's "Wild Harvest" and an English version dubbing of an Egyptian production made by Andrew Marton. Latter has no title, as yet. Additionally, company did sound effects and music for Vega Productions' "Explosive "Generation" and Carousel Productions' (Pathe-America) "Deadly Companions" and is currently working on several tv series, including 'Miami Undercover' (Ziv-UA) and numerous industrial films.

Others connected with company are Peter Zinner, Kurt Herrnfeld and Eugene DeRue.

'Tune-Un' Advance Ballyhoo For 20th's Summertimers

Eight of 20th-Fox's upcoming summer and fall releases are being promoted with either title or theme tunes from the pix.

Getting the (sometimes soft and sometimes raucous) melodic sell are 'Wild in The Country," "Voyage to The Bottom of The Sea," "Snow White and The Three Stooges," "Francis of Assisi" (not a title tune, but one called "The Hills of Assisi"), 'Marines Let's Go," "Big River Big Man," "The Comancheros" and "The Two Little Bears."

VARIETY'S EARLY [illegible] IN FROM 6 KEY C[illegible]

TREND INDICATES WHAMMY SUCCESS!

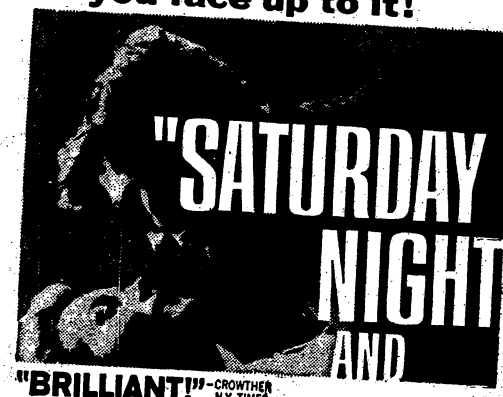
NEW YORK
(APRIL 12)
"SAT. NIGHT" HITS B.O. HEIGHT!
$19,821
FOR ALL TIME HIGH AT BARONET

WASHINGTON
(APRIL 26)
"SAT. NIGHT" WHAM!
$13,650

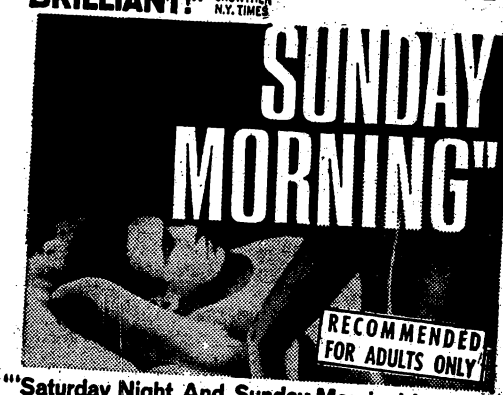
BOSTON
(MAY 24)
"SAT. NIGHT" WOW!
$15,714

LOS ANGELES
(MAY 24)
"SAT. NIGHT" SOCK!
$11,878

Saturday night you have your fling at life... and Sunday morning you face up to it!



"BRILLIANT!" -CROWTHER N.Y. TIMES



"'Saturday Night And Sunday Morning' is easily the best British movie since 'Room At The Top'!" LIFE—TIME MAGAZINE

Bryanston presents A Woodfall Production · ALBERT FINNEY

Anytime on Monday... take it to the bank!

DETROIT
(MAY 24)
"SAT. NIGHT" TRIM!
$7,698

SAN FRANCISCO
(MAY 31)
"SAT. NIGHT" SOCKO!
$8,727

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BOSTON 60 Church Street LIberty 2-2909
ATLANTA 164 Walton St., N.W. JAckson 3-3770
CHICAGO 1301 S. Wabash Ave. WEbster 9-6090
LOS ANGELES 1656 Cordova Street REpublic 3-0186
DALLAS 312½ S. Harwood St. RIverside 7-5432
SAN FRANCISCO 166 Golden Gate Ave. PRospect 5-7666
CINCINNATI 1716 Logan St. PArkway 1-4966
WASHINGTON Stanley Warner Bldg. 13th and "E" Sts., N.W. District 7-1058

Sues: Sold Ticket, Kept Waiting

Denver, June 13.

A suit for $11,750 damages was filed Thursday (8) on behalf of a young Wheat Ridge, Colo., girl who fainted while standing in line at the RKO Orpheum.

The suit claims that the theatre was negligent and careless in failing to provide the girl with proper place to wait after allowing her to buy a ticket to see "Psycho," but denying her admittance after the feature had started.

The Denver District Court suit claims that, while waiting—with temperature "nearly 100 degrees"—Catherine Bishop fainted and in the fall one tooth was broken and another chipped. Manager Bill Hastings of the RKO Orpheum declined to comment on the suit.

Empress & Englewood Really Bid As Chi's Indie Distribs Grin

Chicago, June 13.

A falling out between two neighboring theatres belonging to the same distributor association has resulted in the two houses bidding directly and competitively with indie distributors for product. Involved in the imbroglio are the south side Empress and Englewood theatres, which had been taking pictures on an alternating first-pick basis from Allied Theatres of Illinois.

Hassle reportedly started several weeks ago when Empress felt that it was getting short shrift on the every-other-week setup and began negotiating directly with indie distribs. Englewood replied by bidding up the price of first-run outlying pictures. At this point, everyone is unhappy but the distributors, who are happy with the extra coin.

Mirisch Latest: 'Idyll' in England

Hollywood, June 13.

New deals were finalized by the Mirisch Co. on six projects in the last four weeks. Latest is a co-production arrangement with Crown-Greene-Enright Productions to roll "The Idyll" in England this August. Dan Enright and Alfred H. Crown produce, with David Greene directing. Script is based on a novelette by Shelley Smith.

Next to go is "Kid Galahad," remake of the old Warner Bros. fight pic for which Mirisch has bought the rights. Film will star Elvis Presley in his second feature for the company, following "Pioneer, Go Home." Latter rolls July 6 in Florida and is expected to finish up in time for an October start on new project. Both are produced by David Weisbart, with William Fay now writing script on "Galahad."

Company also announces a firm title, "The Mound Builders," on project that has been underway during past few weeks as first of three co-productions with Yul Brynner's Alciona Productions. Brynner will star, playing a Mayan Indian chieftain, from an Elliott Arnold screenplay.

Remaining three pix are Gottfried Reinhardt's "The Hiding Place," Silvia Reinhardt-Georg Hurdalek screenplay based on Robert Shaw's book; "The Naked Truth," Marcel Achard play which Anatole Litvak directs next year, and "Garden of Cucumbers," comedy novel by Poyntz Tyler. Latter has no production data as yet.

Completed and ready for release are "By Love Possessed," "Town Without Pity" and "West Side Story," while Billy Wilder's "One, Two, Three" and William Wyler's "Infamous" are now before the cameras. Company has several others skedded in the future.

New York Theatre

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Rockefeller Center • Ci 6-4600
FRED ASTAIRE DEBBIE REYNOLDS LILLI PALMER TAB HUNTER
"THE PLEASURE OF HIS COMPANY"
Co-starring GARY MERRILL • CHARLES RUGGLES
A Paramount Picture in Technicolor
and Gala NEW Stage Spectacle "COLORAMA"

Tunepix Again

Continued from page 7

sideration; "By the Beautiful Sea," which Rogers Edens will produce and Charles (Chuck) Walters will direct, based on Dorothy Fields-Arthur Schwartz show, with Bing Crosby and Judy Garland slated for leads. "Sea" will be made next year. In interim Walters will direct Joe Pasternak's "Jumbo," semi-musical, with Doris Day, Jimmy Durante and Martha Raye. Pasternak also will produce "Brown." Some of original "Sea" music will be used in pic, new songs added and script updated, according to Walters.

"Musicals today can't be produced as in old days where story line was neglected for music. Today stories have to be solid, simple and honest," said Walters. "You can't do a production number under $100,000, and I don't mean with 80 chorus girls, either, in today's market. Hence any kind of an important musical to be produced right today will have to come in around $5,000,000. But you mustn't forget, the international market which frowned on them a few years ago is beginning to accept them again. One reason is that foreign stars are being used, or our stars with universal appeal."

Universal at present has "Flower Drum Song," under a Ross Hunter unit with Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall. Henry Koster provides direction. No others are planned at studio at this point.

20th's 'State Fair'

Twentieth-Fox hopes to start "State Fair" late August with Pat Boone, Bobby Darin, Ann-Margret as Charles Brackett production. In 1932, pic was made as melodrama with late Will Rogers. Company produced it in 1945 for first time as musical with Dana Andrews, Jeanne Crain, and Dick Haymes. Richard Rodgers, who wrote original score with late Oscar Hammerstein, is writing additional tunes with Alan Jay Lerner for new version.

Walt Disney hopes to wrap up late this month "Babes in Toyland," starring Ray Bolger, Tommy Sands, Ed Wynn with Jack Donohue as director. Pic started rehearsals Feb. 13, went into production month later.

UPA plans musical cartoon "Gay Purr-ee," using voices and songs by famous personalities, such as Judy Garland, among others. Harold Arlen and Yip Harburg are writing score.

In semi division is Paramount with upcoming Hal Wallis' "Blue Hawaii," when Elvis Presley will sing from 8 to 10 songs; "Love In a Goldfish Bowl," with Tommy Sands and Fabian vocalizing several numbers, and Jerry Lewis' "Ladies Man," which also will have several musical numbers.

Allied Artists on July 6 starts "The George Raft Story" wherein Ray Danton will dance six routines.

Dennis Morgan Heads Alumni

Milwaukee, June 13.

Dennis Morgan, stage, screen and television actor is president-elect of Carroll College (Waukesha, Wis.) Alumni Assn, for two years as of July 7. He's class of 1930.

Morgan was in 40 features for Warner Bros.

UA's Meeting

Continued from page 3

apologized for "asking a serious question," the chairman said that UA's stake in "Alamo" was $2,000,000 and not $12,000,000. After going to a grind policy, the film has been "a magnificent producer of revenue both here and abroad," said Benjamin. After an aside to Krim, he predicted it would eventually do at least $16,000,000 worldwide.

Another holder, who asked why the company did not do more to publicize its corporate image in the financial community in order to create interest in the stock and make the borrowing of money easier, was told that management is quite satisfied with the performance of the stock and that never has the company had any difficulty in borrowing money.

An exhib-holder backed management's policy of not bothering to publicize the company's image, concentrating instead on individual pix, by pointing out the public couldn't care less about the name of a film company, being only interested in the product.

Krim reported that nine pictures, which had contributed greatly to the company's good fortunes in the last year, would continue to bring in substantial revenues in the next six months, both here and abroad. The pix so cited: "Exodus," "Alamo," "Facts of Life," "Misfits," "Hoodlum Priest," "Young Savages," "Last Time I Saw Archie," and the reissue combo, "Apartment" and "Elmer Gantry."

Give Vince Giovinco Up-Status Under Ende

Vincent S. Giovinco, who joined United Artists in 1958 as assistant to the controller, has been elected assistant controller by the board of directors.

Joseph Ende is UA veep, controller and assistant treasurer.

Terrells' Costumer

Dan Terrell Jr., son of Metro's publicity topkick, graduated with journalism degree from American U. in Washington.

Dan, a trustee, also wore cap 'n' gown.

Downtown Firstrun, Plus Antitrust Angles Figure in Grim Bargaining Between Frisco Houses and IATSE

By WILLIAM STEIF

San Francisco, June 13.

Negotiations between theatre owners and Motion Picture Operators Local 162 have reached a critical stage, with International Alliance rep John Ford now sitting in and trying to pull out an agreement. Local has been working without a contract since August, 1960, and has held dozens of negotiating sessions with theatre owners committee headed by Ben Levin.

Local 162, according to business manager Henry Meyer, has asked its international for sanction to join with Local 252, Sacramento, Local 409, San Mateo, and Local 241, Vallejo, to take a strike vote this week.

Basic issue, says Meyer, "is manpower . . . the theatre owners want to discuss one-man conditions for all neighborhoods."

Behind this bald statement looms the changing Frisco exhibition pattern. Until very recently, Frisco (and Northern California) first-runs invariably opened at one of a handful of downtown first-run theatres, whose booths were all covered by two-man contracts. But the impact of a series of antitrust suits filed by neighborhood circuits, including Ben Levin's, has shaken that pattern sufficiently so that multiple first-runs are becoming fairly common in this area.

The neighborhoods have so far gone along with the union's demand that multiple first-runs must include two-man booths. But now, according to Meyer, the neighborhood theatre owners want to cut down to one-man booths, even for Hollywood-made first-run product.

"This is true," acknowledges an employer rep who's sat in on many of the sessions, "but what the union doesn't tell you is that the one-man booths involve premium pay, a practice already well-established in many parts of the country."

Employer rep also says that when negotiations first started, the local wanted to standardize its contracts — currently nearly two dozen different pay scales are in effect covering the 80 theatres and 150 operators under the local's jurisdiction. The union sought to standardize down to "five or six" different pay scales but, according to the employer's negotiator, "we could never agree on all the houses and months of time were wasted on this."

Current scale at the downtown first-runs, says Meyer, is $3.35 an hour for a six-hour day. At the neighborhoods, he says, the basic scale is $2.62 an hour for either a 5½- or six-hour day, and some scales are "10c to 15c higher." He adds his men average a 39-hour work week.

Meyer notes that the theatre owners recently have adopted a policy of "a strike against one is a strike against all," meaning one struck theatre would close all theatres. He also points out a Federal mediator recently has been sitting in on negotiating sessions, with no success.

"At our last meeting with the employers," he says, "we met for four hours and came out knowing less than when we went in." He also pinpoints Mike Naify's big United California Circuit as "the hardest" to bargain with.

The employer rep, however, says, "we haven't come anywhere near a strike yet . . . it's just tough bargaining."

Meyer notes that "we have a retroactive agreement signed by the employers . . . the little independent theatres are the ones that are going to be hurt most if we don't get a contract soon they'll have to come up with a lot of money in a lump sum . . . it could put some of them out of business."

One exception to the united union front in Northern California has been the Oakland local, which settled for a three-year contract providing a 10c hourly raise the first year, 10c the second year and 5c the third year. But, says Meyer, some of that was welfare fund money—he doesn't think his or the other Northern California locals will settle on that basis.

HAROLD ROBBINS'
new giant of a novel
is just published

It's his first book in six years, the most daring and compelling to date by the author of Never Love a Stranger and The Dream Merchants.

Setting: Hollywood, New York, Reno. Time: The 1920's, 30's and 40's. Protagonist: Jonas Cord—rich man's son, industrial genius, flier, moviemaker, ruthless pursuer of power and women. Title:

THE
CARPETBAGGERS

3rd printing and 60th thousand. 679 pages. $5.95
A TRIDENT PRESS BOOK
SIMON AND SCHUSTER

Picture Grosses

'Sunset' Okay $8,000 In Dull Buff; 'Loves' 7G

Buffalo, June 13.

First-run biz is on the pathetic side here currently. Best bet is "Last Sunset" which is leading for an okay take at Lafayette. However, for a small-scater, "Never On Sunday" is great on opener at the tiny Cinema. Elsewhere takings are mostly blah. "Five Golden Hours" is rated dismal in five days at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1) — "Two Loves (M-G) and "Matter of Morals" (M-G). Mild $7,000. Last week, "Young Savages" (UA) and "Sunfight" (UA) (2d wk), $8,500.

Center (AB-PT) (2,000; 70-$1) — "Raisin in Sun" (Col) (2d wk). Modest $6,500. Last week, $6,000.

Century (UATC) (2,700; 70-$1) — "Five Golden Hours" (Col) and "Terror of Tongs" (Col). Dismal $3,000 for 5 days. Last week, "Big Show" (20th) and "Right Approach" (20th), $5,500 at $1.25 top.

Lafayette (Basil) (3,000; 70-$1) — "Last Sunset" (U) and "Ole Rex" (U). Okay $8,000 or near. Last week, "Secret Ways" (U) and "Posse from Hell" (U), $5,000.

Paramount (AB-PT) (3,000; 70-$1) — "Battle of Bloody Beach" (20th). Flat $6,500. Last week, "One-Eyed Jacks" (Par) (3d wk), $6,000 at $1.25 top.

Teck (Loew) (1,200; $1.25-$2.75) — "Exodus" (UA) (12th wk). Okay $3,500 for last five days. Last week, ditto

Cinema (Martain) (450; 70-$1.25) — "Never On Sunday" (Lope). Whopping $6,000. Last week, "Captain's Table" (20th) (2d wk), $1,500.

MINNEAPOLIS

(Continued from page 8)

ders of World" (Cinerama) (reissue) (8th wk), $13,000 in final eight days.

Gopher (Berger) (1,000; $1-$1.25) — "Secret Ways" (U). Weak $3,000. Last week, "Days of Thrills, Laughter" (20th), $4,000.

Lyric (Par) (1,000; $1-$1.25) — "One-Eyed Jacks" (Par) (4th wk). Neat $5,000. Last week, $7,000.

Mann (Mann) (1,100; $1.25-$1.50) — "Return to Peyton Place" (20th). Looks rousing $12,000 in initial session with house returning to popscale, continuous policy. Last week, "Spartacus" (U) (12th wk), $6,000 at $1.75-$2.65 hard-ticket scale.

Orpheum (Mann) (2,800; $1-$1.25) — "Homicidal" (Col). Sock $11,000, with potent promotion campaign. Last week, "Young Savages" (UA) (2d wk), $6,500.

St. Louis Park (Field) (1,000; $1.25) — "General Della Rovere" (Cont). Mild $3,000. Last week, "Two Loves" (M-G) (3d wk), $2,800.

State (Par) (2,200; $1-$1.25) — "Last Sunset" (U). Brisk $9,000, or near. Last week, "Big Show" (20th), $5,000.

Suburban World (Mann) (800; $1.25) — "Cousins" (FAW). So-so $2,500. Last week, "Angry Silence" (Valiant), $1,800.

Uptown (Field) (1,000; $1.25) — "Tiger Bay" (Cont). NSG $2,800. Last week, "Gorgo" (M-G) (2d wk), $2,800.

World (Mann) (400; 85-$1.50) — "Last Time I Saw Archie" (UA). Slick $8,000. Last week, "Question 7" (Indie) (5th wk), $5,000 in final eight days.

'Verne' Good $12,000, Denver; 'Atlantis' 5G

Denver, June 13.

New product is not helping to boost biz here currently but some of holdovers are doing so well that the overall setup looks improved. "Fabulous World of Jules Verne" looms good at Paramount for first round but "Wild in Country" shapes slow on opener at the Denver. "Pleasure of His Company" is great in second at the Centre. "Exodus" is sturdy in third at Denham. "Atlantic, Lost Continent" is sad in second at Orpheum.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2) — "Spartacus" (U) (21st wk). Fine $4,500. Last week, $3,800.

Centre (Fox) (1,270; $1-$1.45) — "Pleasure of His Company" (Par) (2d wk). Great $11,000. Last week, $14,000.

Denham (Indie) (800; $1.25-$2.50) — "Exodus" (UA) (3d wk). Sturdy $11,000. Last week, $11,500.

Denver (Fox) (2,432; $1-$1.25) — "Wild in Country" (20th). Slow $9,000. Last week, "Absent-Minded Professor" (BV) (4th wk), $7,500.

Esquire (Fox) (600; $1) — "Savage Age" (Indie) and "Private Property" (Indie) (2d wk). Good $4,000. Last week, same.

Orpheum (RKO) (2,690; $1-$1.25) — "Atlantis" (M-G) and "Secret Partner" (M-G) (2d wk). Bad $5,000. Last week, $10,000.

Paramount (Indie) (2,100; 90-$1.25) — "Fabulous World of Jules Verne" (WB) and "Bimbo, the Great" (WB). Good $12,000. Last week, "Young Savages" (UA) (2d wk) and "Mad Dog Coll" (Col), $11,000.

Towne (Indie) (600; $1-$1.45) — "One-Eyed Jacks" (Par) (4th wk). Oke $4,000. Last week, $5,000.

BROADWAY

(Continued from page 9)

Initial round finished Sunday (11) was good $8,200, but not up to hopes for an opening week.

Beekman (R&B) (590; $1.20-$1.75) — "L'Avventure" (Janus) (11th wk). The 10th frame concluded Monday (12) was modest $4,500 after $6,000 for ninth week. "Rocco and Brothers" (Astor) opens June 28.

Embassy (Guild Enterprises) (500; 90-$1.75) — "Nazi Terror at Night" (Zenith). Opens today (Wed.) Last week, "Primitive Paradise" (Indie) (3d wk-5 days), dull $4,500 or less after $7,000 for second frame

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "White Nights" (UMPO) (3d wk) Second session ended Saturday (10) was only okay $3,100 after $5,200 on first week of 6½ days.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Ashes and Diamonds" (Janus) (3d wk). Second round concluded Sunday (11) was fine $3,500 after $6,500 on first.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Frantic" (Times). First week ending Friday (16) is heading for a socko $15,000, unusually strong for season of year. Pic had a wow opening weekend. Holds. In ahead, "Violent Summer" (FAW) (3d wk), $7,000.

Guild (Guild) (450; $1-$1.75) — "Romanoff and Juliet" (U). Initial session ending today (Wed.) looks to hit big $15,500. Stays. In ahead, "Please Turn Over" (Col) (6th wk), $5,000.

Murray Hill (R&B) (565; 95-$1.80) — "Young Savages" (UA) (4th wk). Third round ended yesterday (Tues.) was mild $4,000 after $6,000 in second week. "Guns of Navarone" (Col) opens June 23, day-dating with Criterion.

Paris (Pathe Cinema) (568; 90-$1.80) — "The Cheaters" (Cont) (2d wk). First stanza ended Saturday (10) was good $9,000.

Plaza (Lopert) (525; $1.50-$2) — "Never On Sunday" (Lope) (35th wk). The 34th week concluded Monday (12) was socko $14,500 after $14,000 for 33d round.

68th St. Playhouse (Leo Brecher) (370; 90-$1.65) — "The Bridge" (AA) (7th wk). Sixth round concluded Sunday (11) was lusty $6,100 after $8,100 in fifth week. Stays indef.

Sutton (R&B) (561; 95-$1.80) — "Two Women" (Embassy) (6th wk). Fifth session finished Sunday (11) was great $17,500 after $24,000 for fourth week, which was helped by the holidays and extra bally.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Man in Moon" (T-L). Opened Monday (12). In ahead, "Raisin in Sun" (Col) (11th wk-5 days), okay $3,200 after $4,300 for 10th week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Last Sunset" (U). Opens today (Wed.). Last week, "Secret Ways" (U) (3d wk), was light $3,000 after $4,000 for second.

World (Perfecto) (390; 90-$1.50) — "Male and Female" (Mishkin) (17th wk). This round ending tomorrow (Thurs.) looks to hit great $7,000 after same for 16th week. Now appears to continue to a new longrun mark here.

CHICAGO

(Continued from page 9)

week. "Nature Girl and Slaver" (Indie) and "Queen of Sheba" (Indie), $4,500.

Oriental (Indie) (3,400; 90-$1.80) — "Wild In Country" (20th). Fair $17,000 or close. Last week, "Big Show" (20th) (2d wk), $14,000.

Roosevelt (B&B) (1,400; 90-$1.80) — "Young Savages" (UA) (3d wk). Strong $13,000 or thereabouts. Last week, $18,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Last Sunset" (U). Dandy $22,000 or near. Last week, "Absent-Minded Professor" (BV) (11th wk), $9,000.

Surf (H&E Balaban) (685; $1.50-$1.80) — "Never On Sunday" (Lope) (19th wk). Great $6,300. Last week, $6,200.

United Artists (B&K) (1,700; 90-$1.80) — "Gone With Wind" (M-G reissue) (9th wk). Pleasing $12,400 in final week. Last week, $12,000.

Woods (Essaness) (1,200; 90-$1.80) — "Return To Peyton Place" (20th) (6th wk). Sturdy $12,000. Last week, $14,000.

World (Teitel) (606; 90-$1.25) — "Virgin Spring" (Janus) (5th wk). Hotsy $5,500. Last week, $7,000.

LOS ANGELES

(Continued from page 8)

win, "Master of World" (AI), "The Hand" (Fav), $17,400.

Warren's, Baldwin, Hollywood (B&B-State-FWC) (1,757; 1,800; 756; 90-$1.50) — "Vera Cruz" (UA) and "Apache" (UA) (reissues). Light $14,500.

Beverly (State) (1,150; 90-$1.50) — "Executive Suite" (M-G) and "Seven Brides Seven Brothers" (M-G) (reissues). Sad $3,700. Last week, "Hitler's Executioners" (Val) (1st wk, 5 days), $1,500.

Vogue (FWC) (810; 90-$1.50) — "Days of Thrills, Laughter" (20th) (2d wk). Slim $3,000. Last week, $6,400.

El Rey (FWC) (861; 90-$1.50) — "Carry On, Constable" (Gov) (2d wk). Hotsy $8,000. Last week, $6,100.

Orpheum (Metropolitan) (2,213; 90-$1.50) — "Young Savages" (UA) and "Clock Strikes Three" (UA) (3d wk). Slow $5,000.

Hollywood Paramount (State) (1,468; $1-$2.40) — "Pleasure of His Company" (Par) (3d wk). Steady $10,000. Last week, $12,500.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65) — "Seven Wonders of World" (Cinerama) (reissue). Started 4th week Sunday (11) after nice $13,300 last week.

Music Hall (Ros) 720; $1.85-$2.25) — "Saturday Night, Sunday Morning" (Cont) (4th wk). Bangup $6,500. Last week, $7,400.

Crest (State) (750; 90-$1.50) — "Breathless" (FAW) (4th wk). Limp $1,700. Last week, $2,300.

Chinese (FWC) (1,408; $2-$2.40) — "King and I" (20th) (reissue) (5th wk). Thin $7,700. Last week, $6,000.

Four Star (UTAC) (868; 90-$1.50) — "Pepe" (Col) (7th wk). Good $5,500. Last week, $6,400.

Warner Beverly (SW) (1,316; $1.50-$2) — "Raisin in Sun" (Col) (8th wk). Fair $4,000. Last week, $4,200.

Fox Wilshire (FWC) (1,990; $1.80-$3.50) — "Exodus" (UA) (25th wk). Sturdy $6,500. Last week, $6,200.

Fine Arts (FWC) (631; $2-$2.40) — "Never On Sunday" (Lope) (29th wk). Big $7,100. Last week, $7,600.

Pantages (RKO) (1,513; $1.80-$3.50) — "Spartacus" (U) (34th wk). Moderate $9,500. Last week, $8,300.

Egyptian (UATC) (1,392; $1.25-$3.50) — "Ben Hur" (M-G) (81st wk). Okay $12,500. Last week, $12,100.

BALTIMORE

(Continued from page 9)

(Kings). Loud $4,000. Last week, "Breathless" (Films Around World) (4th wk), $1,300.

Five West (Schwaber) (460; 90-$1.50) — "Two-Way Stretch" (Show) (6th wk). Okai $2,400 after $2,000 in fifth.

Hippodrome (Rappaport) (2,300; 90-$1.50) — "Two Loves" (M-G). Drab $6,000. Last week, "Five Golden Hours" (Col), $5,000.

Little (Rappaport) (300; 90-$1.50) — "Hitler's Executioner" (Indie) (3 wk). Fair $1,500 after $3,000 in second.

Mayfair (Fruchtman) (750; 90-$1.50) — "Last Sunset" (U). Hotsy $7,000. Last week, "Return Peyton Place" (20th) (4th wk), $4,000.

New (Fruchtman) (1,600; 90-$1.50) — "Last Time I Saw Archie" (UA). Slow $5,000. Last week, "Young Savages" (UA) (2d wk), $3,400.

Playhouse (Schwaber) (355; 90-$1.50) — "Never On Sunday" (Lope) (30th wk). Upped to $2,800 after $2,500 in previous week.

Stanton (Fruchtman) (2,800; 90-$1.50) — "Big Show" (20th). Bad $6,000. Last week, "Curse of Werewolf" (U) and "Shadow of Cat" (U), $4,000.

Town (Rappaport) (1,125; 90-$1.50) — "On Double" (Par). Fair $5,000. Last week, "One-Eyed Jacks" (Par) (3d wk), $5,500.

ST. LOUIS

(Continued from page 8)

(BV) (6th wk). Good $7,500. Last week, $8,200.

State (Loew) (3,600; 60-90) — "Underworld U.S.A." (Col) and "Mad Dog Coll" (Col). Sad $6,500. Last week, "Two Loves" (M-G) and "Matter of Morals" (UA), $8,000.

Pageant (Arthur) (1,000; 90-$1.25) — "Saturday Night, Sunday Morning" (Cont) (4th wk). Oke $2,000. Last week, $2,500.

St. Louis (Arthur) (3,800; 75-90) — "Battle at Bloody Beach" (20th) and "Right Approach" (20th). Blah $8,000 or near. Last week, "Room At Top" (Cont) and "Carry On Nurse" (Indie), $12,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Carry On Constable" (Gov) (6th wk). Nice $1,900. Last week, $2,000.

Upjohn's Toronto Return

Toronto, June 13.

Previously sent to Vancouver to take over film bookings there, Guy Upjohn has returned to the Toronto head office as assistant to Harvey Hunt, director of film buying and booking for Odeon Theatres (Canada) Ltd.

With Vancouver theatres of the Odeon chain now operating first runs successfully, bookings will henceforth be carried out of Toronto office.

'Gidget' Rousing 10G, Port.; 'Archie' Fine 7G

Portland, Ore., June 13.

Biz is shaping better this round mainly because of some new, stronger fare. Tops is "Gidget Goes Hawaiian," which is heading for a big take at the Fox. Also fine is "Last Time I Saw Archie" at Orpheum. "Look in Any Window" looks sad at Paramount in five days. "Giant" is okay on reissue at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Butterfield 8" (M-G) and "Cat on Hot Tin Roof" (M-G) (reissue). So-so $3,800. Last week, "Cimarron" (M-G) (2d wk), $3,200.

Fox (Evergreen) (1,600; $1-$1.49) — "Gidget Goes Hawaiian" (Col) and "Warrior Empress" (Col). Lofty $10,000. Last week, "Raisin in Sun" (Col) and "Passport China" (Col), $3,800.

Hollywood (Evergreen) (900; $1.25-$2.49) — "Ben-Hur" (M-G) (14th wk), on pop scale. Fine $3,500. Last week, $3,000.

Music Box (Hamrick) (640; $1-$1.50) — "Giant" (WB) (reissue). Okay $4,500. Last week, "Two Loves" (M-G) (2d wk), $3,800.

Oriental (McFadden) (2,100; $1) — "Konga" (AI) and "Natchez" (AI). Slim $2,500. Last week, "Auntie Mame" (WB) and "No Time for Sergeants" (WB) (reissues) (2d wk), $1,600.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Last Time I Saw Archie" (UA) and "When Clock Strikes" (UA). Fine $7,000. Last week, "Young Savages" (UA) and "Matter of Morals" (UA) (2d wk), $3,700.

Paramount (Port-Par) (3,400; $1-$1.50) — "Look In Any Window" (AA) and "Unwed Mother" (AA). Bad $3,000 in 5 days. Last week, "Vera Cruz" (UA) and "Apache" (UA) (reissues), $3,300

BOSTON

(Continued from page 9)

$1.25) — "On Double" (Par) (3d wk). Dull $7,500. Last week, $9,000.

Memorial (RKO) (3,000; 90-$1.49) — "Return To Peyton Place" (20th) (4th wk). Okay $9,000. Last week, $14,000.

Orpheum (Loew) (2,900; 90-$1.49) "Last Time I Saw Archie" (UA) and "Gambler Wore Gun" (Indie). Mild $9,000. Last week, "Gone With Wind" (M-G) (reissue) (6th wk), $7,500.

Paramount (NET) (2,357; 70-$1.25) — "Sword and Dragon" (Indie) and "Thunder in Carolina" (Indie). Dreary $7,000.

Pilgrim (ATC) (1,900; 75-$1.25) — "Alamo" (UA) (rerun) and "Police Dog Story" (UA) (2d wk). Slim $3,600. Last week, $5,000.

Saxon (Sack) (1,100; $1.50-$3) — "Exodus" (UA) (25th wk). Holding okay at $8,500. Last week, ditto.

State (Trans-Lux) (730; 75-$1.25) — "Riff Raff" (Indie) and "Wild Love" (Indie). Fair $3,200.

PHILADELPHIA

(Continued from page 8)

"Absent-Minded Professor" (BV) (8th wk), $6,000.

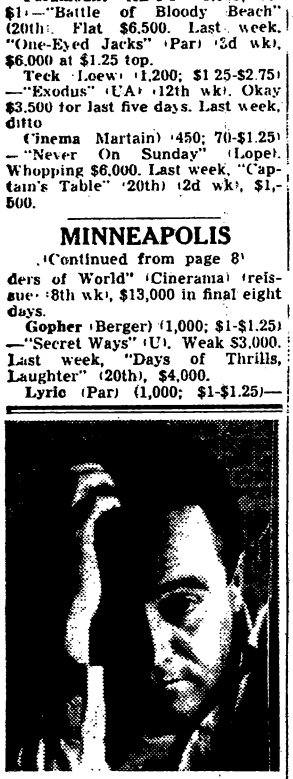
Stanton (SW) (1,483; 99-$1.80) — "Gone With Wind" (M-G) (reissue) (7th wk). Good $7,500. Last week, $8,500.

Studio (Goldberg) (483; 99-$1.80) — "Shapely Sex" (Indie) and "Nights of Shame" (Indie). Hot $6,000. Last week, "Garden of Eden" (Indie) and "Sun Lovers Holiday" (Indie), $2,500 in four days.

Trans-Lux (T-L) (500; 99-$1.80) — "Never on Sunday" (Lope) (29th wk). Oke $3,700. Last week, $4,000.

Viking (Sley) (1,000; 99-$1.80) — "Hoodlum Priest" (UA) (9th wk). Thin $3,500. Last week, $4,000.

World (R&B-Pathe) (483; 99-$1.80) — "Love and Frenchwoman" (Kings) (3d wk). Fair $2,600. Last week, $3,200.



What's worrying Jack Lemmon?

Is he afraid he may be turning into the shy, perplexed character he's portrayed so often? You'll read the full story in Holiday Magazine. You'll learn of Jack Lemmon's strong — and startling — opinion of Hollywood, film-TV, success. You'll find out how he broke into show business, what happened to his first marriage, what he's going to do in the future. Don't miss "The All-American Boy."

YOU'LL ENJOY THE JULY

HOLIDAY

On sale now. A Curtis Magazine.

IT'S A FACT:

Film storage and service is BONDED's only business—a full-time job to give every client—large or small—individual service.

BONDED FILM STORAGE

NEW YORK
LOS ANGELES

A Division of NOVO INDUSTRIAL CORP.

'BIG K': ($28,575,000 WORTH)

CBS-TV's 'Sweet 16'

CBS-TV is settling for 16—no more, no less—bigtime specials for the '61-'62 season, restricting the number on the basis that a special should serve at least one of three purposes: (a) it should be a blockbuster (b) it should be a prestige show (c) it should help achieve program balance.

On that basis (with perhaps one or two subject to change), here's the 16 entries chosen for next season:

Wed. Sept. 27	Victor Borge	9-10 P.M.
Wed. Sept. 27	"Carnegie Hall Salutes Jack Benny"	10-11 P.M.
Tues. Oct. 24	Drama Special — Westinghouse (Tad Mosel)	10-11 P.M.
Fri. Nov. 3	Red Skelton—Chevrolet	8:30-9:30P.M.
Mon. Nov. 6	Danny Kaye—General Motors	9-10 P.M.
Thurs. Nov. 23	"Holiday On Ice"—Arthur Godfrey	7:30-8:30P.M.
Sun. Dec. 3	"The Power and The Glory"—Laurence Olivier	9-11 P.M.
Fri. Dec. 8	Drama Special — Westinghouse (Phil Reisman)	10-11 P.M.
Sun. Dec. 10	"Wizard of Oz"	6-8 P.M.
Week of Dec. 18	Stravinsky — Balanchine — "Noah and The Flood"	
Fri. Jan. 12	"The Good Years"—Leland Hayward	8:30-10 P.M.
Sun. in Feb.	Judy Garland (Dow)	9-10 P.M.
Sat. March 3	Drama Special—Westinghouse	10-11 P.M.
Tues. April 17	Drama Special—Westinghouse	10-11 P.M.
Wed. June 20	Drama Special—Westinghouse	10-11 P.M.
Thurs. July 19	Drama Special—Westinghouse	9-10 P.M.

Minn. Twins Cry Wolff

There's More Than One Way to Make a Cellar Ball Club Look Good

By BILL GREELEY

The way it looks right now, the new Minnesota Twins could well be the new frontier in big league baseball—that is, opening new territory in the expanded American League by being the first club in major league history to land in 10th place. The distinction, however, is not the kind that keeps viewers and listeners tuned in to the day-by-day play-by-play (WTCN-TV, WCCO Radio), so it could be that the show biz philosophy of Twins' sportscaster Bob Wolff has a practical application.

Wolff, who moved to Minneapolis-St. Paul with the Washington Senators when the franchise was switched this season, has always figured that the two to three-hour broadcsat stint needs an extra entertainment boost, and he supplies it with some relatively unorthodox guest casters, team antics and—take it or leave it—his own uke strumming and vocals.

At a recent Twins home game, Wolff had comedian Shelley Berman calling the plays for a couple of innings. Berman did a competent job, being a ball fan, but said the thing that disturbed him was the way the players chewed up the pretty infield skin after the groundskeepers had so carefully made it neat to look at, and opined there should be a rule against too much spitting in the glove.

Berman in turn invited Wolff in to share his turn at Freddie's nitery. The sportscaster brought his uke, natch, and belted pleasingly enough to get a return mitt.

The Twins had a bum script for their stand last week at Yankee Stadium, but Wolff managed to

(Continued on page 41)

$2,000,000 Timex ABC-TV Splurge

U. S. Time Corp., on behalf of Timex, has bought half sponsorship of two Bing Crosby specials on ABC-TV next season. Outfit also has inked for four one hour specials on the web.

Total budget for the half-sponsorship of the Crosby outings and the four specials is estimated in the neighborhood of $2,000,000. Timex, in addition, has a participation in the web's upcoming Steve Allen outing.

Nature of the one hour specials is yet to be agreed upon. Two of the specials are slated in the comedy vein. Dates for the specials will be Oct. 25, Nov. 30, April 6, and May 6. They all will be slotted at 10 p.m. Crosby specials will be Dec. 11 and March 26.

Arbitron Top 10

(June 5-11)

Untouchables (ABC)	28.9
Thriller (NBC)	25.6
Have Gun (CBS)	25.5
Fight of Week (ABC)	24.9
Candid Camera (CBS)	23.8
Naked City (ABC)	23.3
Twilight Zone (NBC)	23.2
77 Sunset Strip (ABC)	21.0
Perry Como (NBC)	20.8
Summer on Ice (NBC)	20.7

AFTRA's Pension, Welfare Benefits: $3,577,000 to Date

More than $3,577,000 in pension and welfare benefits have been disbursed by the American Federation of Television & Radio Artists since the p&w benefits became available in 1956. Figures were disclosed yesterday (Tues.) at a luncheon meeting commemorating the presentation of the fifth annual report of the P&W Funds.

Donald F. Conaway, national exec secretary, reported that as of Dec. 31, 1960, reserves totaled $9,358,991 in the Pension Fund and $2,045,992 in the Welfare Fund. As of June 1, 1961, total of 6,351 members of AFTRA were eligible for welfare benefits. However, since families are also eligible for welfare benefits, total number of participants number about 20,000.

Breakdown of the disbursements over the five years show $2,048,000 paid in medical surgical benefits, $1,529,000 in hospitalization and $41,154 in pensions.

Non-contributing funds are set up so that employers pay 3% of the performers' gross compensation into the pension fund and 2% into the welfare fund. Administrative costs have never topped 8% of the gross income, Conaway said.

MOHAWK CARPET'S TURKEY DAY REPRISE

Mohawk Carpet Mills has scheduled another Thanksgiving Day hour special that will be similar to the rug company's variety spread same day last year, "No Place Like Home," featuring Jose Ferrer and Rosemary Clooney.

NBC will again be the web, but no talent deals have yet been firmed. Tentative title is "Home for the Holidays." Last year's show tied in with a nationwide consumer contest, and the repeat this fall is based on the success of the initial promotion.

SELLOUT STATUS ON NBC NEWS

To boast of a hot news operation is one thing. But to parlay said news operation into a $28,575,000 sponsorship windfall—as NBC has projected the picture for the '61-'62 season—is about as spectacular an accomplishment as any network could possibly envision. And the fact that it was all brought off within a three-year span, in contrast to the days when news was a drug on the sponsor market, provides all the necessary below-and-above-the-line "gee whiz" overtones.

All of which preambles the reason why those Bob Kintner bows are more than justified. These kinds of K rations are unprecedented and since it was the NBC prez who "wrote the script" and plotted the treatment for the bigtime news ascendancy it makes all the more understandable why the Kintner stock is in high favor these days around the 30 Rock network precincts.

Here's how the $28,575,000 news bonanza breaks down, effective with the new season:

Ray Scherer's five-days-a-week news stripe for General Mills;

Chet Huntley Sunday afternoon showcase for Mutual of Omaha;

The Huntley-Brinkley Monday-through-Friday 15-minute segment for Texaco and R. J. Reynolds;

The new half-hour Dave Brinkley Wednesday night 10:30 show for Douglas Fir Plywood and Pittsburgh Plate Glass;

The new half-hour Frank McGee Friday night 10:30 news show for Gulf;

The Huntley-Brinkley news specials for Westinghouse (four one-hour programs);

The Frank McGee "instant specials" for Gulf.

All of which puts the SRO on every NBC News program for next season, with the exception of the two new teenage-slanted entries designed for Saturday and Sunday and currently being offered for sale.

More Huntley Coin

Chicago, June 13.

NBC-TV has hung up the SRO sign on "Chet Huntley Reporting" for next fall, which is further evidence of the growing bankroller receptivity to news programming. Mutual of Omaha is picking up the full tab, via Bozell & Jacobs, a commitment of over $1,000,000.

Buy is for 26 programs over a 32-week period, with "Nation's Future" preempting the 5 p.m. Sunday period every fifth week.

Chi's Bumpy Trade Winds: Schlitz, Elgin ($17,000,000) Blowing JWT

With the doggies settling upon both web and spot tv buying, there's nothing much stirring in the world of advertising except the rustle of money crossing the street.

And for Madison Ave., the money sound is blessedly faint, because most of the billings were making the switch in Chicago. Schlitz Beer and Elgin Watch both served notice on the Chicago office of J. Walter Thompson, representing an estimated $17,000,000 or more blow in annual take.

Schlitz, after six years with JWT, moves to Leo Burnett, effective Sept. 1, a shop where the cocktail flag has been up more than once this year. Previous to the sudsery, Burnett picked up Parker Pen, estimated at about $3,000,000, and Alpine cigs, reportedly $4,000,000, to total more than $20,000,000 billings since Jan 1.

Schlitz sales have been off, and JWT had been expecting a departure of Elgin ever since the change in the watch firm's corporate leadership. Once a major client of the agency, Elgin's billings in recent years have slipped to between $1,3,000,000 annually.

The two accounts amounted to about a fifth of the Chi office billings, but the loss is offset somewhat by the recent take-on of Kraft Citrus division and Libby Frozen Foods accounts.

Elgin is moving to McCann-Marshalk, which is some compensation to parent McCann-Erickson, which recently lost the hefty Liggett & Myers biz to JWT.

Otherwise, JWT in New York picked up the $1,000,000 Planters Peanuts account (a day before Schlitz split), and also has recently landed Congoleum-Nairn, Lever Bros.' Handy-Andy and the Chunky Chocolate accounts.

And Doyle, Dane, Bernbach, which hooked the American Airlines $6,000,000 out of Young & Rubicam, has additionally been handed the International Silver biz from Y&R, effective the end of this year, where it had roosted for 36 years.

Southern Bells

Pepper Sound Studios, Memphis, has launched an invasion of Madison Ave jingle precincts, naming Charles Ross as Gotham rep.

In the last two and a half years, Ross says, the jingle house has grown to service more than 400 customers in 42 states in varying fields from General shoes to corporate image making.

Pepper sales manager Wilson

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'Instant AM Specials'

Because of its speed and flexibility, radio news normally is the innovator in new trends. At NBC, however, situation was reversed last week as NBC Radio picked up a tv news idea, the tv web's series of "instant specials."

Radio web will emulate the tv network in tailoring a series of news specials held in readiness for major fastbreaking stories. Actual number hasn't been set, but Bill McDaniel, exec v.p. of NBC Radio, figures it at a minimum of 20 annually, each to run from 25 to 55 minutes. Plan for what the web is calling "Instant News" was endorced by the NBC Radio affiliates last week in Washington.

McDaniel is currently pricing out the series to offer it for sponsorship. The NBC-TV "Instant Specials" are sponsored by Gulf Oil.

NBC-TV's 'Me Too' As Affils Dolly In On 42-Sec. Break

It's now unanimous—NBC-TV has decided to go along with the 42-second station break. At a meeting last week with its affiliate board of delegates, the network "reluctantly" concluded it had no other choice but to adopt the longer breaks.

At the same time, the affiliate board voiced its strong opposition to triple-spotting and declared it would urge every NBC affiliate to give the network "written assurance" that they would not triple-spot.

The triple-spotting question will come into the limelight again this morning (Wed.) at an informal meeting at Young & Rubicam, the leader among the agencies in the battle against the 42-second breaks. William E. Matthews, v.p in charge of media relations and planning at the agency, has invited the tv station reps in the N. Y. area to meet with him in a

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Nice Work If You Can Get It

This is a story on how to make money without really trying.

It tells how CBS-TV will get some $40,000 richer this summer simply by collecting billings on a program it has nothing to do with on facilities that are not its own.

The facilites are those of the Canadian Broadcasting Corp's television network. The program involved is "Manhunt," a Screen Gems syndicated show. But nevertheless, CBS-TV will get the time billings from the sponsors, Johnson's Wax and Phillips Electronics Ltd., pay agency commissions, discounts and station compensation and keep the rest for itself. It will pay no cable charges, will handle no film, in fact will do nothing but some bookkeeping.

Here's how it happened:

Johnson's sponsors Red Skelton both in the U. S. and Canada. CBS-TV decided this summer to replace Skelton and Garry Moore, who follows him Tuesday nights, with "Playhouse 90." CBC was willing to carry a Skelton summer replacement for Johnson's, but simply couldn't clear for the 90-minute "Playhouse 90." So it suggested Johnson's find anotner show.

Sponsor thereupon made a deal with Screen Gems of Canada Ltd. for "Manhunt," the syndicated Victor Jory starrer which it already sponsored on a spot basis in Canada. It cancelled local station contracts and brought the show over to CBC instead for a summer run. Then the complications began.

Johnson's wanted a 13-week CBC network run for "Manhunt" until Skelton returns in the fall. CBC indicated it would accept the order, but stated that it would consider the business as only a 13-week buy and Johnson's therefore wouldn't be entitled to 52-week discounts, despite the fact that it's a 52-week sponsor. Reason is that the Canadian coverage on Skelton is ordered through CBS-TV in N. Y., with CBC merely acting as another group of affiliates. In the case of "Manhunt," Johnson's was ordering the time direct from CBC, and the Canadian web therefore considered it a 13-week deal.

Not only that, but it was indicated that CBS-TV wouldn't give Johnson's a 52-week discount on time charges for the Canadian stations either, since in effect it was cancelling CBS-TV and buying CBC for 13 weeks.

At this, the Johnson media men threw up their hands, yelling foul,

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Shell Buys Golf, Iffy on Bernstein

Shell Oil has finalized its order with CBS-TV for an 11-week Sunday International golf show next season, but has indicated it will not be able to renew its sponsorship of the four Leonard Bernstein "Young People's Concerts."

The concerts were to have been interspersed among the golf shows, Sundays 4-5 starting in January. But like many other companies, Shell now finds it's got a tight budget squeeze on its hands and as of the moment can't find enough coin for the concerts. There's a possibility it can come through with the money in a month's time, but it has passed the word to CBS-TV to sell the concerts elsewhere if it can. If no takers, come back in a month.

International golf to be filmed by Filmways at top golf courses throughout the world will kick off with a visit to St. Andrew's in Scotland. Deal was finalized via Kenyon & Eckhardt reps. Royal Dutch Shell, parent company of Shell Oil.

'Main Event' This Week As D.C.'s TV Probers Go On Location (N.Y.)

By JAY LEWIS

Washington, June 13.

Public opinion rousers by design like the current Senate inquiry into purported ties between make-believe violence via television and the real thing via warped juveniles can swell Congressional mailbags with irate anti-industry missives.

Whether the Juvenile Delinquency Subcommittee proceeding by little-known, hard-to-figure Sen. Thomas Dodd (D-Conn.) will make much of a dent is an open question at this early stage. The initial sessions received fairly good play in the dailies, although nothing very splashy. But the featured entries are slated for this week and next, with the top television network brass at a location hearing in New York Thursday followed by Federal Communications Chairman Newton Minow and NAB prez LeRoy Collins in their Congressional debut as a duo Monday (19).

But whether it's a ripple or a groundswell, whatever reaction that's stirred by Dodd can only have the effect of making things stickier for broadcasting.

And, such is the psychology at work now, any time broadcasting gets a demerit, a point is chalked up for Minow and his side. This inning is Minow's, but it's just one in what shapes to be a very long game.

Dodd's 'Format'

The format for the Dodd hearings has been very methodical. After the opening, introductory remarks, an episode or clips from a network series were screened. Then, the studio exec who made the series and network execs were grilled by staffers, including an educational psychologist specializing in tv's impact on tots, Dr. Ralph Garry of Boston U.

Much of the questioning was loaded against the witnesses, falling into the "have you stopped beating your wife?" genre. A "Whispering Smith" episode screened on opening day Thursday (8), for example, showed among other things a venomous harridan laying a horsewhip across her son's back, all the time emitting hideous squawks of rage. A whole string of questioning by the subcommittee staff sprang from this scene, mostly along lines of "do you think this scene would give a child of five the proper picture of what family life should be?" Or, "Do you think this scene is inspirational to children?"

Obviously, there's no really successful reply.

Also, although there's no evidence of a scheme on the part of the subcommittee to be unfair, the cards have been stacked against the network or vidpix witnesses in another way. A program screened at a hearing about tv violence is bound to appear more laden with brutality, because that's what's being looked for. Moreover, plot

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Whose Side Is He On?

Washington, June 13.

Sen. Thomas Dodd (D-Conn.) today (Tues.) poohpoohed the idea that television is causing American youths to go astray. Dodd heads the Senate Subcommittee probing impact of tv crime-and-violence on juvenile delinquency.

Asked on the Westinghouse Broadcasting Co. interview program, "Washington Viewpoint," whether tv alone was responsible for juve crime, the senator said:

"I don't think it even has a major share of the responsibility." On the other hand, he said, "These brutal, sadistic films and shows on television are outrageous." He said his mail runs 100% against violence programs and added: "I've never heard anyone say those violence programs are anything but awful."

NBC's Medical Special Timed for AMA Meet

Chicago, June 13.

NBC-TV has scheduled the medical special, "Dr. B.," for the night of June 27 to correspond with the annual meeting of the American Medical Assn. here. AMA conceived and auspiced the show, with the pharmaceutical house, Merck, Sharp & Dohme, picking up the tab.

Documentary purportedly will show a day in the life of a smalltown physician, A. John Bambara of Flemington, N. J., who is to represent the typical family doctor. Burgess Meredith will host.

Stanton's Bid: 'Marshall Plan Of Educ'l Aid'

A massive "Marshall Plan of educational aid" to underdeveloped nations, a 10-year program amounting to approximately 20% annually of our current foreign aid program, was urged last week by Dr. Frank Stanton, president of CBS.

Dr. Stanton, the principal speaker at the commencement at the Massachussetts Institute of Technology—and the first broadcaster to be so honored—called such a program of educational aid "the historic opportunity of America in this second half of the 20th Century. This," he declared, "is the great new act of faith that America can announce to a world tired and discouraged with rivalries on terms dictated by Russian militarism and materialism."

He proposed that the educational aid program replace significant parts of current economic and military aid. "I know," he said, "that the solutions that we advance in terms of technical aid are only stopgaps until we help solve the larger problem of education. I know that military aid can become a powder keg in the hands of a people unless they are educated. I am sure education is the neglect-

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TV Spot Billings 1st Qtr. Decline

For the first time since TvB and Rorabough toted viedo spot billings in the fourth quarter of 1955, the gross figure has shown a decline of the comparable period of a year before.

Gross time billings in the first quarter of 1961 were $151,328,000, a drop of 2.1% from the first quarter of 1960.

TvB says that, "billing estimate procedures were modified by Rorabaugh effective with the second quarter of 1960, with the general effect of reducing total estimated expenditures." But tradesters had been predicting a dip in the total what with the first of the year decline in manufacturing and sales generally. The TvB figure is based on the gross onetime rate of reporting stations.

'Mr. Ed' SRO

CBS-TV has locked in its Sunday night commercial schedule with a sellout of "Mr. Ed," the only Sunday night show which has had availabilities.

Two sponsors expanded their buys. Studebaker-Lark went from an original buy of half-sponsorship to two-thirds, and Dow Chemical from a sixth to a third. Show goes into the 6:30-7 spot in September.

CBS Radio's M'waukee Affil

CBS Radio has finally found an affiliate in Milwaukee after being shut out of the city for the past five years.

WMIL, indie headed by Gene Posner, is the new affiliate, effective June 26.

It Figures

Cambridge, June 13.

It never fails to happen. And it happened when Dr. Frank Stanton, the CBS prez, was delivering the commencement address at MIT here.

When it comes to "writing the engineering book" or doing the technological crowing, MIT yields to no one. So how come, some 5,000 in attendance were asking, the loud speaker system had to break down smack in the middle of the commencement exercises?

Sullivan, MCA's Plagiarism Rap

Hollywood, June 13.

Ed Sullivan, CBS and Music Corp. of America are defendants in plagiarism suit demanding $1,000,000 plus $250,000 punitive damages filed by Allen Weiser in Superior Court yesterday (12), over Sullivan's last May 21 telecast from Stardust Hotel, Vegas. Weiser claimed he submitted idea for a new teleseries, "Night Club Caravan," to CBS Dec. 10, 1959, registered with Writers Guild of America West in July, 1959, and that CBS rejected it Dec. 15.

He also stated when he learned Sullivan was to telecast from the Stardust he advised through his attorneys that the format belonged to him. Weiser also has Superior Court suit pending against CBS and Revlon, filed June 3, 1960, in which he demanded $200,000 for asserted plagiarism based on April 7, 1960, CBS telecast, "Night Clubs, New York," sponsored by Revlon, which Weiser claimed followed his ideas.

'Okay, Smarty Pants, You Do It!'

Atlanta, June 13.

"Television station bites critic" could well be the headline for a story that's cooking here in connection with WSB-TV's recently inaugurated series titled "Challenge," designed to offer new, experimental and creative ideas in local production and programming.

Getting (probably) a wee bit weary of absorbing the slings and arrows (some witty, others barbed) of criticism, WSB-TV, owned and operated by Atlanta Newspapers, Inc., which publishes a.m. Constitution and p.m. Journal, has extended a formal invitation to television editors of both these sheets. Constitution's Paul Jones and Journal's Alan Patureau, to show, but tangibly, what they feel is the ideal program.

Station has agreed to provide scribblers all needed facilities, a production crew and a director to help them formulate and work out their ideas, plus a 30-minute spot on the air. Patureau has been offered a July date, while Jones can get to do his stuff in August.

In launching "Challenge," WSB-TV asked viewers for criticism of program and also invited suggestions. They got both, including reaction in print from Patureau and Jones.

Now they're wondering if Jones and Patureau are willing to stick their necks out and give public a chance to criticize the critics, risking the brickbats along with any praise they might garner.

Bloody Lullaby

Washington, June 13.

Federal Prisons Director James V. Bennett, nemesis of the ABC-TV "Untouchables" series and televised crime in general, told the Senate Juvenile Delinquency Subcommittee that the industry should change its tune from the following "theme song":

Sing a song of tv
For the little ones,
Four and twenty jailbirds
Packing tommy-guns
When the scene is finished
The blood is ankle-deep,
Wasn't that a pretty dish
To send the kids to sleep.

WTTG-TV as D.C. Showcase for All U.S. Stations' Pubservice Efforts

Washington, June 13.

Attracting talk on the public service front here is concept of Donn Colee, newly installed v.p. and general manager of Metromedia's WTTG-TV, of a series made up of choice public service programs from stations across the country.

The idea is that such a series, planned for next fall, would be a service not only to the public, but the industry as well by showing certain D.C. brass that all's not bad with tv.

A cute gimmick involves the appearance of lawmakers to introduce programs produced by stations in their home districts. And, as an added enticement to the congressmen, tapes of their introductory segments will be sent to the hometown outlets for showing to constituents.

Stations in markets of all sizes will be invited to submit their best public service efforts to WTTG. Colee plans at this stage only to use taped segments of half-hour lengths, however. Subjects can be local as long as they're interesting, with one of the main objectives to display a good cross-section.

Colee said of his project: "We hope that members of Congress and of all branches of government will view these programs so that they may get first-hand knowledge of the public service efforts of the country's broadcasters, as well as of stations in their home districts."

The series carries the title of "A Look at America."

So Proudly We Hail

Edward Dalton, makers of Metrecal, gave up its regular product selling three-minute commercial on Sunday's (11) windup outing of ABC-TV's "Winston Churchill" series.

Memorandum from Dalton's prexy, read in lieu of the commercial, expressed "pride in the fact that 'Valiant Years' represents a new standard of television excellence." Memorandum also stated that the sponsor felt a sense of privilege in being associated with the series, "in the opportunity it affords to speak positively on behalf of freedom and its exercise in all ways sanctioned by law."

'Abolition' Show Kicks Up TV Fuss

Rochester, N.Y., June 13.

The House Un-American Activities Committee's controversial film on last year's San Francisco riots, "Operation Abolition," stirred up quite a stew here, when Transcontinent's WROC-TV gave it a special airing as a public service special in prime time.

Station originally booked it from the county Civil Defense office as a routine Sunday afternoon filler, but when Rochester newspapers took special note of it, the fat was in the fire. Station then withdrew the film from showing to get a better look, and finally scheduled it as a Monday night primetime special, a 90-minute show that included 45 minutes of live debate on the film by local dignitaries.

Civil Defense office distributed the film as a "training aid for police handling riots," and station had scheduled the 45-minute pic for 4:15 Sunday afternoon on May 21. Saturday Times-Union spotlighted the scheduling, and the

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WCBS 'Views the Press' To Get Hub Exposure

"WCBS-TV Views the Press," the N. Y. CBS-TV flagship's appraisal of the Fourth Estate with Charles Collingwood, will get weekly exposure in Boston starting this week. It's been given to WGBH-TV, the educational station in the Hub, and kicks off with a Thursday night berth.

Show will switch to Mondays starting July 10, where it will run back-to-back with "Backgrounds," the WGBH-TV stanza which also surveys newspapers and is fronted by Louis M. Lyons, head of the Neiman study group at Harvard. And "Press" at that time will be followed by another CBS-TV o&o show, "What in the World?," from WCAU-TV, Philadelphia.

Benrus to L&N

Benrus Watch Co. account, resigned about a month ago by Grey Advertising, will move to Lennen & Newell, effective June 25.

As with other quality watch makers, Benrus biz and ad billings have fallen off in the face of the mushrooming inexpensive watch market. Billings are down to an estimated $500,000. Grey has continued to handle the advertising until a new shop could be signed.

NAB Chief Heads Pet JFK Project

Washington, June 13.

National Assn. of Broadcasters prexy LeRoy Collins has another official tiein with a favorite Kennedy program.

Collins, who mixes his representation of the broadcasting industry on the Potomic with service to the Government (just as Eric Johnston of the film industry has done for years), was named chairman of the National Public Advisory Committee on Area Redevelopment.

President Kennedy made his ideas for tackling the depressed industrial areas and the underdeveloped rural areas one of the major issues of the 1960 campaign.

Earlier, Collins was named to the advisory committee for the Peace Corps, another pet Kennedy undertaking on the New Frontier.

Collins was appointed to head the area redevelopment advisers by Secretary of Commerce Luther Hodges, ex-governor of North Carolina who was a major Dixie operator for the Kennedy-Johnson ticket in the recent campaign. Collins was at that time also a governor—of Florida.

Announcing the selection of Collins, Hodges stated: "I am particularly pleased to be able to make the announcement of the appointment to this important position of a man as experienced in development problems as is my friend, Gov. Collins. As governor of Florida, which was essentially an economy based on tourism and agriculture, he did a splendid job in spearheading action to introduce a most successful industrial development program in the state."

The job carries no pay.

TELEVISION'S ITCHY THESPS

Hutchins: 'You Get an Empty Feeling'

Tokyo, June 13.

Will Hutchins, who has essayed title role in "Sugarfoot" (WB) series for four years, does not know and does not care if the oater episodes are continued.

"It may be cancelled and that's O.K. with me," Hutchins told VARIETY during his vacationing here after finishing location work in the Philippines for the World War II feature, "The Mauraders" (WB).

They're pretty much the same after you've seen a handful," Hutchins said. "They don't seem to progress after the initial season. They're moneymakers for the studio, the stations and the actors, and you can sure learn a lot about your craft by being in a series, but there's kind of an empty feeling when you're through. Does it really mean anything?', you ask yourself. Only once in a while do you get a good feeling."

Appraising his meandering home, with lengthy stops here and Hong Kong, Hutchins said, "It's been like a painter stepping back to get prespective. Now I'm anxious to go back and do something worthwhile."

Femme TV 'Vigilantes' Don't Like What's Happened to Billy the Kid

Albuquerque, June 13.

Television horse operas have stirred up the womenfolk in the New Mexico countryside where Billy the Kid used to roam pretty freely.

Emphasis on killing, brutality, violence and tampering with the alleged historical fact has resulted in the girls forming a vigilante committee to ride herd, under the name of the Committee for Television Quality Improvement of Our Citizens of Tomorrow.

The committee, an offshoot of the Capitan Woman's Club, in the Kid's old home county of Lincoln, is headed by Mrs. Marie Varner of Fort Sumner, where the Kid's body is now buried.

Mrs. Leota Pfingsten, a teacher in the Capitan schools, who is called well-qualified as an observer of the effects of tv on the juvenile mind, because she was associated with young children before and after the advent of the medium, says tv has "affected the children, mostly in a non-salubrious manner. Their attitudes and their values have taken what could be an unhealthy and unrealistic bent."

She thinks tv has the potential to accelerate the accumulation of knowledge in young people, but that the quality should be improved.

Mrs. Varner, head of the committee, who wrote all networks urging a change, said the networks should help rather than hinder the honest effort of all Americans in stabilizing the thoughts and emotions of our children.

A reply from Kathryn Cole, manager of NBC's department of information, said, in effect, that the problem was a matter of parental supervision and individual responsibility.

Mrs. Varner came back with an answer that the parents attempt to select the shows for the kiddies, but is difficult in Capitan since programs are on a delayed basis and national tv logs don't apply.

Letter from Carl M. Watson,

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CBS 'Eyewitness' Lures L&M Coin

With lots of "bits-and-pieces" interest in "Eyewitness to History" but no weekly takers, CBS-TV has finally begun to put some of the pieces together to form the fabric of next year's sponsorship of the news stanza, to be titled simply "Eyewitness" in the fall.

First step was closing of a deal with L&M Filters for one-a-month sponsorship (actually, every four weeks). L&M deal, set through Dancer-Fitzgerald-Sample, was a natural for the ciggie outfit, since it can get a contiguous rate via the sponsorship. L&M has alternate weeks of "Twilight Zone," in ahead of "Eyewitness" at 10 p.m. Friday. By picking up "Eyewitness" at 10:30 on its "major" week on "Twilight," it pays the hour rate (100% of the card) in-

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AGVA's TV Showcase

AFTRA and AGVA—the American Guild of Variety Artists—will cooperate in an "AGVA Showcase of the Air," television show which will spotlight new variety talent. Program would resemble the recent "AGVA Auditions," the weekly nitery showcase which enabled agents and bookers to o.o. up-and-coming performers.

Agreement was announced in San Francisco by Donald Conway and Jackie Bright, respective administrative chiefs of the two unions, who added that WABC-TV, N. Y., is interested in carrying the show. AGVA performers would be paid at AFTRA rates.

Sarnoff Bid: 'Let's Free B'casters Of 315 Once & for All'

Washington, June 13.

Clear equal time impediments away before next year's Congressional campaign, NBC Board Chairman Robert W. Sarnoff has urged in a statement to the Senate Elections Subcommittee.

Plumping for complete abolition of Section 315, Sarnoff averred: "Now is the time to free broadcasters to use the vast potential of television and radio, untrammeled by needless restraints, to bring the candidates and issues of these forthcoming contests to the voters as effectively as possible."

Although Congress temporarily lifted the equal time requirements for last fall's Presidential campaign, lawmakers have balked at according hometown broadcasters the same freedom when their own political futures are at stake.

Sarnoff said, however, that even under the onus of Section 315, NBC has been able to experiment successfully with a "Little Debate" program over WNBC-TV between incumbent Rep. John Lindsay and his Democratic challenger, William Vanden Heuvel.

The elections subcommittee which has no legislative jurisdiction in the equal time field, is holding hearings on various federal electioneering bills.

Renault's Golf Coin

Renault has chipped into the CBS-TV coverage of the PGA Golf Tourney July 8-9 to the extent of one-fourth sponsorship, bringing the two-day coverage to the half-way sponsorship mark. Williamson-Dickie has the other quarter, and Wilson Sporting Goods bought a minute.

It's Renault's first big sports buy in nearly a year; its last was Olympics sponsorship on CBS.

YEN TO QUIT AFFLICTS MANY

By ART WOODSTONE

Raymond Burr was itching to quit as "Perry Mason," and only great fiscal concessions by CBS persuaded him to stay put as the most famous Saturday night lawyer on television. His itch for new pastures, however, seems to have stemmed from a communicable rash that has been afflicting many leading video thespians. It's one more thing for the networks to worry about.

Just as "Perry Mason" is a powerful audience lure for CBS-TV, "Wagon Train" is a powerful audience lure for NBC-TV, and the remaining star (now that Ward Bond has passed on), Robert Horton, seems almost sure not to return next season to the Wednesday night western. (Scott Miller is going to be the replacement, it appears). Rather than go into his fifth year, Horton demanded out.

Exact nature of Horton's unrest cannot be characterized, but there are reports that he simply got tired. Burr was also fed up and wanted, like Dave Garroway (who quit recently), to work for peace.

Now, it's not so corny for a tv performer to want to work for peace, according to the amateur analysts who ply the tv trade. Wanting to quit is seen as a reaction to long years of sameness, and to years of abuse from critics, but, essentially, to a lack of satisfaction in doing tv. They figure they've worked hard enough and now, perhaps, they can rest on their residuals.

Money plays its part. When Clint Walker and Jim Garner quit Warner Bros. where both were appearing in commercially successful vehicles, the reasons they quit stemmed from a desire for more money. Burr will get more money, mostly because his network has promised to back him in a number of new tv properties, which, if successful, will give him the ownership that almost every leading performer in theatre, motion pictures and tv seeks for permanent security.

But money cannot be overplayed. Take the alleged case this month of Robert Stack, who is as important to ABC (he's in that web's top-rated stanza, "The Untouchables") as Burr is to CBS and Horton is to NBC. Stack owns a share in his Thursday series, reportedly 25%, but he would like to quit, or so it's said. That he'll quit before fall is doubtful, but, after three seasons with "The Untouchables," it's only natural that he should become a source of concern to his web; after all, the itch is a common illness.

The itch doesn't end there. Gene

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Science, Communication: Can't Have One Without The Other, Sez RCA-Head

Pasadena, June 13.

RCA president John Burns told the graduating class at the California Institute of Technology that the growing interdependence of the sciences make it mandatory that "improved communications and understanding" among scientists themselves and between scientists and the public be achieved.

Burns, principal speaker at the Caltech commencement, declared that the scientist today is "being added to the historic trinity of soldier, statesman and clergyman." This task of leadership, he said, requires better communications between science and the public.

He also urged the graduates to reach an understanding of "the forces that give order and meaning to nature. "Whatever your spiritual heritage or inclination," Burns said, "you will never, in my judgment, be at peace with yourself or your profession until you have sought your own solution to the reason for this high order of nature, and the forces behind it."

You're Out Of the Swim If Your Documentary Isn't 'Subversive'

Washington, June 13

In a Congressional session when the network documentary has become a favorite whipping boy, a delayed-action assault on the "NBC White Paper" on Panama takes the cake Rep Daniel Flood (D-Pa) teed off on the Feb 14 program to charge that the radio and tv networks, along with many newspapers, are under the thumbs of "subversive forces," using methods of "Communist infiltration"

Flood, who appeared briefly on the program, leveled the charge in a Congressional Record statement taking heated exception to a recent column by Washington Post tv critic Lawrence Laurent. Laurent, praising the telecast, said for the first time in the life of the "White Paper" series there weren't any protests

Flood declared that when the documentary was shown, "I hardly recognized the fact that I had contributed," and added "Reduced to insignificance and taken out of context, it produced exactly the opposite result to that most desired - a clear treatment of our just rights and obligations for the operation, maintenance and protection of the Panama Canal

It promptly focussed on a theme hostile to the United States and gave local agitators an opportunity to voice their extreme views without adequate clarification

Flood's accusation of "subversive" control of the webs went as follows "It is indeed unfortunate that in these tragic times when our nation, which is the last great outpost of freedom, is being consistently attacked and undermined by those who have received the bounties of our national freedom. These subversive forces control not only many of the great newspapers of the country, but also the

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Return of the Native

Back in the old Pat Weaver-Max Liebman days at NBC, when the network's Brooklyn studio was creating traffic jams, it was practically "home office" for Mike Dann, then NBC, now CBS.

Over the past few weeks the reactivated Brooklyn studio facilities have been lend-leased to CBS for the taping of the two-hour "Power and the Glory" special with Laurence Olivier. And for Dann, riding herd on the show, it's like a playback of the '50's.

ATAS Sets 7-Day Agenda for Int'l Assembly in Nov.

A 42-part, seven-day agenda has been completed for the First International Assembly of the Academy of Television Arts & Sciences, scheduled to take place in N. Y Nov. 4-11. Agenda covers virtually every phase of international television.

Next step in the organization of the Assembly by the ATAS is extension of invitations to more than 200 guest speakers throughout the world. Already set to address the Assembly are President Kennedy and Ambassador Adlai Stevenson. Meanwhile, though invitations aren't out yet, 21 nations have indicated they'll participate, and the Academy expects a total of 50 countries to accept.

Agenda, worked over for the past few months, is keyed to the approach of global television and consists of forums, seminars, screenings, workshops, ranging in size from plenary sessions to small groups holding concurrent meetings.

Opening evening reception will be devoted to "The Challenge of World-Wide Television" and will consist of a series of addresses on the subject by world leaders and heads of state, some in person and others via film and vidtape. Stevenson will keynote first full-day session, "World-Wide Television as a Force for International Understanding."

Other major sessions include "Television as a Political Force," "Television's New Frontiers" (for non-tv nations), demonstration of plans for tv satellites, a demonstration of the airborne classroom, "The Art of the TV Performer," an address on "Television—a Challenge to Creativity," and a session on international program exchanges

Concurrent sessions will range from international investment opportunities in tv to production of commercials, from educational tv to "The Philosophies of Television Advertising." Additionally, there will be scientific sessions for visiting engineers and technicians.

NAM's New Series

Chicago, June 13

National Assn. of Manufacturers has appropriated $2,000 for the preparation of a format for a projected 13 week series to be beamed on the 31 stations of the National Educational Television network Series is intended to show how the American business system operates

NAM's public relations advisory committee, on the recommendation of radio-tv pr chief Johnny Johnstone, has pledged to recognize NET as the fourth network and to cooperate wholly with the non-commercial enterprise Na. tional Assn. of Broadcasters will assist NAM in mapping the format.

'Playhouse 90' Reruns Sold Out

SRO sign is now up on CBS-TV's summer rerun schedule of "Playhous 90," slated to replace Red Skelton and Garry Moore on Tuesday nights Web filled in sponsorship via a series of sales of minute participations

Biggest chunk of the show was bought by Procter & Gamble, three minutes a week, or the equivalent of a weekly half hour. A minute each was picked up by Bristol-Myers, P. Lorillard Star-Kist Tuna and Kitchens of Sara Lee. With Johnson's Wax already in for three minutes, the new business fills out the sponsorship of the entire weekly 90-minuter

Johnson's had been in for half-sponsorship of the entire show originally, but indicated a desire to cut back to a third or less if CBS could give it relief New business enabled CBS to oblige, even to the point where for a couple of weeks Johnson's will run only two minutes a week with one of the shortterm minute buyers filling in

NBC Shooting in Paris, Berlin for USO Special

NBC is getting an early start on its Sunday night "Du Pont Show of the Week" with a crew headed up by web exec producer Lester Gottlieb planing over the weekend to Paris and Berlin for shooting on an hour themed on the work of the USO

Berlin segment incidentally will star Steve Lawrence and Eydie Gorme

Opening "Du Pont" of the season will star George Burns as narrator of "Laughter, U S A," a Project 20 survey of American humor to be produced by Don Hyatt Kickoff show is slated for Sept 17.

Did you see something move

It sure did.

Namely, the ABC-TV program line-up. It moved to WITI-TV, new Milwaukee affiliate of the ABC Television Network. With the most resounding results.

The last ARB rating* *before* the switch gave WITI-TV a third-place 29.0 share of audience. The first ARB rating* *after* the switch gave WITI-TV a first-place share of 40.0. On our abacus that's a 38% move—up.

n Milwaukee on April 2?

It should surprise no one. Milwaukee is
it the latest of such happy trendings: as
Portland, Ore., Seattle-Tacoma, Salt
ake City, Boston—where, following the
ove to ABC-TV, average evening audi-
ence shares soared as much as 52%.

If you can't beat 'em, someone said,
join 'em.

ABC Television

arce: ARB, Network share of audience. Feb. 16—March 15, 1961 vs. April 19—May 16, 1961. Sunday through Saturday 6:30-10:00 PM.

WB, With 10 TV Shows, Projecting For '62-'63 With Five New Ones

Hollywood, June 13.

With 10 series already set for 1961-62 season, Warner Bros. will add another five for 1962-63, Hugh Benson, exec assistant to production veepee William T. Orr, told VARIETY during sesh at Jubilee of Films.

New quintet will be "The Force," "Black Gold," "House of Wax," "Sweet 16," and "Battle Zone." None of the series has been committed for "but we hope to have them sold before we go into production."

Current series, which have been renewed, include "Maverick," "Law Man," "Cheyenne," "Bronco," "Hawaiian Eye," "Sunset Strip," "Roaring 20's," "Room For One More," "Bugs Bunny," and "SurfSide 6."

There are 14 shows shooting this week and 16 will be going next week, Benson said. "I anticipate this will continue through November." Already 167 properties out of 316 required have been bought.

Company's policy is to make some features and then use story and characters for tv series. Such will apply to "The Force," with unit heading for Canada end of month on feature version. In Aug.-Sept. "Black Gold" will be placed into feature production with part of it to be used as tv pilot.

This won't be regular policy, only where stories can be developed for two-fold purpose, Benson asserted. Writers, directors and casts can be same, he added.

On talent, Benson said Sally Biano, Jim Phillips, Hoyt Bowers (casting head of five in dept.) will soon start national search for newcomers, visiting colleges, high schools, little theatres, baseball fields, "Anywhere in country where we can find attractive men and women, regardless of age.

"Warner has a long history of developing new people, particularly from tv where they get tremendous exposure. Our policy is to put them into features after tv acceptance."

Commenting on same subject, Orr noted, "Our new talent idea

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UAA Joins in Nix On NAB Screening

United Artists Associated, which handles post-'48 United Artists product, as well as a large catalog of other pix, has rejected the bid of National Assn. of Broadcasters to screen so-called "troublesome" pix.

Position of UAA has been relayed to Ed Bronson, exec of NAB's Code Review Board. UAA topper Irwin Ezzes feels it's the responsibility of individual stations to judge what should be telecast. UAA thus lined itself up with Seven Arts Associated, Screen Gems and others in rejecting the NAB proposal. NAB had suggested to pix distributors that so-called "troublesome" post-'48 pix should be screened by the national organization for possible violations of NAB's code dealing with sex, violence and horror. From the distributors viewpoint, such a national screening board smacks too much of censorship. Distribs rejecting the proposal say that individual stations, aware of their own community tastes, should be the judge of what is acceptable and what is objectionable.

Videocraft's Canada TV Animated Series

Videocraft Productions, already producing one animated series in Tokyo, has now slated another for Canada. Company has set a facilities deal with Crawley Studios in Toronto for production of 260 five-minute color episodes of "Tales of the Wizard of Oz," based on the original Frank Baum book.

As with "Pinocchio," Videocraft's Nippon production, the N.Y. company will supply the creative work, designs, characters, storyboards, scripts and soundtracks, while Crawley does the actual physical production.

Deal will mark Canada's first animated tv series.

Post Time on 'Tracy'

Chicago, June 13.

Of slightly more than 50 stations which have purchased UPA's "Dick Tracy" series to date, 29 have gone on the air with it this summer to get in on Post Cereal's automatic half sponsorship. Rest will hold off till fall, despite the fact that Post probably won't be riding with it then.

Post deal obtains only for the summer, that being the opportune season to promote the cold cereal line. Majority of the stations holding off are in the major markets.

NTA in Residual Rap; WGA Action

N.Y. Supreme Court Judge Henry Epstein reserved decision on Writers Guild of America, West, bid for a temporary restraining order to halt distribution of three tv series by National Telefilm Associates.

Guild also filed damage suit alleging defaut in payment of residuals. Series involved are "Man Without A Gun," "How to Marry A Millionaire," and "20th Century-Fox Hour." All were originally produced by 20th and sold to NTA.

Guild's complaint was drawn by Richard Jablow, attorney for WGA, East. It charges NTA currently is delinquent of residual payments of approximately $16,000 and asserts that if further runs of series are permitted as scheduled the amount due in residuals would be approximately $50,000.

In Hollywood, Screen Actors Guild said that its board of directors also had authorized drawing of complaint in similar action against NTA.

Robert Taylor's Nestle Coin in Central Amer.

"Robert Taylor in the Detective" has been picked up for sponsorship on the Central American Television Network (CATVN) by Nestle products in Central America.

The Robert Taylor show will begin its CATNV schedule upon completion of "Panic," now being telecast on CATVN under Nestle sponsorship. CATVN, in operation for one year, now has 13 international advertisers sponsoring network programs. Stations which comprise the web are in Costa Rica, El Salvador, Guatemala, Honduras and Nicaragua. ABC is a stockholder and sales representative for CATVN.

50 Stations Ride With MCA-TV's Off-Net Hours

Total of more than 50 stations have made deals for MCA TV's off-network hour vidfilm series. Programs are "Overland Trail," "Suspicion," "Riverboat," and "Cimarron City."

New stations signing include: WXYZ, Detroit; WSJV, Elkhart; KFDA, Amarillo; KFYR, Bismark; WBAP, Ft. Worth; and KTUL, Tulsa.

'Intertel' Series As WABC-TV Entry

WABC-TV, N.Y., has acquired the "Intertel" series, the hour telementaries produced by English speaking tv interests ranging from U.S. to Australia. WABC-TV's first telecast will be Saturday (17) night from 11:15 p.m. to 12:15 a.m., an offbeat hour for documentries. Station may rerun the initialer "The Quiet War," an examination of South Viet-Nam, at a different time.

Oddly enough, one episode in the series, "Two Faces of Japan," produced by Associated Rediffusion of England, has been acquired by WPIX, N.Y. Daily News outlet also secured rights for the episode on Japan for Washington and Los Angeles. KTTV will pick up the episode in the latter market.

Producing organizations in the "Intertel" setup include Westinghouse Broadcasting and the National Education Television and Radio Center, Canadian Broadcasting Corp., Australian Broadcasting Commission, and Associated Rediffusion.

TOP WRITERS FOR 20TH'S 'BUS STOP'

Hollywood, June 13.

Twentieth-Fox is making a dramatic showcase of its "Bus Stop" series, signing some established writing talent.

Roster of scripters for particular series includes: New Yorker writer Sally Benson, author of "Meet Me in St. Louis," and "Junior Miss." She has done "Afternoons of a Cowboy" episode; John Cleary, who did "The Sundowners," has completed "The Pursuit of Evil," Don Mankiewcz, scripter of Oscar winning "I Want to Live," has written the "Resurrection of Annie Aherne" episode; Ketti Frings, who wrote the play "Look Homeward, Angel," has her original story, "Cloak of Innocence," in work for the series.

Others in the roster include Alfred Brenner, who won an Emmy for "Eddie," is writing "Portrait of a Hero;" Alan Caillou, novelist, is writing an episode titled "I Think I'll Kill Aunt Willie."

Series, slated for Sunday night on ABC-TV, starts production Monday (19).

Salt-Water Commercials

Closed circuit television commercials beamed exclusively to passengers aboard Trans-Pacific vessels have been inaugurated by the P & O Orient lines. So far as is known, these represent the first in a new area—sea-going tv commercials. P&O plies between England and Australia.

Start of the new service came to light when P&O, through Programme Exchange Ltd., of London, England, acquired the "foreign nautical" rights to "The Beachcomber," new series produced by Filmaster and starring Cameron Mitchell. Series is now in production at Filmaster's studios in Winter Park, Fla., and on location throughout that state. Sale to Programme Exchange Ltd., was made by Paul Talbot of Fremantle, foreign sales agent for the series.

Programme Exchange, Ltd., has been appointed to supply programs for P&O, as well as to sell the spots being made available aboard P&O vessels.

P&O has equipped its two new prestige liners, S.S. Oriana (40,000 tons) and S.S. Canberra (45,000 tons) with closed circuit television. Oriana sailed from Southampton to Sydney on its maiden voyage Dec. 3, 1960, returning to England in March. The closed circuit tv, without commercials, was tested on that trip and passenger reaction was so favorable it was decided to introduce the commercials. Canberra is now on its maiden voyage, having left England June 2—with commercials.

Both vessels air tv schedules daily while at sea. A one-hour program, without commercials, is aired from 1800 (6 p.m.) until 1900 (7 p.m.) for children. An hour and a half program for adults, with commercials, start nightly at 9 p.m.

A "magazine" concept, under which products and services indigenous to the port to which the ships are sailing, is a feature of the commercial schedule. Each vessel carries approximately 2,000 passengers per trip and each trip is made up of five "legs" with virtually full passenger turnover on each "leg." This gives advertisers a potential of 10,000 salt-water commercial viewers per voyage, exclusive of the 1,000 man crew on each ship.

TV-Radio Production Centres

IN NEW YORK CITY . . .

CBS Radio prexy Arthur Hull Hayes awarded an honorary Doctor of Humane Letters by Le Moyne College, Syracuse . . . William Kling, film editor for CBS News, elected to the board of governors of the Academy of Television Arts & Sciences . . . CBS maestro Alfredo Antonini will conduct four N. Y. Philharmonic concerts at Lewisohn Stadium July 4 through 7; soloists include Mischa Elman and Lily Pons . . . Johnny Carson tapped as onstage emcee for the Miss Universe contest in Miami July 15; CBS-TV will telecast . . . Will Jordan makes his 19th appearance on the Ed Sullivan show Sunday (18) as part of Sullivan's 13th anni showcase . . . Jan Murray signed by Jackie Cooper for a guestar stint on "Hennessey" next season . . . David White, manager of production control for CBS-TV, back from Coast . . . WOR-AM-TV pubrelations director Milton Robertson has ankled to join the Coast staff of the new Westinghouse "PM East/West" nighttime spread. Working out of WBC's KPIX, San Francisco, he'll be writer-producer on the Coast seg.

Norman S. Marcus, ex-Paramount publicity, becomes manager of press and public relations for the N.Y. chapter of the Academy of Television Arts & Science. He succeeds Peter Cott, who moved up last week to the National Academy as director of national projects . . . Hamilton College of Clinton, N.Y., conferred an honorary Doctor of Laws degree on CBS prexy Frank Stanton last week for his role in making possible tv's "great debates" . . . E. Y. (Yip) Harburg guests on WCBS-TV's "American Musical Theatre" for a two-part recap on his career Sunday (18) and the following week (25). Martha Wright does the songs on the first show, Ella Logan on the second . . . WNEW carrying a series of public service spots warning Gotham pedestrians on the danger of jaywalking—the announcer is Harry S. Truman, who recorded the spots for the station . . . Barbara Dana, daughter of Young & Rubicam exec Richard Dana, into a running role on NBC-TV's "From These Roots" . . . Alexander D. Richardson, assistant musical director of WNYC and an organ soloist in his own right, has finally received recognition in his own back yard; he's been tapped for his first broadcast on the station's recorded "Famous Artists" show June 15, even though he's performed with the N.Y. Philharmonic and been with WNYC for 20 years . . . Fred Robbins doing the summer stock lead in "Period of Adjustment" in Ephrata, Pa. . . . Bob Dixon doing a weekly series of interviews with Police Commissioner Michael J. Murphy for his WCBS show . . . Mary Lou Forster dubbed the voices for the Samsonite Luggage and Sunbeam Bread commercials, upcoming on tv . . . Jim Gordon, formerly with WNEW, named news and special events announcer for WINS . . . CBS News v.p.general manager Blair Clark off for a two-week lookin at his Tokyo and Hong Kong bureaus. His boss, CBS News prexy Dick Salant, back this week after a month-long jaunt through Europe for the same purpose . . . Olga Orchuk, sec'l to CBS-TV info services veep Jack Cowden, vacationing in Puerto Rico and St. Thomas . . . Phil Silvers guests on the Arthur Godfrey show on CBS Radio today (Wed.) . . . Organist Rosa Rio and her hubby doing a music strip on WADS in Connecticut . . . Perry Como supplied the title for "Unrehearsed," a forthcoming book by George Mendoza scheduled for publication the first of the year. The book, a behind-the-scenes story of show business as seen by Roland Scholl of Dance Players Studios, spotlights such tv and pic personalities as Como, Jack Paar, Shari Lewis, Ginger Rogers, Marilyn Monroe, Gypsy Rose Lee, Julie Newmar and Ray Bolger among others.

National Educational Television's two final vidtape sessions of "Briefing Session" feature Sen. Hubert Humphrey and Prof Arthur Schlesinger Jr. (President Kennedy's special assistant) in a discussion of "Is Democracy Obsolete?" Stanzas will be available to educational channels in the NET chain for June 25 and July 2 airing . . . Cyril Ritchard and Janice Rule visit Joe Franklin's "Memory Lane" (ABC-TV), Friday (16) . . . Art Van Horn, ABC newscaster, will do several dramatic tv appearances next fall . . . ABC Radio's "Flair" loses its Girl Friday for two weeks. Susan Hamill, "Flair" secretary, production assistant and general helper, weds Arnold Namm, of Brooklyn, June 18 . . . Daryl Griffin, publicist for ABC-TV's news and public affairs, becomes assistant to John Madigan, ABC news director. Griffin replaced by Mike Silver, who exited Sponsor mag.

IN CHICAGO

WBBM-TV sending Carter Davidson to West Germany and Berlin next week for another pair of special news reports. He'll be gone two weeks . . . NAB prexy LeRoy Collins will speak at the dedication of the new WGN facility on June 27. Newton Minow begged out . . . Walter Cronkite in today (Wed.) for Roosevelt U. Founders and Friends dinner and receiving the school's award for "contributions to American Democracy" . . . Freelancer Stan Dale hooked up with WLS for newscasting chores . . . Stuart Brent due back on WBKB this fall, but in a half-hour book review format on Sunday afternoons . . . Frank Robles, a floor manager at WTTW, enacted the principal role in Bill Friedkin's "A Walk Through the Valley" on WGN-TV last week. It was his first shot as an actor . . . Bob Swanson, ex-WBBM Radio, signed on with the Chicago sales office of WLW-Crosley Corp. . . . WBBM Radio launching new live "Supper Club" strip at 6:30 p.m. with a new band, the Skynoters, singers Gini Patton and Hank Mitchell, and emcee Jerry Healy . . . Fahey Flynn clocking his 20th year at the local CBS shop.

IN LONDON . . .

Plans for a new $280,000 studio block for Ulster TV have been announced by company topper, R. B. Henderson. Also he intends to start a news service and to step up local programs . . . Independent Television Authority amended the rule about financial ads to let in spots from authorized Unit Trusts . . . Short skein, "Best of Bilko," slotted for June 22 BBC-TV . . . James Hagerty, ABC veep, hired Leslie Frewin Org here to peddle hard news stories direct to New York during the Kennedy travels in Europe . . . John Lindsay, commentator and interviewer, joins ITA as officer for Scotland . . . ATV donated $280 to the Everyman Theatre in Cheltenham . . . Phil Pearman joins Westward TV as press officer . . . BBC to show "Universe," Canada's award-winning film on the solar system, June 21 . . . Round-up of summer shows starts on BBC sound June 18. Initialer takes in Torquay's new Princess Theatre . . . Tyne Tees TV's personality of 1960 quitting as resident singer in "The One-o'Clock Show." The thrush, Barbara Law, is off to work with Max Bygraves in Bristol . . . Eric Portman, John Gregson and Marius Goring lead in a two-part drama "A Call on Kuprin," starting on BBC, June 18 . . . A-R transmitting the second Intertel program "Heatbeat of France" tonight (15).

IN BOSTON . . .

WBZ-TV general manager James E. Allen hosted dinner and press confab for WBC's new nighttime series, "P.M. East, West P.M.," at swank new Hub club, Bronze Door, Friday (9) . . . Rex Trailer, star of WBZ-TV's "Boomtown," off to Haiti to deliver plane load of goats as goodwill gesture for N.E. Heifer Project Inc. . . . WBZ-TV promosh man Shelly Saltman, and station's nat sales coordinator Larry Feeney making

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POST-'48s: $55,000,000 GROSS

WB's Global TV Kick

Hollywood, June 13.

TV sales handled by Warner Bros. International all over the world "are a very important part of our business," says Wolfe Cohen, head of the company's foreign activities.

"We handle all films directly in territories where commercial teevee is sold. We dub, or have dubbed, our films in Spanish, Portuguese, German, Italian, some in France and several countries use English versions," he explained.

The general demand for teevee is to hear language of own country. Because of the enormous volume for Latin American countries, pix are dubbed in Mexico, Puerto Rico and a few in U.S. Cuba used to, but no more.

The tv sales apply not only to features but hour and halfhour tv shows.

"We don't dub unless we have a market. We spread our releases over a period of time, not like tv in U.S.," he added.

Sizing up foreign markets. Cohen figured Great Britain first, Australia, second; Japan, third; Germany, which is now expanding tv, fourth.

... Of Curves, Charts & Debbie Drake

Banner Films Got Itself a Neat, Trim Little Syndication Package

The U.S. is probably the only country in the world history to suffer a national obesity problem, and a trim chick named Debbie Drake (like a true new frontier-woman) is doing something about it—while fattening her own bankroll.

Miss (5 foot 5, 117 pounds, 38½-22½-36) Drake's exercise series is now syndicated in 65 markets via Banner Films following a smash local show in 1960 on WISH-TV, Indianapolis, where the show is still vidtaped for syndication.

It's not that she wants the women of the nation to all have Hollywood builds. She'd just like to "shape them up a little, curvewise." Indications are that viewers are at least giving the new curves a whirl. A Debbie Drake figure analysis chart offered on WANE-TV, Ft. Wayne, pulled 1,300 responses in the medium city.

If her own bends and squats for the cameras five days a week don't keep her in shape, Miss Drake is on the road a good deal between takes, stumping for sponsors in the various markets. She's got some hard rules as regards the bankrollers. The starchy food makers can buy the show, but she won't make the pitch for them. With most other regional sponsors, it's okay, such as: Luzianne Coffee; Kroger and Grant Open Air supermarts; List Diet Bread; Foremost Dairies; Carolina Power & Light; Hall & Korn Furniture; Feathercrest Eggs; Dick Fischer Athletic Goods; Hood Chemical; Rambler; and General Tire, among others.

Britain and U.S.: TV Tit for Tat

Getting an American show on the air in Britain is replete with the complications of plummeting a series on one of the three U.S. networks. Same sort of trading seems to be going on, according to foreign execs.

British tv interests, before buying an American series, may want Continental European rights or other foreign rights. Demands of the Britishers are proportionate with the success of the property in the U.S.—if the series is a hot one, up among the top 10 in the U.S., British tv interests do less bargaining and more accepting. If the siutation is in the reverse, British seek various subsidiary rights. And in the case of Associated Television, of London, the rights sought may extend to the American market. ATV now owns Independent Television Corp., very active in U.S. syndication.

Reason for the tough situation prevailing in Britain for American product is the stiff quota on both the British commercial and governmental systems.

What's With Israeli TV

Question raised among many foreign tv execs is how long will Israel be able to stay away from the tv medium? There's a 36-story tv building going up in Cairo, costing an estimated $14,000,000. United Arab Republic now has tv, but its current facilities will be dwarfed by the rising Cairo structure. Objective of Nasser & Co. is not simply to telecast an Arabic version of "I Love Lucy," but is forecast to incorporate highly propagandistic material for the entire Middle East.

In such a case can Israel forgo stating its position on the tv lanes?

NBC Pubaffairs Shows Set For Fuji TV Slotting

Tokyo, June 13.

Fuji TV will soon begin telecasting such NBC public affairs programs as "Project 20" and "Meet the Press" in a deal finalized here by C. W. Slaybaugh, NBC's director of international enterprises.

Here for a week on the tailend of a three-week familiarization tour which also included Australia and Southeast Asia, Slaybaugh explained, "We will make available to Fuji TV a choice of our public affairs programs for their selection of those most appropriate for Japanese viewers."

These programs, expected to begin within several months, will probably be scheduled on an irregular basis.

"It will be interesting to see the reaction here to good public affairs shows," said Slaybough. "The difference in Japan is that NHK (the semi-governmental Japan Broadcasting Corp.) is set up to handle this type of programming by their charter and responsibility." He praised Fuji TV, a commercial station, for undertaking public affairs shows.

NBC now has nine regular programs (including "Laramie," Perry Como and "Bonana") on Japa-

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26 More 'Playboys'

Official Films plans production of a second series of 26 "Playboy's Penthouse" stanzas, the hour variety show hosted by Playboy mag publisher Hugh M. Hefner.

New series is slated for syndie release by next January. Current package has been pacted in 22 markets, including New York, Los Angeles and Chicago (where the series with show biz headline guests is produced).

AND LOTS MORE STILL TO COME

Post-'48 Hollywood pix from the majors are estimated to have grossed around $55,000,000 since they began their tv ride in 1956.

The $55,000,000 is really a taste of what's upcoming, for there's still tall dollars to be derived from the post-'48 backlog. While current tv market for more recent theatricals is selective and not a landslide market of bygone days, it's a healthy one for the long pull. As long as there's a "Late Show," "Best of Hollywood," and "Picture for a Sunday Afternoon," there will be need for fresh cinematic product.

There's no company-by-company breakdown of post-'48 revenues. The initial package was a group of 85 from RKO Radio Pictures in '56. United Artists, because of no studio tie, began feeding post-48's in the market prior to the settlement of the residual issue awhile back. Since the residual issue settlement with Hollywood talent guilds on pictures made after August, '48, all the majors with the exception of Paramount and Universal-International have fed more recent pix to the tv pool.

Rundown of the majors in the post-'48 field include Screen Gems, with Columbia Pictures product; Seven Arts Associated, Warner Bros. & 20th-Fox product; United Artists Associated, United Artists and RKO product; National Telefilm Associates, 20th-Fox; Metro TV, Metro-Goldwyn-Mayer.

Of course, foreign product of more recent vintage has been in the market for some time now, without the problems of contending with residual issues. Independents such as Pine-Thomas and other Hollywood producers have unloaded product as well.

Largest group of post-'48's is being marketed by Screen Gems, which has 210 Columbia pix in its post-'48 catalog. To date, SG has sold the post-'48's in 30 markets, kicking off the sale with that $12,000,000 CBS o&o deal. SG's syndication v.p. Bob Siedelman characterizes the current pix market as "rather slow," with station's buying more carefully now.

Siedelman said that stations are fully prepared now to pay higher prices for post-'48's, a factor which slowed down the market considerably when the post-'48's were first made available to the electronic medium. Color, Siedelman opined, hasn't grown to become a sales factor, an opinion disputed by others in the pix-to-tv selling field.

Robert Rich, sales v.p. of Seven Arts Associated, said the post-'48 situation now is lively. Seven Arts has tacked off about 90 markets on its first group of 40 Warner Bros. pix, and has sold about 16 markets on its second Warner Bros. group. He said Screen Gems' problems are different than his, SG selling 210 at a clip as opposed to his 40 at a time. Seven Arts, he went on, won't unveil the 20th-Fox product until a profitious time. Seven Arts' timetable calls for the sale

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Virgin Is. FeeVee Station Will Cuffo TV Com'l If Client Supplies Program

St. Thomas, Virgin Islands, closed-circuit payvee ($10 a month) station VITV plans to accept advertising under a film-blurb barter plan.

Station, with about 1,200 viewers, will now accept commercials and air them free to advertisers supplying program series.

Station's conditions are, a minimum of 26 shows (except specials); products or services available in St. Thomas; films delivered, with blurbs included, three weeks in advance of telecast date; and station reserving right to reject film or commercials.

Charles Michelson, Inc., is U.S. rep for the outlet.

TV Throughout Europe Screening U.S. Entries for Violence: Reiner

By MURRAY HOROWITZ

Violence in American shows is deplored in the European market and there's a tough screening process now in force in country after country, according to Manny Reiner, v.p in charge of foreign operations for United Artists Associated.

Reiner said no film is bought unless its been screened by the broadcasters which, in the case of most of Europe, means governmental agencies operating the stations. Screening process to eliminate violence pertains to features, cartoons, as well as vidpix series. Many American series fail to achieve their potential sale in episodes because the more violent segments are rejected by the buyers.

Despite the problem of violence and other troubles, the European market as a whole was described by Reiner as "healthy and growing." The foreign topper said in many ways European tv is following trends established in the U. S. For one, there's a growth in the hour vidfilm series overseas. For another, the westerns are on their way out, as in this country. American comedies, if not too wedded to strictly U. S. tastes, have a market in Europe, as do crime and adventure shows, if not too violent.

Informational shows are the easiest thing to sell in Europe, according to Reiner, and such shows are given prime time for telecasting. UAA's foreign exec said the European market now is very competitive. English companies now are in the market heavily with product and sales execs. Other competitive factors are the growth of Eurovision, non-American foreign product and a good deal of local programming.

Reiner cited his own extensive travel catalog to illustrate the growing competition in the foreign field. In the first five months of the current year, he's been on the road 16 weeks, touching base in 22 cities on Continental Europe and the Middle East and 19 cities in the Far East. Upcoming is a Latino trip.

UAA's foreign product catalog includes pre-'48 Warner Bros pix, "Popeye" and Warner cartoons, other film product, and five vidfilm series including "Tales of the Vikings" and "Miami Undercover."

In Europe, Reiner noted a

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'Gotta Jazz It Up'

To the pliant note that features have lost their glamour on tv, distribs point to some of the ratings that the top of the post-'48 have drawn since they underscore the need for showmanship by stations.

"If you let formula slotting go on and on without doing anything to jazz it up, you're no longer in show biz," was the way one distrib put it, addressing himself to stations. "Nothing stays forever. Pix offer entertainment and like any other entertainment pix on tv have to be sold and resold to the public."

WNTA Sale Status Still Unresolved; Davis Takes Helm

New prexy and chief exec officer of National Telefilm Associates is Leonard Davis, dissident stockholder who led a successful proxy battle against National Theatres & Television management. Davis, an insurance specialist, succeeds Charles L. Glett, who resigned suddenly Friday (9).

Fast changing situation at NTA leaves the question of the sale of WNTA-TV, Newark-N.Y., up in the air. Other questions left begging are the sale of WNTA Radio AM & FM and the company's pressing needs for cash to meet outstanding commitments. It's understood that with Davis' assumption of NTA's presidency, NT&T via an intercorporate deal, made monies in the seven figures available to NTA. NT&T owns a 38% stock interest in NTA.

Glett, who had been prexy of NTA since May 24, stepped out without warning after a Coast visit. Davis, during his NT&T proxy battle in March, stated that he had made a study of NTA's financial structure. At the time he opposed the sale of NTA's broadcasting properties and threatened to file a suit if the broadcast properties were sold without two-thirds stockholders approval. What Davis' assumption of power means to the sale of the tv station is unresolved. Understood the N.Y. educational group was as close to a deal as possible when the shifts of command at NTA constantly upset the signing. Educational group, represented by Howard Stark, had upped its bid to $5,750,000 for the tv outlet.

The competing bid of David Susskind, financed by Paramount Pictures, seemed to lose out when Oliver Unger was prexy and chief exec officer. Unger replaced Ely Landau, who resigned to make a bid for the station himself. With the exiting of Unger and Glett now, and the position of Davis on the public record, the confusion appears compounded.

Morale at the station and NTA, itself, is at a low point, with personnel bewildered by the shifts and the lack of future planning.

Post-'57 Foreign Pix

Intercontinental Television, subsid of the Walter Reade Organization, is out in the pix market with its first package of foreign cinematics. Most of the 13 in the group are in English, with the remainder dubbed. They're being billed as post-'57's.

Titles include "Man to Man Talk," Yves Montand; "Blue Murder at St. Trinian's," Terry-Thomas; "The Mirror Has Two Faces," Michele Morgan, "Girls of the Night," "Eighth Day of the Week," "The Law Is the Law," Fernandel; and "Maids in Paris."

Standard Oil Texas In 'Ripcord' Buy

Standard Oil of Texas has bought Ziv-UA's "Ripcord" series for Texas and New Mexico, bringing the market count to 78.

Localities in which the sponsor has already negotiated to place the skein are Albuquerque and Roswell, New Mexico, and Amarillo, El Paso, Lubbock Midland-Odessa, Wichita Falls and Abilene, Tex. Other markets for the sponsor may be lined up.

New station deals include, WRGB, Schenectady - Albany; WLWD, Dayton WTVH, Peoria; WTVM, Columbus, Ga. KMTV, Omaha; KOLO, Reno; and WINK, Fort Myers.

Ziv-UA's "Bat Masterson," now being handled by outfit's rerun division, Economee, has been sold in the major markets of New York, Los Angeles and Chicago.

In the company's organizational setup, Frank Reel, v.p in charge of legal affairs, has been named to the new Ziv-UA post of v.p. in charge of business affairs. New office incorporates all of the company's general business and legal functions under a single stewardship. Robert Friedheim, who recently died, had been administrative v.p. for the company.

VOLUME II
"FILMS OF THE 50's" NOW FOR TV

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For list of TV stations programming Warner's Films of the 50's see Third Cover SRDS (Spot TV Rates and Data)

From The Production Centres

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rounds with Merchandiser of the Month Awards . . . **Frank Avruch** moderating new program, "Conversation," on "Dateline Boston," Fridays, 6:05-6:30 . . . **Eugene W. Wilkin**, sales manager for WPRO-TV, Providence, to **general manager WGAN-TV, Portland, Me.** . . . **Chet Dowling**, WJAR-TV **film dir., just completed direction** of play for Barrington Players . . . **Milt Gunn of TV Guide** Hnb office, making the New England **capitals** . . . **Priscilla Fortescue**, WEEI's traveling reporter, pitching **for the mayor's field day with broadcasts from** Boston Common . . . WBZ-TV **signed Goren Frozen Foods for big spot** tv campaign . . . WNAC-TV **has put its "Cinema Showcase" in a new time** slot; beginning **Monday, June 26, the films will begin half-hour** later, 9:30-11 a.m., **Monday through Friday, but Saturday** ayem show stays at 9-11 a.m. slot.

IN DETROIT . . .

Karl Haas, director of fine arts for WJR, honored by Wayne State Univ., for "creative **leadership and excellence in cultural broadcasting**" . . . Eight **students at four Michigan universities receive $1,000** grants each from WWJ **to continue their studies in broadcasting** . . . CKLW will feature the **music of David Carroll in an all-day** session this week, the ninth artist **recognized in this manner** . . . **WJR** will broadcast the Detroit Symph **orch summer concert series each** Tuesday evening, marking the **12th year** this has been done . . . WJR sports editor **Bob Reynolds** covering the **United States Open golf tournament** at Oakland Hills, originating three broadcasts from the scene . . . WJR starts a new series of programs "Jazz from Canada" **featuring** leading Canadian jazz musicians and singers.

IN PHILADELPHIA . . .

WRCV airing **live session by the Buddy Morrow Orch from** the Fairless Hills (Pa.) **shopping center. Bill Brannon emcees.** Concert is third in a continuing **series of broadcasts initiated to encourage** the revival of big band music . . . **For the fifth consecutive year WCAU-TV's Bill Hart** will host **the Miss Pennsylvania prelims and finals** (June 23,24) . . . **Roger Clipp, veepee** and general **manager** of Triangle Stations, appointed a **member of the** advisory **board of** Television Affiliates Corp., a group **which advises tv stations on the interchange** of locally produced **cultural programs** . . . **Joe Mosbrook**, formerly with WEST, Easton, Pa., **appointed** news director **for WRCV**, WRCV-TV. He replaces **Ernie Leiss**, who resigned to take over as director of alumni relations for **Hahnemann Medical College** . . . **Ed Hurst** emcees WRCV-TV's two-hour **stanza** "Summertime on the Pier" from Atlantic City, every Saturday **and** Sunday.

IN TORONTO

Les and Larry Elgart here to co-baton "Music Makers," which will be taped by CBC-TV for trans-Canada **coverage. First** time they've been professionally **together for years since they split up in the late forties**

CHUM has made a **deal with Mutual Broadcasting** of New York whereby both will air news items on a round-the-clock basis, with the Canadian radio station giving access to its Toronto-Ottawa parliamentary news bureau. **With a nine-man staff, Bill Drylie** is news director of CHUM and will feed inside **Canadian items to the** Mutual web . . . **Bob Blackburn**, recently given the radio-tv daily column by The Toronto Star, has switched over to **The Telegram** . . . **Leslie Nielsen** of Hollywood, **Cecil Linder of London, and Scott Peters** of here, reunited temporarily in **"Power by Proxy,"** which General Motors will present June 25 over **CBC network**, with trio of **Canadians**—all filmmakers—rehashing the **days when they** attended the Academy of Radio Arts here, now defunct **but then conducted by Lorne Greene.**

IN PITTSBURGH

Duquesne Brewing Co., which **is participating** in the CBS telecasts of the Pittsburgh Steelers, has **bought the exclusive** rights through the Vic Maitland agency to the new **Pittsburgh Bens**, Pitt's entry in the new American **Basketball League** headed by **Abe Saperstein** . . . The tv or radio stations **have not been signed yet** . . . Adam Lynch, formerly of KDKA and **KDKA-TV, has moved to WPRO-TV**, Providence, where **Dick Dreyfuss, former film director on Channel 2** here, is now program director . . . **Harry Kodinsky**, the **country's top** telethon producer who quarters here, **is off to London to plan a telethon** for the Variety Club there. He may **stay over and do a bash for the** Dublin Variety Club . . . **Phil Cochran** has taken **a summer hiatus** from his "Three Star Final" show due to pressure of his big trucking business in Erie. Cochran plans to **return in the fall. Meanwhile Paul Long** fills in . . . **Gil Faggen, former assistant program manager** at KYW, Cleveland, is the new program director at WJAS, the NBC o&o here . . . He replaces **Lee Vogel who stays on as the morning man** . . . **Bob Potts**, WTAE director, out for four **months due to leg injury** . . . Announcer **Davey Tyson** has added sales to his duties at WEDO.

IN MILWAUKEE

Bruce Kanitz, WITI-TV news director and commentator will do **"tour director"** bit starting July 14 on European tour in cooperation with Milwaukee Travel Center . . . WRIT, the local Balaban station gains a sales pitch from sponsor, (laundry) and cleaner Spic & Span, on shirt bands . . . "Late News 10 p.m.," preceding "The Late Show," on WITI-TV, creating comment with staffers **Jim Major** on national and international news. **Carl Zimmerman** news director highlighting Milwaukee area stuff, with **Barbara Becker** doing weather commentary . . . On WTMJ-TV Sat. (3) Wisconsin's Governor Nelson paried queries of Milwaukee newsmen on **"Governor's Press Conference."** Incidentally, "The Zeb Billings Show," **with the pianist-organist's** combo, plus guests, **shifted to 10:15 p.m., Friday's on WTMJ-TV.** The Milwaukee Journal Station . . . Onetime Milwaukee Journal newsman, **Edwin R. Bayley**, public information **director for Peace Corps**, guested on Milwaukee Public Library's "Public Conference" . . . Programs covering the **"Red Myth," pointing up fallacies** of Communism, on WMVS-TV, **Milwaukee Vocational School station**, Tuesdays Wednesdays and Thursdays **at 8 p.m.** throughout June, building interest. Subjects covered **include Communism in United States**, The Khrushchev Era and The Myth Exploded, based on documents in Hoover Institution of **War, Revolution and Peace at Stanford** Univ.

IN SEATTLE . . .

King Mitchell, account executive for KIRO-TV, named sales manager for the station . . . A new use for disk jockeys at KOL: station has contest going that offers as a prize a complete meal for 20 people, complete with **a d.j. and music** . . . **Sea Scout ship sponsored by KTVW** was the only vessel among **64 entered** in the recent Sea Scout Regional Regatta at Sand Point Naval Air Station to win citation for all phases of ship and personnel inspection. **Dave Tolle**, KTVW production and program manager, is the Sea Scout liaison man . . . **Fred H. Kaufman** has been named head of sales for KOMO Radio, succeeding **John Behnke**, who is new station manager, . . . KJR boasts what is believed to be the nation's oldest disk jockey in point of service with the station. He is **Charles Bras**, who joined KJR 24 years ago and has been with the station since, with time out for Army duty in WWII . . . **John Jarstad's** "Fishing at Westport" has begun its sixth season on KTVW.

SUMMER ON ICE—1961
With Peter Lawford, Peggy Lee, Kirby Stone Four, Ronnie Robertson, Cathy Machado, Romayne & Steele, The Old Smoothies, Hans Leiter, others
Producer-Director: Alan Handley
Writer: Johnny Bradford
60 Mins., Tues. (6), 10 p.m.
U.S. BREWERS ASSN.
NBC-TV (tape)

(J. Walter Thompson)

Although **"Ice Capades" has been** touring **successfully for 21 years**, it still **doesn't make a full-rounded** tv entertainment. **Knowing this**, the production **supervisors of the** 'Summer On Ice-1961" **special** brought in some ringers to complement the blade bits, but even **with them the hour emerged as just average fare with only a couple of highlights.**

The bladesters were at their best in the comedy routines and here the Three Bruises and Hans Leiter shone through. Leiter was especially effective in his ballerina imitation that was built for plenty of yocks. The whirling Ronnie Robertson displayed his show-stopping quality to good effect.

The rest of the ice display was made of familiar **stuff that brought** little excitment to the tv screen. Phil Romayne & Kathy Steele put Wagner on ice with a fair verson of "Tannhauser," Cathy Machado skated to "La Traviata," the Ica-Cababies frolicked about, Barbara Wagner & Robert Paul had a mild fling **with** a rock'n'roll touch and the prennial Old Smoothies glided about with grace. The big chorus scenes had little **effect on the screen.**

Among the non-skaters were Peter Lawford, who emceed, Peggy Lee and the Kriby Stone Four. Lawford showed a **Frank Sinatra-Dean Martin influence in his vocal** rendition of **"I'm Sitting On Top Of The World"** and an **Ed Sullivan** orientation in his act intros. **The** dialog he was given and the patter with Miss Lee was out of the bottom drawer. Miss Lee did well with "Hey Look Me Over" but got lost in an overly arranged version of "St. Louis Blues." The Kirby Stone Four clicked with "Lullaby of **Broadway" but were only so-so in a teamup with Miss Lee and Law**ford on "I Love Being Here With You."

The plugs for the brew were refreshing. *Gros.*

LEN GOORIAN SHOW
With Jane Lynn, Jimmy Wilber Trio, guests
Producer: Goorian
30 Mins.; Mon.-Fri., 1:30 p.m.
WKRC-TV, Cincinnati

This Parr - pattern **afternoon** strip **nears its first anni with** starrer **Len Goorian at the high** point of his **14-years with Cincy radio and tv stations. Show** had earlier and later **daytime slots** before **the present one in quest of** home viewers.

Program follows the Ruth Lyons "50 Club" 90-minute show on rival WLW-radio and tv, a time slot helpful for both in showcasing out-of-town guests, though rarely do guests double on the same day.

Personable and talented, Goorian is emcee and huckster, with Jane Lynn, vet WKRC and WKRC-TV staffer, caring for spiels on household and beauty products. A former Fred Astaire exhibition dancer, Goorian does occasional stepping.

Session opens gayly with a tune by Jimmy Wilber's vocal and instrumental threesome. Guests are from show biz, public, political, commercial and sports fields. Spotlighted on a program caught recently was singer **Anita Bryant**, who did her latest "I'm Lonesome **for You, Mama" recording Also** a zipper salesman was in for a sidedoor plug.

Show originates in the WKRC-TV studio, with 150 capacity permitting **aud participation and by**play.

Proceedings are smooth and fast moving. *Koll.*

SPORTS IN ST. LOUIS
With J. Roy Stockton, Bob Burns, others
Producers: James Dutson, High Woolsey
Director: Woolsey
Writer: Dutson
60 Mins. Wed (31st), 9 p.m.
UNION ELECTRIC COMPANY
KMOX-TV, St. Louis (tape)

This fifth special in the power company series turned out to be a well-packed visual "Hall of Fame" opus with memorable graphics (stills, movie footage) pointing up highlights of the past, pres-

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A WALK THROUGH THE VALLEY
With Frank Robles, Walter Rest, Leonard Solomon, Ken Nordine, Jack Hilton, Father James Garrard Jones, Father Robert Serfling, others
Director: William Friedkin
Writers: Francis Coughlin, Friedkin
60 Mins., Sun. 9 p.m.
CHURCH FEDERATION OF GREATER CHICAGO
WGN-TV, Chicago (film)

"A Walk Through the Valley" is an affecting, almost powerful documentary film that might have been truly outstanding if it did not have to serve too overtly as a public relations vehicle for the Church Federation of Greater Chicago, which commissioned it.

Artfully photographed by Wilmer Butler, pointedly directed by William Friedkin, and with an arresting audio track credited to August H. May, it is for a time an absorbing study of a violent juvenile delinquent who, on being arrested, is turned over to the Youth Service Bureau for hopeful rehabilitation. Up to that point it rates as possibly the finest film of its kind ever produced by a Chi tv station. But then the "commercial" motive begins to obtrude, and there is the quite apparent need to show certain important personages in the Church Federation at their jobs and to elaborate on how the organization serves the community.

At that juncture **the pure documentary spell is broken, but fortunately the creative team of Friedkin**, Butler and **co-writer Francis** Coughlin are **able to get back into** artistic step **after riding out the** sell. There are **some fetching scenes in churches against an excellent** choir **rendition of "Abide With Me"** and **in the County Jail corridors against a hummed Negro blues.** There are **also potent moments** at Cook **County Hospital and** at St. Leonard's **"half way" house** for ex-cons, **all with the purpose** of pointing up **how religious faith** can rehabilitate **lost and despondent** souls.

A number of Protestant clergymen engaged in such social work **appear in the film, along with actual inmates, but there are also** some startlingly effective performances by non-pros in the dramatized case study of the delinquent boy. Frank Robles is wholly believable and curiously sympathetic as the boy, **Leonard** Solomon makes a convincing **judge**, and the **assorted** young **hoods more** than **suffice** for realism.

What is **regrettable is that this had to be a commissioned film. It is impossible not to wonder what** a wallop it would **pack left to the** unrestricted and **gifted hands of Friedkin**, Butler, et al. *Les.*

YOUNG ABE LINCOLN
With Darrell Sandeen, Judy Foster, Lou Cutell, Joan Kibrig, others
Producer: Arthur Shimkin
Writers: Richard N. Bernstein, John Allen
Music: Victor Ziskin
Lyrics: Joan Javits
60 Mins.; Wed. June 7, 7:30 p.m.
PARTICIPATING
WNEW-TV, N. Y. (tape)

It's no surprise that the Little Golden Theatre's initial kid legiter, "Young Abe Lincoln," made an impressive transition to vidtape and an outing on New York Metropolitan station WNEW-TV.

In its legit run at the York Playhouse (and at school dates throughout the area), "Young Abe" has been warmly received by critics and public. Show is kept lively throughout, is loaded with **tunes and is played and sung by** an enthusiastic and competent **cast. It also has just the right** touch of sophistication to make **the parent-teacher clique figure it as a must for the youngsters.**

Young Abe in his New Salem, Ill., days, struggling for a law degree, romancing Ann Rutledge, learning to dance and deciding to run for the state legislature was appealingly played by Darrell Sandeen. Judy **Foster as Ann was** spirited, especially in the song segs. Support all the way **was excellent.** Victor Ziskin book and Joan Javits lyrics were simple and bright and tempoed and tuned in the style of Broadway's adult musicals.

"Young Abe" continues on the boards at the York and plans more extensive bookings throughout the New York area. It's to be hoped the video version helped rather than hindered the box office. *Bill.*

PM EAST/PM WEST
With Mike Wallace, Joyce Davidson, Terry O'Flaherty, others
Exec Producer: Ben Park
Driter: Marvin David
90 Mins.: Mon-thru-Fri., 11 p.m.
PARTICIPATING
WNEW-TV, N. Y.

"PM East PM West" is far and away the most ambitious programming venture undertaken by the enterprising Westinghouse Broadcasting Co. intra-tradewise, it adds up to the neatest (if not the most difficult) trick of the year, setting a new pace on the stepup of syndicated tapes, with the fanning out of cross-the-board hour-and-a-half shows to the five WBC stations, along with N. Y., Washington, Chicago, Dallas and L. A. indies, for late night showcasing.

In an era of declining rating returns on the late and late-late feature pix presentations, any such bold thrust to reactivate live nocturnal programming merits commendation, enhancing its chances for receptivity by non-WBC stations. Since it's obviously designed to compete with the established Jack Paar show on the NBC-TV skein of outlets, comparisons are inevitable

Let it be said at the outset that this is no Paar show. There is about the latter a free-wheeling, no-holds-barred kind of unpredictability, a built-in personality brashness combined with a hipness and show biz savvy that gives the Paar show its own peculiar fascination. In contrast, "PM East/West" is less exciting. Polished, yes, and a "new" Mike Wallace, warm and relaxed, to host the first hour "East" portion of the 90-minute entry. It also has going for it a gal out of Canadian tv, Joyce Davidson, who is definitely a cutie-pie with a low-key register that enhances her attractiveness. As exposures pile up, it's a cinch so will Joyce Davidson fans. She's got that quality. But the show itself, at least as it is played on the opening, is built along too rigid lines, too studied and too formalized. For all attempts to inject elements of freshness, it needs a mood, a feel, a "personality" of its own

That, of course, could come later, when the show shakes down with its nightly thematic thread. Because the preem stanza was a catchall, of dribbles and pieces suggesting coming attractions, it was robbed of a cohesiveness and continuity, thus making it unfair to pin a definitive judgment as to the program's potential.

Designed as a "variety show based on lives and ideas," the "PM East" hour thus introduced the various facets to be explored—gambling (with Miss Davidson spending a day at the Big A (Aqueduct) and interviewing a guy who runs a school for bettors); Miss Davidson vox popping the public on frankfurters in-the-round; a sampling of Sam Cooke and his click "Summertime" vocal (as a prelude to a "Sam Cooke Night"); a visit with the "Bye Bye Birdie" writers; Wallace interviewing the John Birch Society's Jim Hart; or still again Miss Davidson inviting a postscript from author Bill Shirer. For all the new Wallace "facade," too much of it remained a hangover of the Wallace interview secs, soft-pedal or no. And one could wish that Joyce Davidson be permitted to spread her wings, off the interview beat.

"PM West," the closing half hour, befitting its post-midnight slotting, is more suggestive of the "way out" approach, aimed at reflecting the light, the color and Frisco topography. It's apparent, at personalities and places, and the engaging presence of the Frisco Chronicle to critic, that much of the needed zoom-zoom will come out of the Terry O'Flaherty-hosted segment. Perhaps to off et the danger of a less colorful first hour, an integration of East and West might be in order. *Rose.*

Chas. Andrews to Allen

Charles Andrews has been given the nod as producer of the new Steve Allen hour five weekly entry on ABC-TV next season. He moves to the coast for the assignment.

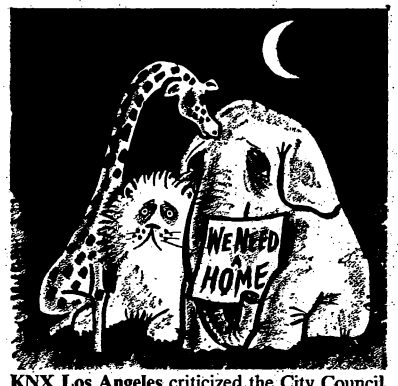
That means Andrews checking out of the Arthur Godfrey organization at CBS. He's been Godfrey's exec producer for the past five years.

KCBS San Francisco alerted millions to the importance of voting, offered solutions to ease the cumbersome local registration system with its editorial titled, "Before It's Too Late."

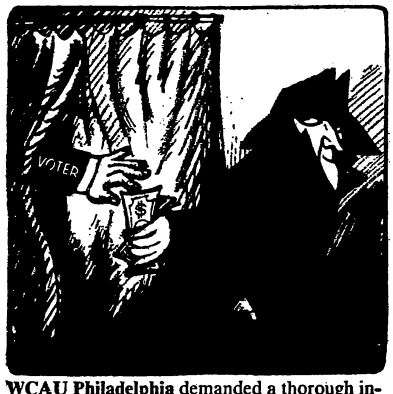
KMOX St. Louis urged the adoption of an anti-fireworks law.

WCBS New York urged the New York State Legislature to support a bill raising the minimum age for purchase of liquor from 18 to 21.

WBBM Chicago backed the Police Superintendent's stand that his department's most vital need was more equipment, not more manpower.



KNX Los Angeles criticized the City Council and the Park and Recreation Commission for the 3½ year delay in building the zoo.



WCAU Philadelphia demanded a thorough investigation of voting frauds.

WEEI Boston criticized the mob that attacked George Lincoln Rockwell, self-proclaimed fuehrer of the American Nazi Party. The station pointed out that freedom of speech applies to everyone.

These editorials are not from seven of America's most important newspapers. They represent the voices of the seven radio stations across America that share the belief that radio has something to say as well as something to play.

This, in fact, sets the CBS Owned Radio Stations apart. They take an active position on important issues within their communities. They take a stand. They not only encourage rebuttals. They seek them out.

Last year 164 special editorials were broadcast by these seven strategically placed stations. This year editorials are continuing at an even greater rate. The result—within earshot of millions of listeners—is idea radio. Broadcasting put to positive, stimulating use.

Recently Station KCBS in San Francisco won the National Headliners Club Award for the Best Radio Editorials in the nation, and WCBS in New York received the Ohio State University Regional Award for "Opinion On The Air," its series of well-documented editorials.

Wherever there is a CBS Owned Radio Station the listener knows he can hear this kind of informed stand on what's happening near his doorstep. Wherever there is this kind of idea radio the sponsor knows he can reach people who listen closely and respond actively.

THE CBS OWNED RADIO STATIONS

Represented by CBS Radio Spot Sales

Urge Creation of a Scot BBC To Offset Anglo-American Invasion

By GORDON IRVING

Glasgow, June 13.

A Scottish Broadcasting Corp. must be formed "if Scotland is not to be submerged in a stream of Anglo-American ideas and culture."

So says the Scottish National Party in a memorandum submitted to the British Pilkington Committee on the future of Broadcasting.

The establishment of such a corporation, it states, could be financed from four sources—increased license fees, a £1 ($3) excise duty on license fee, an annual Government grant, and advertising revenue.

The memorandum alleges that, for every £1 collected by the British Broadcasting Corp. from Scot television viewers in 1956-57, only about seventpence was spent on Scot programs.

The gross expenditure in Scotland in 1959-60 was £650,000, whereas that for programs taken from outside was £1,109,000. In the same period 253 program hours were produced in Scotland, against 2,991 hours taken by Scotland.

It would not be the intention of a Scottish Broadcasting Corp. says the memorandum, to attempt to provide 3,000 viewing-hours a year. Programs would be bought from England, Wales, Ireland and other countries.

If the duties on licenses were added to the license fees, more than £4,000,000 (approximately $12,000,000) would be available in Scotland for television and sound broadcasting.

The Scottish National Party also demanded the withdrawal of the veto imposed on "regional party political broadcasts" by Dr.

(Continued on page 36)

Publishers Protest British TV Tax

Glasgow, June 13.

A protest is being sent from the Scottish Newspaper Proprietors' Association here to the Government against the new tax on television advertising, as imposed in the recent London Budget.

Decision was taken at the Association's annual confab at Rothesay.

H. R. Davies, director and general secretary of the Newspaper Society, warned that it might encourage a future Government to impose taxation on other forms of advertising, and in particular on newspapers.

They could not prevent the tv tax coming into operation, he said, but efforts being made now might be successful in having it restricted to one year. With the tax likely to be passed on by the program companies to advertisers, there was a danger that advertising allocations for newspapers could be cut to meet the extra television advertising costs.

Mankowitz's 'Belle,' Legit Flop, Set For Brit. TV Miniature

London, June 13.

ABC-TV here taped the Wolf Mankowitz-Monty Norman macabre musical "Belle—Of the Ballad of Dr. Crippen" which closed last Saturday (10) after a whacking by the critics. Brian Tesler, ABC light entertainment topper, flew OB equipment from Birmingham to the Strand Theatre to catch the last-but-two presentation. Musical, cut to 45 minutes, will be slotted in the "Big Night Out" series later this summer.

Mankowitz, encouraged by a last-minute rise in attendance figures, says that Broadway stands a good chance of seeing "Belle." Current reaction from Roger Stevens who may do the show with Frederick Brisson also gave Mankowitz new heart. The author said: "It would run three years on Broadway and then come back and run for six years—as an American import."

Amyes' Granada Slot

London, June 13.

Julian Amyes yesterday (Mon.) took over the reins of Granada-TV's play department, succeeding Derek Granger who had asked for a change after a two-year stint which involved 50 plays.

Granger now takes over the production of "Coronation Street," Granada's twice-weekly serial, while Stewart Latham switches from "CS" to direct the 90-minute production of "Barchester Towers." A new appointment to the drama department sees ex-journalist and writer Peter Wildeblood assuming responsibility for the web's 60-minute plays.

Mexico Okays $10,400,000 For Expansion of TV

Mexico City, June 13.

With a $2,400,000 investment to date in expanding television to the provinces, Mexico is readying to spend around $10,400,000 more to blanked the entire republic.

This heavy investment, according to industry sources, will be spent within the next three years. Private initiative now showing highly stepped up interest in tv investments.

Above figures do not include the existing three channels operated by Televicentro, and representing an investment of over $8,000,000. Nor does sum include Televicentro buildings in Monterry or Guadalajara. Money has been spent on retransmission facilities in strategic spots.

From now on the Emillo Azcarraga interests will not be alone in the rapidly expanding tv picture in Mexico.

After repeated official denials, a high Department of Communications functionary admitted last week that a new tv channel will be assigned in this capital. Favored concessionaire if Rafael Cutberto Navarro, radio broadcasting executive and head of the National Radia Chain.

The new channel will offer first competition to Azcarraga's Televicentro which controls channels 2, 4 and 5. Navarro has acquired transmission equipment in Japan, will invest around $1,000,000 in setting up XERCN-TV with this operating over channel 7 or 9.

RPI's Canada Deals

Major client expansion for Radio Press International was set last week with the inking of pact with 21 indie Canadian radio stations. Pacting stemmed from an alliance between RPI and Canada's radio-tv news wire service, Broadcast News Ltd.

RPI already had seven Canadian stations under contract, with the deal now giving it a total of 28 stations in Canada. It has 55 stations in the continental U.S. and Hawaii.

Minow Sparks Echo in Mexico; Stations Warned

Mexico City, June 13.

The much talk and little action of the past to improve Mexico's television industry changed last week, with major projects for upping programming quality in the works. Major impetus to this new activity comes as result of the outspoken words of Newton N. Minow, new chairman of the U.S. Federal Communications Commission, who attacked the violence, intellectual barrenness, commercialism and tedium of the American medium.

Minow's words touched off echoing sparks here, with officialdom also moving towards wielding a policing stick, and a denial of permits to stations insisting on mediocre programming.

Only the determined bid for a new television era in Mexico may boomerang against American filmed shows. Campaign against these has been in effect, without much result it is true, for about a year now.

One high placed communications official here said that it was time for Mexico to get out from under "inheriting" the worst of American filmed shows, feature pictures, and other old program ideas, with these seeping south of the border three years or more after initial release in American markets.

The Mexican Radio and Television Law, with teeth, will soon go into force and authorities have signified that fines and license revocations will be the fate of stations programming material contrary to "national integrity, social morality and human dignity" as well as shows that are injurious or disquieting for the development of children and youth of the land. This time Mexican authorities mean business, and while they will aim at national violators, their big guns will also be trained on certain American shows featuring violence, crime, sex, etc.

(Continued on page 36)

What's With That 2d French Channel? Now Looks Like Christmas '62 Bow

Paris, May 30

The French Minister of Information has announced that there will definitely be a second video channel. But it is not due till Christmas '62 and it is not clear as yet whether there will be commercial aspects involved or whether it will be completely nationalized and state run like the existing web.

It is estimated that Paris could have been covered by the end of '61, but it was decided it would be more effective if at least four big sections were involved to give it a bigger sendoff. And set makers say they need the time to modify and create special sets and also get ready the special attachment for old sets, to cost $40 to be able to get the second channel. It will cover the Paris, Lille, Lyon and Marseille regions when it goes into action.

It is also pointed out this 18-month delay is necessary work out finances. The Radiofusion-Television Francaise w. heads radio and tv, and a ready has 25% of its budget tied up in investments, can not possibly be able to find the necessary funds to run and set up the second chain. A bond issue is hoped for but so far the Ministry of Finance has nixed this.

The new web will beam on 625 lines rather than the regular 819 line system here. This will make foreign exchange easier as well as give more wavelength room. The old one will stay at 819. There is a big movement afoot to put pressures on the Ministries and RTF to opt for a chain that will also allow publicity and commercial programming which would solve money problems and mean more entertainment to swell video interest.

Those against point out that even commercial aspects will not give the necessary funds for creating and running a second chain. But the pub people claim that they can take charge of making and creating programs while the RTF takes care of the physical setting up and running of it.

Lack Studio Space

Commercial partisans also maintain that the RTF even has trouble meeting the demands of the pres-

(Continued on page 36)

Kebble's Canada Post

Ottawa, June 13.

Gordon Keeble, executive v.p with S. W. Caldwell, Ltd., named executive v.p. of CTV Television Network Ltd., the upcoming web to oppose the Canadian Broadcasting Corp.'s networks in Canada.

Keeble is w.k. in Canadian AM and tv circles, member of the Quarter Century Club of the Canadian Assn. of Broadcasters and director of Central Canada Broadcasters Assn. S. W. Caldwell is president of CTV.

Montreux Fest Inspires Spread Of TV Riches

London, June 13

Deals with Europe—including Russia—and stretching to Japan follow BBC's success with the first-prizewinning "Black and White Minstrel Show" at the Montreux Festival of Television Arts and Sciences.

According to Eric Maschwitz, BBC's light entertainment topper, who sat on the jury, at least six of the other notable entries will be screened by the BBC within the next few months. And Europe will see the minstrels.

Maschwitz opined that the fest was a great success with visitors really keen to learn about tv. It was not another Cannes, said the exec, but it was going to grow. Next year, for instance, 26 countries were entering programs compared with 19 this year. And, next year, networks would be restricted to one entry.

George Inns, producer of the show, warned that Britain mustn't rest on this one laurel. If there was anything he learned from the fest it was that light entertainment in Britain must be developed. "As tv becomes more international," he said, "Britain must be prepared to experiment if it hopes to survive in the world markets."

Inns said the Russians had the right idea. They were planning to let some of their top ballet dancers adapt into an ultra-modern dance team around which a show for next year's fest will be built.

Boxing & Soccer In Brit. TV Nix

London, June 13

Television is no good to sport. This is the opinion of both soccer clubs and the British Boxing Board of Control. First, the soccer execs booted out for the third time an offer from both commercial tv and BBC who wanted to screen 24 matches, an offer that would have brought this ailing sport $196,000 extra during next season.

Then, the Boxing Board of Control turned down a request for the middleweight championship of the world between Paul Pender and Terry Downes to be televised, lest as it would be "detrimental to the sport in the long run."

NBC Unit in Japan For Shooting of Hr. Show On Western Culture Impact

Tokyo, June 13

In the wake of FCC Chairman Newton Minow's urging of greater responsibilities on the broadcasters, an NBC unit arrived here to lens a one-hour color special showing the impact of Western culture on Japan, probably for the web's documentary slot.

Here for expected two months of filming throughout Japan are director Ray Garnet, cameraman Len Stark and unit manager Dick Steele. Expected are producer-scripter Lou Hazan and co-producer and Japan expert Dan Karasik. A newscaster, possibly Edwin Newman, will do interviews for the show, coordinated with Cecil Brown's Tokyo bureau.

Foreign Television Reviews

MOODY IN STORELAND
With Ron Moody, Vivienne Martin, Richard Caldicot, Peter Gilmore, David Kerman, Tony Sympson, Una Stubbs, Tom Clegg
Producer: James Gilbert
Writer: Moody
30 Mins., Wed., 8:45 p.m.
BBC-TV, from London

Ron Moody, who has a sharp talent for revue camoes, well displayed in various London legit shows, has been elevated to the center-piece of this new skein. On this showing, the heights would appear too heady for him.

The show involved him in some loosely-connected capers in a department store. Mistaken for a salesman, he tried to sell an ill-fitting suit. Caught in an elevator with a girl, she sang a bearded song about her lot. Involved with a couple of women choosing hats, his own was finally a bone of contention between them. And so on, in sporadic snippets. And so on, in mild, embarrassed titters.

It was conceived as a lightsome fantasy, sprinkled with song and dance. Moody himself was content to react to the rest for most of the proceedings, so that he gave the impression of a feed without a comic to nourish. He was responsible for the script, which was witless, the lyrics, which rhymed, and the music, which was tuneless. So he only had himself to blame.

Jimmy Gilbert produced but was penalized by the material.

Otta.

LANDSCAPE INTO ART
With Sir Kenneth Clark
Director: Jon Scoffield
30 Mins., Mon., 10:30 p.m.
Associated TeleVision, from London

This was the first of three lectures, a form of instructional entertainment more popular with the commercial web, strangely enough, than with BBC-TV, during which art pundit, Sir Kenneth Clark, surveys the development of landscape painting. In fact, the three half-hours promise to be a digest of Clark's masterly book on the subject, published 10 years ago.

Clark is probably the best of tv's egghead expositors. Unlike historian A. J. P. Taylor, otherwise brilliant, Clark doesn't grind any axes in public. Unlike scientist Bronowski, he doesn't fall into the trap of slowing his utterance as if his viewers hadn't half a brain to rustle up between them. Clark is urbane, cloaks his knowledge in lucid terms without debasing it, and talks splendidly into the camera without dodging restlessly around.

His topic lent itself to fine visual illustration, which director Jon Scoffield used to isolate details of pictures, many of them telling. In this opening stanza, Clark explained how landscape painting developed from the formalism of Giotto to its background uses in figure painting by Bellini and so on to the naturalism of Breughel. It made first-rate minority viewing.

Otta

TO STAY ALIVE
With Michael Ingrams
Director: Ingrams
15 Mins., Thurs., 6:45 p.m.
Associated-Rediffusion, from London

As an excuse for an interview skein, "To Stay Alive" was pretty far-fetched. Anchorman Michael Ingrams claimed to search out the reason for living for an elderly Welsh couple who've farmed a remote smallholding for close to 50 years and earned around 16 dollars a week throughout. As the pair hadn't the slightest idea why they carried on except that they'd gotten used to it, Ingrams drew blank for an answer.

There were pleasant, but incidental glimpses of their arduous life, which kept the Joneses going from morn till night, milking, shearing and the like. They both confessed that they wouldn't know

(Continued on page 38)

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VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

MEMPHIS

STATIONS: WREC, WMCT, WHBQ. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG
1. Gunsmoke (Sat. 9:00-9:30)	WREC	43
2. Real McCoys (Thurs. 8:00-8:30)	WHBQ	38
3. Andy Griffith (Mon. 8:30-9:00)	WREC	36
3. Have Gun, Will Travel (Sat. 8:30-9)	WREC	36
4. Hawaian Eye (Wed. 8:00-9:00)	WHBQ	34
5. Flintstones (Fri. 7:30-8:00)	WHBQ	33
5. My Three Sons (Thurs. 8:00-8:30)	WHBQ	33
5. 77 Sunset Strip (Fri. 8:00-9:00)	WHBQ	33
6. Perry Mason (Sat. 6:30-7:30)	WREC	32
6. Red Skelton (Tues. 8:30-9:00)	WREC	32
6. Surfside 6 (Mon. 7:30-8:30)	WHBQ	32

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Bros. Brannigan; Show Mo. (Sat. 9:30)	WREC	CBS	29	60
2. People's Choice (Wed. 7:00)	WMCT	ABC	24	43
3. Highway Patrol (Mon.-Fri. 6:00)	WREC	Ziv-UA	22	44
3. Sea Hunt (Thurs. 9:30)	WHBQ	Ziv-UA	22	48
4. Whirlybirds (Tues. 6:30)	WREC	CBS	21	37
5. Meet McGraw (Tues. 9:30)	WHBQ	ABC	16	30
6. Amos & Andy (Sat. 8:00 a.m.)	WREC	CBS	14	44
7. Popeye (Sat. 10:30)	WHBQ	UAA	13	45
7. Superman (Sat. 7:15)	WREC	Flamingo	13	45
8. Jim Backus; Life (Thurs. 9.30)	WMCT	CNP	12	26
8. Three Stooges (Sat. 7:30)	WMCT	Screen Gems	12	57

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Lock-Up	WMCT	11
Malibu Run	WREC	13
News; Weather	WMCT	16
Wagon Train	WMCT	23
Huntley-Brinkley	WMCT	13
Life; Jim Backus	WMCT	13
Rpts: Nation. Focus	WREC	12
Bugs Bunny	WHBQ	23
Garry Moore	WREC	31
Film Funnies	WMCT	22
Flatt Scruggs	WMCT	18
Roy Rogers	WREC	11
Film Funnies	WMCT	22
Today On Farm	WMCT	2
Three Stooges	WMCT	12
Sea Hunt	WHBQ	23
Superman	WREC	10
Laurel & Hardy	WREC	8

TOLEDO

STATIONS: WTOL, WSPD. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Real McCoys (Thurs. 8:30-9:00)	WSPD	47
2. Nelson Family (Wed. 8:30-9:00)	WSPD	45
3. Flintstones (Fri. 8:30-9:00)	WSPD	44
3. My Three Sons (Thurs. 9:00-9:30)	WSPD	44
4. Hawaiian Eye (Wed. 9:00-10:00)	WSPD	43
5. Wagon Train (Wed. 7:30-8:30)	WSPD	42
6. Candid Camera (Sun. 10:00-10:30)	WTOL	41
6. Gunsmoke (Sat. 10:00-10:30)	WTOL	41
6. Rifleman (Tues. 8:00-8:30)	WSPD	41
6. 77 Sunset Strip (Fri. 9:00-10:00)	WSPD	41

1. Mr. Ed (Sat. 7:00)	WSPD	MCA	33	59	Jim Backus	WTOL	17
2. Sea Hunt (Tues. 7:30)	WSPD	Ziv-UA	31	53	Lock-Up	WTOL	12
3. Huckleberry Hound (Mon. 6:30)	WTOL	Screen Gems	28	53	Deadline: Editorial	WSPD	29
					Deadline	WSPD	22
3. Quick Draw McGraw (Thurs. 6:30)	WTOL	Screen Gems	28	56	Deadline	WSPD	17
4. Woody Woodpecker (Fri. 6:30)	WTOL	Kellogg	26	46	Deadline	WSPD	23
5. Tombstone Territory (Mon. 7:00)	WSPD	Ziv-UA	24	45	Watch With Ward	WTOL	26
					News-D Edwards	WTOL	25
6. Johnny Midnight (Thurs 10:30)	WSPD	MCA	20	43	Rpts Nation Toledo	WTOL	21
7 I Married Joan (Sat. 5:30)	WTOL	Interstate	19	48	All Star Coll	WSPD	12
8. Bugs Bunny (Mon. 6:00)	WSPD	UAA	16	33	Big Show	WTOL	28
					Big Show Mr T	WTOL	32
8. Death Valley Days (Sun. 7:00)	WSPD	U.S. Borax	16	26	Lassie	WTOL	32
9. Four Just Men (Tues. 10:30)	WSPD	ITC	15	25	Garry Moore	WTOL	38

WICHITA

STATIONS: KARD, KAKE, KTVH. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Real McCoys (Thurs. 7:30-8:00)	KAKE	47
2. Wagon Train (Wed. 6:30-7:30)	KARD	43
3. Gunsmoke (Sat. 9:00-9:30)	KTVH	42
4. Garry Moore (Tues. 9:00-10:00)	KTVH	38
5. Ernie Ford (Thurs. 8:30-9:00)	KARD	36
5. My Three Sons (Thurs. 8:00-8:30)	KAKE	36
6. Lawman (Sun. 7:30-8:00)	KAKE	35
7. Detectives (Fri. 9:00-9:30)	KAKE	34
7. 77 Sunset Strip (Fri. 8:00-9:00)	KAKE	34
8. Bonanza (Sat. 6:30-7:30)	KARD	33
8. Flintstones (Fri. 7:30-8:00)	KAKE	33
8. Maverick (Sun. 6:30-7:30)	KAKE	33
8. Rifleman (Tues. 7:00-7:30)	KAKE	33

1. Tombstone Terr.; Life (Thurs. 9:30)	KARD	Ziv-UA	29	49	Death Days	KAKE	26
2. Woody Woodpecker (Wed. 6:00)	KAKE	Kellogg	27	59	News Weather	KARD	9
					Huntley-Brinkley	KARD	18
3. Death Valley Days (Thurs 9:30)	KAKE	U.S. Borax	26	44	Tomb Territory; Life	KARD	29
4. Quick Draw McGraw (Mon. 6:00)	KAKE	Screen Gems	25	57	Editorial	KTVH	9
					Huntley Brinkley	KARD	17
5. Huckleberry Hound (Thurs. 6:00)	KAKE	Screen Gems	24	51	Editorial	KTVH	12
					Huntle Brinkley	KARD	19
6. Coronado 9 (Mon. 9.30)	KAKE	MCA	22	39	Jackpot Bowling	KARD	18
7. Blue Angels (Thurs. 6:30)	KAKE	CNP	21	43	Outlaws	KARD	17
7. Third Man; Show Mo. (Sat. 9:30)	KTVH	NTA	21	36	Fight Week	KAKE	22
					Fight Space	KAKE	21
8. San Francisco Beat (Sun. 10:15)	KARD	CBS	18	45	Weather; Sports	KAKE	21
					Nightwatch	KAKE	9
9. Trackdown (Sat. 9:30)	KARD	CBS	16	27	Fight	KAKE	22
					Fight, Space	KAKE	24
					Third Man Show Mo.	KTVH	21

RALEIGH—DURHAM

STATIONS: WRAL, WTVD. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Checkmate (Sat. 8:30-9:30)	WTVD	46
2. Wagon Train (Wed. 7:30-8:30)	WRAL	44
3. Ed Sullivan (Sun. 8:00-9:00)	WTVD	43
4. Route 66 (Fri. 8:30-9:30)	WTVD	42
5. Perry Mason (Sat. 7:30-8:30)	WTVD	41
5. Rawhide (Fri. 7:30-8:30)	WTVD	41
6. Have Gun, Will Travel (Sat. 9:30-10)	WTVD	39
6. Price Is Right (Wed. 8:30-9:00	WRAL	39
7. Candid Camera (Sun. 10:00-10:30)	WTVD	37
8. G.E. Theatre (Sun. 9:00-9:30)	WTVD	36
8. Hawaiian Eye (Sun. 7:00-8:00)	WTVD	36

1. Bugs Bunny (Wed. 6:00)	WTVD	UAA	27	55	Allen, Capt 5 Stline	WRAL	16
					Stline Except. Wea	WRAL	15
1. U.S. Marshal (Fri. 7.00)	WTVD	NTA	27	61	Riley Quartet	WRAL	11
2. Manhunt; Show Mo. (Sat. 10 30)	WTVD	Screen Gems	25	57	Fight of Week	WRAL	18
					Fight Space	WRAL	16
3. Roy Rogers (Sat. 11.30)	WTVD	RR Prod.	22	69	Teenage Frolic	WRAL	9
4. Death Valley Days (Wed. 7 00)	WRAL	U.S. Borax	21	45	Rebel	WTVD	24
5. Lock-Up (Tues. 7:00)	WRAL	Ziv-UA	20	35	Adventure In Paradise	WTVD	34
6. Mr. Ed (Thurs. 7:00)	WRAL	MCA	19	38	Wyatt Earp	WTVD	27
7. Rescue 8 (Mon. 7.00)	WRAL	Screen Gems	17	35	Pete Cheyenne	WTVD	29
8. Jet Jackson (Sat. 8 30)	WTVD	Screen Gems	12	67	Cartoon Carnival	WRAL	9
8. Sea Hunt (Fri. 7:30)	WRAL	Ziv-UA	12	21	Rawhide	WTVD	38
8. Tightrope; Life (Thurs 10:30)	WRAL	Screen Gems	12	35	Hong Kong Movie	WTVD	21

GREEN BAY

STATIONS: WBAY, WFRV, WLUK. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Garry Moore (Tues. 9:00-10:00)	WBAY	52
2. Red Skelton (Tues. 8:30-9:00)	WBAY	48
3. Candid Camera (Sun. 9:00-9:30)	WBAY	45
4. Gunsmoke (Sat. 9:00-9:30)	WBAY	43
5. Andy Griffith (Mon. 8:30-9:00)	WBAY	42
5. Danny Thomas (Mon. 8:00-8:30)	WBAY	42
6. Dennis The Menace (Sun. 6:30-7.00)	WBAY	40
7. What's My Line (Sun. 9:30-10:00)	WBAY	39
8. Ed Sullivan (Sun. 7:00-8:00)	WBAY	37
9. Doble Gillis (Tues. 7:30-8:00)	WBAY	36
9. Tom Ewell (8:00-8:30)	WBAY	36

1. Valley Days; Show Mo. (Sat. 9:30)	WBAY	U.S Borax	34	60	Fight Week	WLUK	19
					Fight Space	WLUK	19
2. Grand Jury (Sat. 10:00)	WBAY	NTA	29	69	Fight Report	WLUK	11
					Wea Sport Home Show	WFRV	4
3. Roy Rogers (Sat 10 30)	WBAY	RR Prod	22	81	Lone Ranger	WFRV	4
4. Sea Hunt; Life (Thurs. 9:30)	WFRV	Ziv-UA	21	40	Two Face West	WLUK	16
4. Third Man (Sat. 10:30)	WBAY	NTA	21	66	Theatre Home Show	WFRV	8
					Shock Theatre	WFRV	4
5. Two Faces West (Thurs. 9:30)	WLUK	Screen Gems	16	31	Sea Hunt	WFRV	21
6. Brothers Brannigan (Tues 6:30)	WBAY	CBS	15	33	Bugs Bunny	WLUK	21
7. Johnny Midnight (Sun. 9.30	WFRV	MCA	14	22	What's My Line	WBAY	39
7. Mike Hammer; Harvey (Fri. 10 30)	WBAY	MCA	14	54	Jack Paar	WFRV	7
8. Bugs Bunny (Sat. 12:30)	WBAY	UAA	13	65	Pip Piper	WLUK	4

ROANOKE

STATIONS: WDBJ, WSLS, WLVA. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Wagon Train (Wed. 7:30-8:30)	WSLS	52
2. Rawhide (Fri. 7:30-8:30)	WDBJ	43
3. Gunmoke (Sat. 10:00-10:30)	WDBJ	45
4. Andy Griffith (Sat. 7:00-7:30)	WDBJ	44
4. Have Gun, Will Travel (Sat. 9:30-10)	WDBJ	44
5. Laramie (Tue. 7:30-8:30)	WSLS	43
6. Route 66 (Fri. 8:30-9:30)	WDBJ	42
7. Price I Right (Wed. 8:30-9:00)	WSLS	41
8. Checkmate (Sat. 8:30-9:30)	WDBJ	39
8. Ed Sullivan (Sun. 8:00-9:00)	WDBJ	39

1. Death Valley Days (Mon. 7:00)	WDBJ	U.S. Borax	39	66	Claim To Fame	WSLS	19
2. Mr. Ed (Fri. 7 00)	WDBJ	MCA	35	66	Club Kaiz	WSLS	19
3. Blue Angels (Wed. 7.00)	WSLS	CNP	30	61	RCMP	WDBJ	18
4. Whirlybirds (Thurs. 7 00)	WSLS	CBS	28	54	Angel	WDBJ	23
5. Rough Riders (Fri. 9.30)	WDBJ	Ziv-UA	26	42	Tel It Match	WSLS	24
6. Lock-Up (Tues. 7:00)	WDBJ	Ziv-UA	25	56	Bros B Brannigan	WSLS	18
7. Highway Patrol (Mon. 9:30)	WDBJ	Ziv-UA	24	46	Dante	WSLS	23
8. Deputy Dawg (Tues. 6.00	WSLS	CBS	23	68	Early Show	WDBJ	11
8. Huckleberry Hound (Fri 6:00)	WSLS	Screen Gems	23	64	Early Show	WDBJ	13
8. Quick Draw McGraw (Wed. 6.00)	WSLS	Screen Gems	23	64	Early Show	WDBJ	13

(Continued on page 34)

Tee Party of the Year

More Hokinson than hokey was the matronly duffer's reply to the golf pro who asked if she'd be interested in taking a few lessons. "No, thanks," she answered sweetly. "I learned yesterday."

If golf can't be mastered overnight—and so help us Gene Sarazen, it can't—neither can the technique of *televising* an important golf tournament.

This Saturday afternoon, many millions of NBC viewers will be watching the live telecast of the final round of golfdom's number-one attraction, the National Open Championship.

So exciting and just-plain-good-to-look-at is this annual spectacle—this year's site is the Oakland Hills Country Club, Birmingham, Michigan—that the TV coverage has a habit of looking deceptively easy.

Well, if it's a bit easier than it used to be, it's largely because NBC's pioneering in this field (NBC televised its first National Open—from Chicago—back in 1949) allowed us to make our mistakes very early in the game.

In a way, golf is among the toughest sports to cover, for unlike football, boxing or tennis, the area of activity is not rigidly confined. That little white ball may wind up almost anywhere. In fact, at certain Pacific Coast courses, a wayward drive may even plop into the ocean, and if you don't have a cameraman like Lloyd Bridges standing by—or under—where are you?

The challenge of following a tournament as closely as possible prompted us many seasons ago to try using a fancy mobile unit that would —theoretically—stay with the leaders from about the 15th hole to the finish.

But we abandoned that idea in a hurry. The pictures transmitted from a vehicle bouncing its way along the rough that adjoins a fairway simply aren't fit for human consumption. Besides, the only way to keep a soaring drive on the TV screen until it alights is to have the ball come *toward* the camera.

THE BEST PLAN, we eventually learned, is to set a number of stationary cameras on 25-foot-high platforms at strategic locations of the last four holes. It's a system that works out fine, even if it does require as many as nine cameras for the afternoon's shooting—more than are used in televising any other sport.

Since correct camera positions are so important, Producer Perry Smith and aides make a thorough inspection of the course several months before each National Open is scheduled to begin. Unlike several other golf competitions, the site of the Open varies from year

to year, so each telecast requires an individualized set-up.

Despite the obvious need to place each camera where it's most likely to be busiest, the layout of a particular course may call for a "gamble" here and there. Such was the case five years ago at Rochester's Oak Hill, when it was foreseen that the vital camera behind the 18th green would not be able to cover the small "valley" between the green and the rest of the fairway.

CHANCES WERE that not a single ball would land in that dip all afternoon. On the other hand, one might. So we indulged in the forced luxury of placing an additional camera at a spot lateral to the dip. As things turned out, that camera was used just once during the entire afternoon, but that "once" was worth it, for it gave viewers a close-up of veteran Ben Hogan's most crucial shot of the day.

Even so knowledgeable a sportscaster as Lindsey Nelson, who'll be covering his eighth National Open for us this Saturday, has to orient himself anew for each of the annual contests.

Between now and the week-end, he'll not only be getting acquainted with the Oakland Hills terrain, he'll also be making a careful study of the players in the earlier rounds, so that he'll be able to identify any of them at a distance—if need be—in Saturday's televised final. Contestants in the Open include virtual unknowns along with the established greats, so you frequently can't tell the players even *with* a scorecard.

Air-time on Saturday afternoon will see Lindsey stationed at the green of the conclusive 18th hole, with Chuck Thompson covering the 17th and John Ferguson reporting between the 15th and 16th.

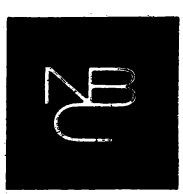
From that point on, viewers should find themselves hypnotized by what is traditionally the most thrilling golf of the year. Even more predictable than the calibre of the golf—no *camera* has ever missed a three-foot putt—is the excellence of NBC's coverage.

It's a standard that audiences have come to expect of *all* our sports telecasts, many of which are transmitted in color—an NBC exclusive. Under Sports Director Tom S. Gallery, we televise a rich assortment of championship events, including baseball's World Series, and All-Star games, National Singles tennis, the National Invitation Basketball Tournament and the National Basketball Association playoffs.

Another top-flight golf telecast is the annual Tournament of Champions from Las Vegas; and we bring viewers more post-season football contests than any other network. Besides the Bowls (Rose, Sugar, Liberty, Senior and Pro), our schedule also covers the East-West Shrine and Blue-Grey contests and the National Football League title game. If a viewer could wager a few bob on NBC every time out, he'd never have a loser.

TRYING TO CRYSTAL-BALL the actual outcome of this year's National Open is a bit trickier. Will defending champ Arnold Palmer repeat? Can Sammy Snead lick the jinx that's kept him from winning the Open title up to now? Is the customarily dangerous Mr. Hogan still a legitimate threat?

Our Lindsey Nelson tells us right up and down that it's anybody's contest. Anybody's, that is, but his. He himself is a once-in-a-while golfer who's never broken a hundred in his life. But then, outstanding Sunday golfers—like first-rate Sunday painters—have always been extremely hard to find. There's not a Middlecoff in a carload.



VARIETY - ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week six different markets are covered.*

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. *Coupled with the rating performance of the top ten network shows on the local level, the* VARIETY-*ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.*

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Feb.-Mar. data will be limited to those syndicated shows which played in all weeks.

(Continued from page 31)

WILKES BARRE—SCRANTON

STATIONS: WNEP, WDAU, WBRE. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Lawrence Welk (Sat. 9:00-10:00)	WNEP	40	1.	Rescue 8 (Mon. 7:00)	WBRE	Screen Gems	24	49	News; Sports; Weather	WDAU	13
										News-D. Edwards	WDAU	14
2.	Untouchables (Thurs. 9:30-10:30)	WNEP	39	2.	Death Valley Days (Sat. 7:00)	WDAU	U.S. Borax	23	41	Mr. Ed	WBRE	14
3.	Gunsmoke (Sat. 10:00-10:30)	WDAU	38	2.	Sea Hunt (Thurs. 7:00)	WBRE	Ziv-UA	23	43	News; Sports; Weather	WDAU	16
										News-D. Edwards	WDAU	15
4.	Candid Camera (Sun. 10.00-10:30)	WDAU	37	3.	Jim Backus; Show Mo (Sat. 10:30)	WDAU	CNP	22	35	Fight of Week	WNEP	23
										Fight; Spare	WNEP	22
4.	Garry Moore (Tues. 10.00-11:00)	WDAU	37	4.	Mr. Ed (Fri. 7:00)	WNEP	MCA	21	40	Coronado 9	WBRE	13
										News-D. Edwards	WDAU	13
4.	Price Is Right (Wed. 8:30-9:00)	WBRE	37	5.	Manhunt (Thurs. 10:30)	WNEP	Screen Gems	20	40	Third Man; Life	WBRE	20
5.	Adv. In Paradise (Mon. 9:30-10:30)	WNEP	36	5.	Third Man; Life (Thurs. 10:30)	WBRE	NTA	20	40	Manhunt	WNEP	20
				5.	Shotgun Slade (Wed. 7:00)	WBRE	MCA	20	38	News; Sports; Weather	WDAU	14
5.	Naked City (Wed. 10:00-11:00)	WNEP	36							News-D. Edwards	WDAU	15
				6.	Blue Angels (Tues. 7:00)	WBRE	CNP	18	34	News; Sports; Weather	WDAU	16
5.	Wagon Train (Wed. 7:30-8:30)	WBRE	36							News-D. Edwards	WDAU	15
				7.	Huckleberry Hound (Thurs. 6:00)	WNEP	Screen Gems	17	38	State Trooper	WBRE	14
6.	Rebel (Sun. 9:00-9:30)	WNEP	35	7.	Mr. Magoo (Fri. 6:00)	WNEP	TV Pers. Inc.	17	40	State Trooper	WBRE	13

SAN ANTONIO

STATIONS: WOAI, KENS, KONO. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1.	Real McCoys (Thurs. 7:30-8.00)	KONO	45	1.	Valley Days; Show Mo. (Sat. 9:30)	KENS	U.S. Borax	81	52	Fight	KONO	19
										Fight; Sports	KONO	15
2.	77 Sunset Strip (Fri. 8:00-9:00)	KONO	43	2.	Marshal; Brannigan (Thurs. 9:30)	KONO	NTA; CBS	20	35	Manhunt; Life	WOAI	24
3.	My Three Sons (Thurs. 8:00-8:30)	KONO	40	3.	Manhunt; Life (Thurs. 9:30)	WOAI	Screen Gems	19	30	Marshal; Brannigan	KONO	20
				3.	Manhunt; Bachelor Father (Thurs. 8)					My Three Sons	KONO	40
4.	Untouchables (Thurs. 8:30-9:30)	KONO	38	3.	Whirlybirds (Mon., Wed., Thurs., Fri. 6:00)	KONO	CBS	19	46	News	WOAI	17
										Comment; News	WOAI	15
4.	Gunsmoke (Sat. 9:00-9:30)	KENS	38							News-D. Edwards	KENS	10
				4.	Coronado 9 (Fri. 7:30)	KENS	MCA	18	32	Flintstones	KONO	30
5.	Andy Griffith (Mon. 8:30-9:00)	KENS	33	5.	Johnny Midnight (Tues. 9:30)	KONO	MCA	17	30	Garry Moore	KENS	32
				6.	Deputy Dawg (Thurs. 6:30)	KONO	CBS	14	34	Outlaws	WOAI	16
5.	Candid Camera (Sun. 9:00-9:30)	KENS	33	6.	Sea Hunt (Fri. 8:00)	KENS	Ziv-UA	14	21	77 Sunset Strip	KONO	43
				7.	Blue Angels (Sat. 6:00)	WOAI	CNP	13	50	Closeup; Funnies	KONO	7
5.	Detectives (Fri. 9:00-9:30)	KONO	33	8.	Bold Journey (Fri. 10:30)	KENS	Banner	9	30	Century Theatre	KONO	17
				8.	Roy Rogers (Sat. 8:30)	KENS	R.R. Prod.	9	64	Fun Circus	KONO	3
6.	Garry Moore (Tues. 9:00-10.00)	KENS	32	8.	Shena of Jungle (Sat. 5:30)	WOAI	ABC	9	50	Five Star Feature	KENS	6
6.	Have Gun. Will Travel (Sat. 8:30-9)	KENS	32	8.	Two Faces West (Mon. 9:30)	WOAI	Screen Gems	9	17	Peter Gunn	KONO	23

GREENSBORO—WINSTON—SALEM

STATIONS: WFMY, WSJS. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1.	Route 66 (Fri. 8:30-9:30)	WFMY	55	1.	Sea Hunt (Sat. 7:00)	WFMY	Ziv-UA	31	58	Lawrence Welk	WSJS	16
2.	Candid Camera (Sun. 10.00-10:30)	WFMY	45	2.	Bugs Bunny (Sat. 6:30)	WFMY	UAA	26	58	Lawrence Welk	WSJS	15
3.	Dennis The Menace (Sun. 7:30-8:00)	WFMY	44	2.	Mr. Ed (Tues. 7:00)	WSJS	MCA	26	53	Bros. Brannigan	WFMY	21
4.	G.E. Theatre (Sun. 9:00-9:30)	WFMY	43	3.	Death Valley Days (Tues. 7:30)	WFMY	U.S. Borax	23	38	Laramie	WSJS	34
4.	Rawhide (Fri. 7:30-8:30)	WFMY	43	3.	U.S. Marshal (Tues. 8:00)	WFMY	NTA	23	37	Laramie	WSJS	33
4.	Wagon Train (Wed. 7:30-8:30)	WSJS	43	3.	Honeymooners (Mon. 7:30)	WFMY	CBS	23	40	Americans	WSJS	33
5.	Ed Sullivan (Sun. 8:00-9:00)	WFMY	42	4.	Whirlybirds (Thurs. 7:00)	WFMY	CNP	22	59	Manhunt	WSJS	14
6.	Jack Benny (Sun. 9:30-10:00)	WFMY	40	5.	Brothers Brannigan (Tues. 7:00)	WFMY	CBS	21	43	Mr. Ed	WSJS	26
7.	Andy Griffith (Mon. 9:30-10:00)	WFMY	39	6.	Blue Angels (Wed. 7:00)	WSJS	CNP	20	43	Wyatt Earp	WFMY	24
7.	Dobie Gillis (Tues. 8:30-9:00)	WFMY	39	7.	Highway Patrol (Mon.-Fri. 6:00)	WFMY	Ziv-UA	17	55	Harbor Command	WSJS	15
										Rescue 8	WSJS	11
										Man Into Space	WSJS	9
										Californians	WSJS	8
										Flight	WSJS	10

QUAD—CITY

STATIONS: WHBF, WOC. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1.	Candid Camera (Sun. 9:00-9:30)	WHBF	57	1.	Manhunt; Life (Thurs. 9:30)	WOC	Screen Gems	36	67	Rpt; Nation; Spec	WHBF	17
1.	Wagon Train (Wed. 6:30-7:30)	WOC	57	2.	Huckleberry Hound (Thurs. 6:00)	WOC	Screen Gems	28	74	Guestward Ho	WHBF	10
2.	Garry Moore (Tues. 9:00-10:00)	WHBF	45	2.	Quick Draw McGraw (Mon. 6:00)	WOC	Screen Gems	28	82	Rocky & Friends	WHBF	5
2.	Groucho Marx (Thurs. 9:00-9:30)	WOC	45	3.	Grand Jury (Tues. 10:00)	WHBF	NTA	25	66	Harrigan & Son	WOC	13
3.	Andy Griffith (Mon. 8:30-9:00)	WHBF	43	4.	Miami Undercover (Fri 10:00)	WOC	Ziv-UA	24	55	Rebel	WHBF	20
3.	Ernie Ford (Thurs. 8.30-9:00)	WOC	43	5.	Blue Angels (Sun. 9:30)	WOC	CNP	22	34	What's My Line	WHBF	43
3.	What's My Line (Sun. 9:30-10:00)	WHBF	43	6.	Sea Hunt; Merchants (Thurs. 10:00)	WOC	Ziv-UA	21	55	Alcoa Presents	WHBF	17
4.	Hennesey (Mon. 9:00-9:30)	WHBF	42	7.	Coronado 9 (Mon. 9:30)	WOC	MCA	19	40	June Allyson	WHBF	29
4.	Price Is Right (Wed. 7:30-8:00)	WOC	42	7.	Mr. Ed (Thurs. 6:00)	WOC	MCA	19	51	Bugs Bunny	WHBF	17
5.	Bonanza (Sat. 6:30-7:30)	WOC	39	7.	U.S. Marshal (Wed. 9:30)	WOC	NTA	19	35	Steel Hr.: Circle Theatre	WHBF	34

Stanton's Educ. Plea

Continued from page 20

el world frontier, the neglected world opportunity."

Stanton pointed out that some $85 billion has been expended on foreign aid by the U. S. since the end of World War II, but that only "an incidental trickle" has been spent directly on education. Yet, the new nations in Africa and Asia, he said, have declared that education is their first concern; they have given it the largest share of their limited revenues, and they have "seen us neglect to give to their educational development the same high priority we have given their economic and military development."

"I wonder," he asked, "whether at a pivotal point in history we are not walking into the trap of a bitter irony. In a world where the democratic idea is on trial in more places, under more desperate conditions, then ever before, we are practicing economic determinism, when we know from every evidence of our own experience that the only road to democratic fulfillment is educational determinism."

The U. S., he said, has found itself "pushed into defensiveness by Russian ruthlessness because we have lost sight of our values in an effort to wage peace on their terms. We have overlooked the most important peacetime offensive that a democracy can make—a massive educational development program."

Perhaps, he said, democracy will be "irreparably damaged" if the Russians reach the moon first or another of their astronauts goes into orbit ahead of ours. "I don't know. But of this I am absolutely certain: democracy cannot survive ignorance, superstition, credulousness, and all the awful uncertainty, the fatal incompetence and the harsh defensiveness of those who have neither knowledge nor understanding—for they will be easy and inevitable victims of aggression from without or corruption from within."

Post-'48s

Continued from page 25

of small groups of pix over a long span of time.

United Artists Associated topper Erwin Ezzes said the pix market has taken a turn for the better. He noted two recent shifts which is helping things along. Many NBC-TV affil stations, he said, are buying pix for Saturday night, building a feature slot in preparation for next season's NBC-TV Saturday night feature showcase. There's more evidence, he went on, that local sponsors are buying pix for single sponsorship in prime time.

Summary comment of the post-'48 situation could be a selective tv market, with tall coin already lined up, and more coming.

CBS 'Eyewitness'

Continued from page 21

stead of two half-hours (120% of rate card).

Meanwhile, the web is dickering with a second prospective one-a-month sponsor to match the L&M order. This would give "Eyewitness" two weeks out of four sold. Final step, and obviously the hardest, would be to find an alternate-week sponsor to fill in the other two weeks out of four.

The second one-out-of-four sponsor, though identity is under wraps, is close to a deal. As to the two-out-of-four bankroller, there's some interest, but nothing that looks hot at the moment. But CBS is encouraged by the fact that it was a cigaret sponsor that moved into the pubaffairs area, even if the move was prompted by media considerations, and figures the L&M business should stir some additional interest among sponsors who've confined themselves to the entertainment area.

Web isn't selling the show anywhere near its cost, but is getting some dough for program changes. During the current season, Firestone paid $25,000 per program. Current pricetag is less, but apart from prestige, show involves some pretty good cost-per-thousand figures because of the low program cost and the increasing ratings it's been able to command in the Friday 10:30 perch.

Toronto.—William Munro has been appointed supervisor of all booking and traffic function of Screen Gems (Canada) Ltd., according to Bruce Ledger, director. Munro, who came from Scotland in 1948, had been associated in Toronto with National Theatre Services Lt. and later with Odeon Theatres (Canada) Ltd.

ASHLEY-STEINER, INC.

Welcomes into Its Organization

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CR 4-8511

'RACER' TITLE TOO NERVOUS FOR FORD

The title "The Racer," makes the Ford Motor folk nervous, so ABC Films fall ABC-TV entry will get a new, more passive handle.

Auto racing adventure series will be bankrolled by Autolite via BBDO which was bought out earlier this year by Ford Like the rest of the car industry, Ford is touchy about anything implying speed since that's the A-KO item on the highway death scene.

Apparently "On the Straight and-V" was close to making it as the new title after consideration of about 100 suggestion. But, in the same mail, the press received two announcements from ABC Films, one designating "Straightaway," the second retracting "Due to circumstances beyond our control, there exists now the possibility that this new title is subject to change."

Word is that the series' new producer, Irving Cummings Jr., has come up with one that suits all hands even more but it can't be released yet because of possible clearance problems

ABC Films Series On 'Lanny Budd,' Vanderbilt

Hollywood, June 6.

ABC Films is prepping an hour tv series combining Upton Sinclair's "Lanny Budd" political adventure novels and Cornelius Vanderbilt Jr.'s "Man of the World" tome

This will be a fictionalized treatment based on the exploits of Vanderbilt who was Franklin D. Roosevelt's Presidential emissary. Sinclair used Vanderbilt as his model for the Lanny Budd character

Carousel's Religioso Pix

Six programs presented by CBS-TV in cooperation with the National Council of Churches will be put into the non-theatrical 16m distribution field by Carousel Films "Look Up and Live" series represents Carousel's first entry in the religoso film field.

Film titles include "No Man Is An Island," "The Delinquent, Hipster, and Square," "Four of Us Are Strangers," "The Protest," "The Square," and "The Sandpile-Death"

New Shirley Sales

The eight new Shirley Temple pix have been sold in 21 markets by National Telefilm Associates. Among the stations that have contracted for the cinematics are WABC-TV, N.Y.; WTAE, Pittsburgh, WISH Indianapolis; WTIC, New Haven and WTVJ, Miami Beach

"Mantovani on TV" series has been sold in the following additional markets KETV, Omaha; WTMJ, Milwaukee, KDAL, Duluth; WPTV, West Palm Beach WMTW, Portland, Me., and WBOC, Salisbury, Md.

Scot TV

Continued from page 29

Charles Hill in 1955 when he was Postmaster-General.

They claim this veto is evidence of the control over the BBC by the political parties forming the British Government and its official Opposition section, and, further, that it is directed against the Scottish and Welsh national parties

They suggest that the BBC be encouraged to put into effect the recommendations of the Beveridge Committee on Broadcasting regarding political and controversial broadcasts. These included the point that "the allocation of opportunities for the ventilation of controversial views should not be guided by simple calculation of the numbers who already hold such views or by fear of giving offence to particular groups of listeners."

Houston Sale of KXYZ has been approved by the FCC. The AM-FM outlet was purchased by the Public Radio Corp., which also operates stations in Tulsa and Kansas City. Lester Kamin of Houston, prez of the corporation, confirmed reports that the sale price was $1,000,000.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Chicago • Stations: WGN, WBBM, WNBQ, WBKB • Survey Dates: Nov. 23 - Dec. 20, '60

WBKB-TV Average Rating: 11 Average Share: 26

MONDAYS 10:00-11:30
Program: MOVIETIME USA

Nov. 28 **"ALLEGHANY UPRISING"**
Claire Trevor, John Wayne, George Sanders
1940, RKO, TV Indus., Repeat

Dec. 5 **"WAGON MASTER"**
Ben Johnson, Ward Bond James Arness, Joanne Dru
1950, RKO, TV Indus., Repeat

Dec. 12 **"MAVERICK QUEEN"**
Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy
1955, Republic, HTS, Repeat

Dec. 19 **"DANGEROUS MISSION"**
Victor Mature, Piper Laurie, Bill Bendix, Vincent Price
1953, RKO, TV Indus., Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
News Sports Weather 10:00-10:15	WBBM 31
Late Show 10:15-11:30	WBBM 8
News, Weather 10.00-10:15	WNBQ 14
Jack Parr 10:30-11:30	WNBQ 16
News, J. Conway 10:00-10:30	WGN 4
Play Week, Big 10:30-11:00	WGN 4
Play Week, Stars 11:00-11:30	WGN 2

WBBM Average Rating: 11 Average Share: 31

TUESDAYS 10:15-12:00
Program: LATE SHOW

Nov. 29 **"THE ARNELO AFFAIR"**
J. Hodiak, G. Murphy
1946, MGM, MGM-TV, Repeat

Dec. 6 **"NOW & FOREVER"**
Gary Cooper, Shirley Temple
1934, Paramount, MCA, Repeat

Dec. 13 **"TOO HOT TO HANDLE"**
Clark Gable, Myrna Loy
1938, MGM, MGM-TV, Repeat

Dec. 20 **"MATA HARI"**
Greta Garbo, Lionel Barrymore
1931, MGM, MGM-TV, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:15-12:00	WNBQ 16
Movietime USA 10:15-11:30	WBKB 8
Marty's Morgue 11:30-12:00	WBKB 2
News, J. Conway 10:15-10:30	WGN 6
Chi. Bear Football 10:30-11:00	WGN 3
Festival Of Stars 11:00-12:00	WGN 2

WBBM Average Rating: 10 Average Share: 26

WEDESDAYS 10:15-12:00
Program: LATE SHOW

Nov. 23 **"BILLY THE KID"**
Robert Taylor, Brian Donlevy
1940, MGM, MGM-TV, Repeat

Nov. 30 **"PRIVATE WORLDS"**
Claudette Colbert, Charles Boyer
1935, Paramount, MCA, 1st Run

Dec. 7 **"UNDER THE RED ROBE"**
Raymond Massey, Annabella
1937, 20th-Fox, B. G., Repeat

Dec. 14 **"SOULS AT SEA"**
Gary Cooper, George Raft
1937, Paramount, MCA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:15-12:00	WNBQ 18
Movietime USA 10:15-11:30	WBKB 7
Marty's Morgue 11:30-12:00	WBKB 3
News, J. Conway 10:15-10:30	WGN 16
Holiday Playhouse 10:30-11:00	WGN 5
Festival Of Stars 11:00-12:00	WGN 3

WBBM Average Rating: 9 Average Share: 27

THURSDAYS 10:15-12:30
Program: LATE SHOW

Nov. 24 **"HOW GREEN WAS MY VALLEY"**
Walter Pidgeon, Maureen O'Hara
1944, 20th Fox, NTA, Repeat

Dec. 1 **"FORSAKING ALL OTHERS"**
Joan Crawford, Clark Gable
1934, MGM, MGM-TV, Repeat

Dec. 8 **"WING AND A PRAYER"**
Don Ameche, Dana Andrews
1944, 20th Fox, NTA, Repeat

Dec. 15 **"MACBETH"**
Orson Wells
1948, Republic, NTA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:15-12:00	WNBQ 19
News, Playhouse 12:00-12:15	WNBQ 6
Polks Playhouse 12:15-12:30	WNBQ 2
Movietime USA 10:15-11:30	WBKB 7
Marty's Morgue 11:30-12:30	WBKB 2
News, J. Conway 10:15-10:30	WGN 8
Festival Of Stars 10:30-12:30	WGN 3

WBBM Average Rating: 14 Average Share: 37

FRIDAYS 10:15-12:30
Program: LATE SHOW

Nov. 25 **"NORTHWEST PASSAGE"**
Spencer Tracy, Robert Young
1946, MGM, MGM-TV, Repeat

Dec. 2 **"BLUE GARDENIA"**
Ann Baxter
1953, Warner Bros., Jayark, Repeat

Dec. 9 **"MY GIRL TISA"**
L. Palmer, S. Wanamaker
1948, UA, Jayark, Repeat

Dec. 16 **"REAP THE WILD WIND"**
John Wayne, Susan Hayward
1942, Paramount, MCA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 10:15-12:00	WNBQ 12
News, Playhouse 12:00-12:15	WNBQ 3
Polks Playhouse 12:15-12:30	WNBQ 2
Movietime USA 10:15-11:30	WBKB 14
Off The Cuff 11:30-12:30	WBKB 4
News, J. Conway 10:15-10:30	WGN 10
Play of the Week 10:30-12:30	WGN 4

(Continued on page 42)

2d French Channel

Continued from page 29

ent 50 hour a week setup. There is not enough studio space and the RTF has had to rent studios. It said that the film industry is in trouble and it can easily supply the necessary films for tv which would bolster its employment and income needs and also not interfere and its regular feature film production.

Several private vidfilm companies are in existence here, such as Paris Television and Tele-Hachette, which now service Canada and periphery stations but need a definite home outlet to survive. They are ready for the second web and lobbying in their favor is going on. All this has led to decrees stating that the second channel will be set up and run by the RTF but it will not exclude outside programming licensing and even publicity if necessary.

Originally the Ministries were adamant in affirming that tv would stay a state public service, educational and cultural function. But it has become clear that set owners want entertainment as well as messages and that noted names and talents can best be gotten, paid for and handled via private means like the U. S. and British systems.

This looks very probable here and U. S. networks and packaging companies have made affiliations here and are also awaiting developments. Up to now the income from French, Swiss, Canadian and Belgium outlets for dubbed vidpix has just about made up costs. But a second pub channel here could change this. It is now Christmas '62 after a series of delays. Nothing can conceivably stop it now and it appears that commercial aspects, if even on a limited basis, will definitely be an important part of the affair.

Mexico TV

Continued from page 29

In any case the "limiting" of foreign (they do not specifically single out American shows) filmed material appears to be looming up on the horizon.

Rodolfo Landa, head of the National Association of Actors, put it this way: "If the predominance of foreign artists and shows over our channels is to be tolerated, they at least must not impair the diffusion of our own artistic manifestations, and the esthetic values of our national characteristics, customs, folklore, etc."

There is far too much material over Mexican channels foreign to the Mexican ideal, and little understood by citizens of the republic, Landa charged. He added that "in effect even the major part of our television advertising is not ours. The commercials or spots are but textual translations, or deficient adaptations of those used in the United States." This, he said, offered a danger to "Mexican viewers whose tastes are deformed, and our national customs perverted."

Landa labeled the entire Mexican radio and television operation as a whole as a "mere bad copy of the United States," with but very few exceptions.

Coming under attack by Landa were such shows as "Father Knows Best," "I Love Lucy," etc., for portraying ways of life alien to Mexico. The family problems and solutions are totally outside of normal mode of living here, Landa said. He also launched a violent attack on crime shows and their special impact on youth of the land.

McCarthy's Latino Tour

John G. McCarthy, Television Programs Export Assn. prexy, is due to go shortly on a Latino tour.

One of the countries to be visited will be Argentina, where Sen. Benjamin Guzman has introduced a bill requiring dubbing in Argentina of all imported tv programs. McCarthy, in a prepared statement, maintained that in a visit last February he had succeeded in persuading Sen. Guzman to postpone until next fall further legislative action. McCarthy added that the Argentine lawmaker held out the hope of a compromise solution during his talks last February.

ATTENTION TV STATIONS:

1 HOUR CHILDREN'S SPECTACULAR

SHOT ON LOCATION AT

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AVAILABLE ON TAPE OR FILM IN ALL MARKETS
EXCEPT NEW YORK FOR ONE TIME SHOWING

(NEW YORK—WPIX—JUNE 16th, 7:30-8:30 P.M.)
ALREADY SCHEDULED

PROGRAM FEATURES

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★ CAPTAIN JACK McCARTHY
★ OFFICER JOE BOLTON
★ BOZO (where licensed)

ALL SHOT IN STORY SEQUENCE AT FABULOUS FREEDOMLAND

WE WILL **GIVE** THE PROGRAM TO ONE STATION IN EACH MARKET SUBJECT TO THE BEST TIME SLOT AND EARLIEST SCHEDULING.

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NEW YORK 21, N. Y.

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'Rebirth of TV' For '62-'63

Continued from page 1

a strong possibility. There's nothing can be done about the already-locked-in 1961-62 season which tees off in September. But there's a growing conviction that come '62-'63 and tv may be ready to usher in some revolutionary new patterns in selling, along with new forms in programming.

There are no definitive answers as yet on either score. As far as programming is concerned, the networks frankly admit that they're groping. They're particularly disturbed that, almost without exception, the independent producers upon whom they must rely for program product, are virtually bereft of any new or singularly fresh ideas and formats; that even with an awareness that the networks are obliged to plan a full year ahead the indie producers are still toying with "last year's ideas" in failing to keep pace with viewer disenchantment. The networks are the first to concede that '61-'62 will hardly see anything remotely suggesting that "something new" to spark a possible program trend for the future. But on one point there's a unanimity of expression: something has to be done to stem the tide and offset a continuing decline in what essentially is a show biz medium.

Out of the client disquietude may come the more pronounced and extreme moves toward a rekindling of tv values. More and more sponsors today are coming to the realization that existing sales patterns, notably on network buys, offer vast room for improvement. In particularly the sponsor is growing more restive over his stake in participation buys on hour shows, with their questionable sponsor identification impact, and he's equally alarmed that the minute buys are becoming the backbone of network selling. What matter the economics of minute buying and the fact that he can save $3,000 or $5,000 a week when measured against a co-sponsorship on a half-hour show, when a five-cient identity on a single program can wipe out any identification impact?

Similarly, as one major exec put it, a General Foods can consider itself lucky if, in its sponsorship of the new Gertrude Berg 30-minute comedy series, it can extract even a fraction of the impact registered by Miss Berg on behalf of Brillo with her 10-second "SOS—the rust arrester" pitch.

And if the power and the glory of tv advertising lies in such Brillo "star and the product" type of instant identity, then why not champion an all out switch to insertion ads, as in the case of British commercial tv?

It's particularly the latter area, with sponsors divorcing themselves entirely from program identity, that offers the most intriguing speculation as to '62-'63, and which will certainly be talked up in coming months. It's nothing new, having been profered in the past under network auspices, but in that case simply designed to enhance the profit picture. This time the insertion pitch comes from the sponsor himself, concerned over the fact that a lot of his tv money is going to waste.

For the networks the insertion pattern (also dubbed magazine concept) *would permit for a flexibility in programming and shuffling of schedules that could prove a major boon to network execs.* And once and for all the webs could banish to oblivion those restrictive competitive product tabus.

Toby David to RKO Gen.

CKLW (Windsor-Detroit) radio and tv talent Toby David has been named program consultant to Hathaway Watson, veepee of broadcasting for the RKO General stations.

Watson says the appointment of Davis is the first in a series of special consultant assignments for RKO General air personalities.

Davis will continue his CKLW programs.

Itchy Thesps

Continued from page 21

Barry had a hassle with his producer, Ziv, two years ago. Rather than let him quit as "Bat Masterson," Ziv guaranteed him a chance at a couple of pilots. Evidently, the Barry deal closely resembled that one CBS gave Burr. As it stands, though, "Bat Masterson" went kaput without the help of the restless-footed Barry, because next season it won't be on NBC.

Hugh O'Brian, only preempted as ABC's top gun when Robert Stack got a sub-machine gun, is, in his fifth year, finished as "Wyatt Earp." He was reportedly unhappy, but he didn't quit, it would appear, because he had a close relationship with his producers. But he got his wish and finally got off tv as "Earp," because his producer, Louis Edelman, finally got fed up with ABC-TV. (Theoretically, Barry can make as much out of a handful of guest shots as he can from a whole filmed series).

When a guy talks about being fed up with the routine of filming, the cynics react by saying it's just a bargaining point. But actors are notably kookie (any agency exec can tell you that), and they may just mean it when they say they want to work for peace or grow flowers or write memoirs.

Promise of ownership in new pilots or in their current shows or higher salary may keep some of the itchy ones from going as soon as they'd like (money is always an inducement to a performer if, before success, he starved long enough), but there are the cases of Tennessee Ernie Ford and Dinah Shore. He backed off entirely from weekly tv commitments, because he already had enough dough. Miss Shore would have backed off entirely after this season, but NBC-TV gave her a way out, so next season she'll be doing fewer shows.

Perry Como was in this boat as well. But the itch wasn't strong enough evidently, and he'll be back doing almost as many stanzas next season as he did this. But NBC is currently asking itself about the seasons beyond as far as strongman Como is concerned.

Out of the Swim

Continued from page 21

television and radio networks; and the opportunity seems never to be overlooked by them to misrepresent every incident of international friction in a way antagonistic to and downrightedly subversive of the best interests of our country and in derogation of the facts involved . . .

"These subversive methods are in effect conspiratorial against the best interests of the American people and are so intended. They are altogether, irresponsible and alien, and the methods and practices of these enemies of our institutions should be recognized, exposed and abated. They represent the same character of Communistic infiltration that has weakened lesser nations throughout the world and made them easy prey for Communistic conquest."

Femme 'Vigilantes'

Continued from page 21

NBC director of broadcast standards, said in part " . . . programs of this nature provide healthy children and adults with a vicarious outlet for their aggressive feelings."

A research study has shown, Watson noted, that "the intrinsic power of the medium is exaggerated, the resilience of the child seriously underestimated while at the same time, the (pre-tv) past is idealized."

Mrs. Varner, however, won't be stopped. She said the club program will include contacting other civic clubs in the area and over the state in order to interest more people in the problem. She also plans to write each prexy of each of the state's women's clubs and contact state prexies throughout the nation.

Dallas—Bill Mercer, radio and tv sports personality, is host of a new 30-minute sports series, "Sports Highlights" seen on KRLD-TV. New series, sponsored by marine dealer Inland Skipper, will run for the baseball season.

WRUL's Latino B'casts To Ease Task of 64-Man Colombia Peace Corps

A series of Spanish-language programs shortwaved to Latin America by WRUL will make the task of a 64-man Peace Corps team headed for Colombia a little easier. The programs will serve to introduce the members of the team to Colombia audiences before the group actually leaves the U. S.

The Peace Corps unit is due to begin an eight-week training program at Rutgers U. in New Brunswick, N. J., on June 25. WRUL, the international shortwave commercial station operated by Metropolitan Broadcasting Co., will cover their training activities and air an eight-week series of broadcasts beamed at South America.

First broadcast will be that of a press conference June 26, with R. Sargent Shriver Jr., director of the Peace Cops, and other executives. Thereafter, a weekly series will originate at Rutgers with correspondents interviewing members of the team and accompanying them on field trips and to classes.

Colombia itself is cooperating in the WRUL effort. Since the international station can be heard only on shortwave, Bogota's Radio Caracol, largest commercial AM network in Colombia, has arranged to pick up and rebroadcast the programs in AM. Caracol has a lineup of eight stations spread throughout the country.

Merv Griffin's Conflict, Forced to Exit 'Camera'

Emcee Merv Griffin on the NBC-TV morning quiz strip, "Play Your Hunch," was tapped to fill the Arthur Godfrey host chores on CBS-TV's Sunday night "Candid Camera," this fall, but a client conflict has knocked him out of the nioonlighting bit.

Daytime participator Colgate raised objection to Griffin working the nighttime show bankrolled by Lever Bros. and Bristol-Myers.

Corinthian KHOU-TV Probes Houston Murders

Houston Corinthian outlet KHOU-TV will air a special report Thursday (29) on the city's high murder rate, "Seventeen Murders in May."

Narrated by KHOU news director Dan Rather and directed by Rod Whisenant, "Seventeen Murders" will probe the Texas metropolis' alarming total of 59 killings since the first of this year.

Now being interviewed for the show are leading prosecutors, police officials, legislators, crime reporters, firearm and sportsmen groups and others.

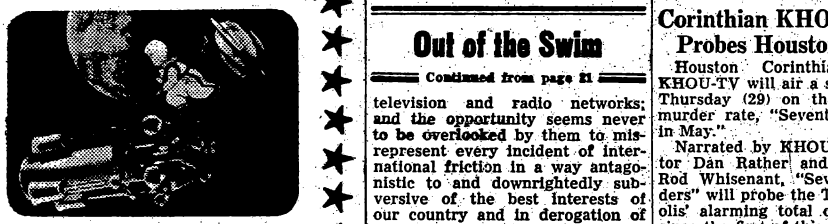
EDUCATIONAL TIE-IN PAYS OFF

"Cartoon Classics Serials Have Ratings and Education, Too."

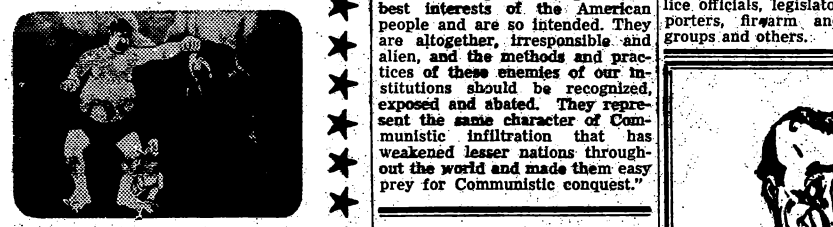
Charles W. Brodhead, Program Manager of WLW-I, sums it up: "'Cartoon Classics Serials' highly successful. Approved by Board of Education. To have ratings and education too is no small feat."

Of all cartoon packages offered, only "Cartoon Classics Serials" tell the all-time favorite classic stories of the Brothers Grimm, Kipling and Perrault. And, fantastically timely "Space Explorers", too!

Only "Cartoon Classics Serials" combine brilliant entertainment with genuine enlightenment.



"THE SPACE EXPLORERS" Technical authenticity makes ideal for school tie-ins.



"OMAR AND THE OGRES" Rudyard Kipling's famous "Jungle Book" tale.

Praised by parents!
Recommended by teachers!
Approved by Boards of Education!

So effective and appealing in serialized form, "Cartoon Classics Serials" have doubled and even tripled program ratings within just a few weeks of across-the-board telecasts:

"Adding Cartoon Classics Serials to our Peter & His Pals, 12:00 noon to 1:00 pm show, tripled ratings in just 4 months, with ratings up from average 3.5 to average 10.5."
WMAL-TV, Washington, D. C.

"In 3 months, telecasts of Cartoon Classics Serials in across the board program skyrocketed ratings from 12.5 to 29.3."
WJAC-TV, Johnstown, Pa.

"Adding Cartoon Classics Serials to our show moved us into the No. 1 rank in the New York market. Outrating Popeye. Outrating Looney Tunes. Outrating Little Rascals. Outrating Three Stooges. Outrating all other children's programs!"
WOR-TV, New York, N. Y.

Original Group of "CARTOON CLASSICS SERIALS"

	Episodes
"The Space Explorers"	26
"The Frog Princess"	09
"Beauty And The Beast"	10
"The Magic Antelope"	13
"The Strange Circus"	8
"The Fisherman And The Fish"	11
"The Enchanted Princess"	13
	104

New Group of "CARTOON CLASSICS SERIALS"

"New Adventures Of The Space Explorers"	34
"Gunnar The Sailor"	10
"The Tiny Giant"	10
"Omar And The Ogres"	8
"The Woodcutter's Wish"	10
"The Amazing Gift"	10
"The Fire Bird"	20
"The Valiant Knight"	10
	112

TOTAL FULLY-ANIMATED EPISODES 216

Full details and "Cartoon Classics Serials" auditions will be sent you promptly on request, without obligation. Call or write today.

Produced by
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Distributed by **BANNER FILMS, INC.**
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Wire or call collect for audition and price.

Canadian and Worldwide Distribution:
FREMANTLE INTERNATIONAL, INC.
366 Madison Avenue, New York
("Cartoon Classics Serials" are available in Spanish.)

Mgt. William Morris Agency

EMMETT KELLY
Mgt.: LEONARD GREEN
300 E. 51st St., New York
PL 2-1764

Billie's Registry

Billie, formerly with Radio Registry, announces the opening of her own 24 hour "round-the-clock" telephone service. . . . A message service for STAGE, RADIO and TV Artists. . . . located at
326 E. 58 ST., NEW YORK 22, N.Y.
PLaza 2-7676

Foreign TV Reviews

Continued from page 29

what to do with themselves when they had to retire, that they loved the company of animals, and that their chief beef was that their only son preferred the city fleshpots and they couldn't hand over their property to him. Their calm acceptance of the life fate had doled out to them was fetching, and the scenery impressive.

Ingrams summed up by saying that their satisfaction was in the very struggle to survive, and left it at that. The conclusion seemed glib and patronizing. Ingrams directed himself unobtrusively.

Otta.

Foreign TV Followup

Armchair Theatre

For this up-to-standard offering in ABC-TVs "Armchair Theatre" skein, producer Sydney Newman lighted on "Man on the Mountaintop," which won author Robert Alan Arthur a Sylvania TV Award in the States but wouldn't have put him amongst the medals over here. Which wasn't to say that the piece hadn't something unusual to say, although it wasn't delivered with much coherence.

Horace Mann Borden (Don Borisenko), in his early 20's, had been a child prodigy, a calculating genius who could do mammoth sums in his head, recite "Hamlet" at the drop of a hat, and could have riddled Einstein's theory at the age of 12. His father (Alan Gifford) had pushed his freakish gifts so that he was holding down a professorship in his teens. But now he'd turned his back on the world and his brain-power, working as a cleaner in a drugstore. He was hiding from his reputation, from the world's opinion of him as some sort of monster.

Lodging with her brother and his wife next door was a simple charmer from Iowa, Gerta (Susan Hampshire). She took a liking to the Borden lad and tried to shake him out of his misfit sullenness, to give him back his faith in people. Love being the usual medicine for backward youths, love duly came. But before the boy could accept it, he had to face up to his intellectual potentialities and not deny them out of fear. Crisis came with an encounter between father and son, in which the old man was forced to realize that he'd been seeking a substitute for his own failed ambitions, and hadn't loved his son for himself. Gerta did just this—and won him round to normality.

The play was written crisply, and it rose well to one or two set speeches, such as young Borden's moving explanation of his withdrawal, that he couldn't live up to so many impossible expectations. Don Borisenko scored here, and produced throughout a line in moody timidity that was sympathetic.

But the writer's chief, and basic, fault was that he didn't distinguish between genius and freak talent. An ability to multiply four-figure numbers in a finger-snap wasn't really evidence that young Borden could oust Freud whenever he tried. And so Borisenko couldn't rise above the limitations of the script, and the argument, instead of being about the nature of responsibility, came down to a plea for a fellow to conform. Which was pretty shallow and unacceptable.

Susan Hampshire gave a winsome performance as the girl, though she relied a lot on a fine set of dimples. Other thesp support was okay, given variations in American accent, which didn't match up. Alan Cooke's direction was excellent, and the impression was of an intriguing entertainment, built on muddled premises.

Otta.

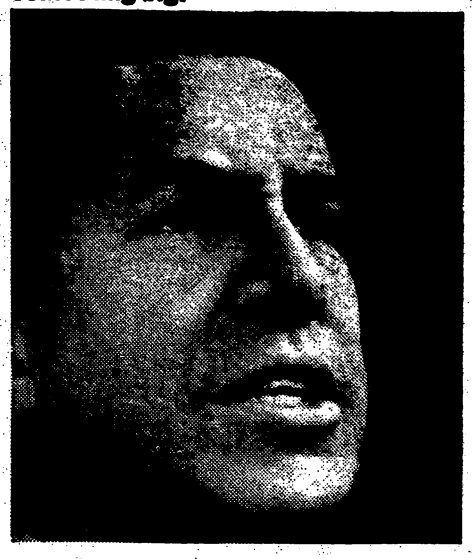
KQED's 83G Auction

San Francisco, June 13.

Seventh annual five-day auction conducted over KQED for the ETV station's benefit wound up early Sunday (11) with a record gross of $83,865.

Auction, under leadership of Robert Lurie, Mrs. Benson Roe and Mrs. Walter Newman, collects funds to KQED operating expenses. Last year's auction grossed $47,228.

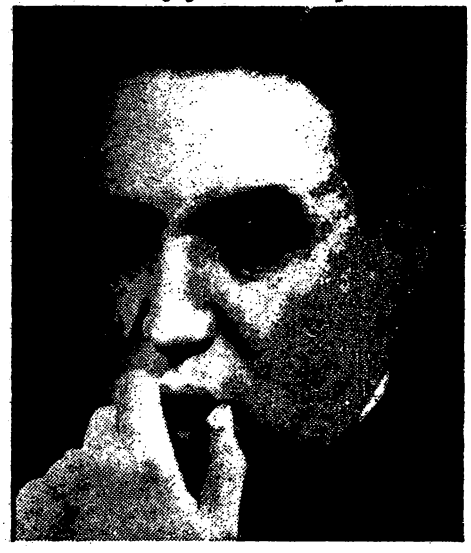
"I want to let you in on something big."



"Tell me more, Mike."

"It's TV that captures your interest... excites your imagination."

"It's TV for grownups... who like the joy of discovery."



It all began this week on PM EAST & PM WEST

PM East and PM West—a new kind of television that focuses on exciting, unexpected, entertaining and important people. 60 minutes from New York City, starring **MIKE WALLACE** with Joyce Davidson. 30 minutes from San Francisco, featuring Terrence O'Flaherty. Here's television rich with humor and music . . . alive with magnetic vitality. It's television that's fresh and new and worth waiting up for. If you like the joy of discovery . . . PM East and PM West is for you.

11:15 PM MON THRU FRI ON THE WESTINGHOUSE BROADCASTING COMPANY STATIONS IN: BOSTON WBZ-TV 4 / BALTIMORE WJZ-TV 13 / PITTSBURGH KDKA-TV 2 / SAN FRANCISCO KPIX 5 CLEVELAND KYW-TV 3 / ALSO SEEN IN NEW YORK ON WNEW-TV 5 (11:00 PM) / CHICAGO WGN-TV 9 (10:30 PM) / LOS ANGELES KTTV 11 (11:30 PM) / WASHINGTON, D.C. WTTG-TV 5 (11:00 PM) / DALLAS WFAA-TV 8 (11:35 PM).

Created by WBC Productions Inc., a subsidiary of Westinghouse Broadcasting Co. Inc.

TV Probe Moves To N.Y.

Continued from page 29

synopses read by the subcommittee staff prior to the screening contributed to the distortion by process of over simplification.

The hearings opened with a lengthy statement by Dodd, questioning whether the tv industry, by bowing to low human tastes, was allowing itself to slide into the same kind of showmanship that led to the "Roman spectacles of 2,000 years ago." He suggested that the Coliseum lion acts may have been the result of high ratings, too.

Garry and subcommittee staff director Carl Perion recited results of a monitoring program the staff undertook of tv fare over Washington outlets during the week of last May 9-15. Of 78 dramas screened, 319 instances of "violent assaultive behavior" were tallied, making an average of four per program. In contrast, the average of displays of "protective and affectionate behavior" was only one per program. Among other statistics, it was said that action-type programs aired in the 4-11 p.m. slot jumped from 22.3% in 1954 to 34.2% during the sample week last month.

'Whispering Smith'

NBC-TV Revue Studios (in person of exec producer Richard Lewis) and "Whispering Smith" were first on the agenda. Object of the demonstration was to show that "Whispering Smith" should be neither seen nor heard by children. And subcommittee member Sen. John Carroll (D-Colo.) thought it was "bad" for adults too.

First program of the Audie Murphy starrer aired May 15 by NBC-TV and called "The Grudge," was shown in its entirety in the Senate Caucus Room (scene of such historic Congressional spectacles as the Kefauver crime, Army-McCarthy and rackets investigations). It showed Murphy, quiet-spoken and patient, triumphing over an old harpy, her reptilian daughter and confused son in their quest for his life in revenge for his killing their murderer father. The mother winds up shooting her daughter in the back by mistake, which was all a score for the right side no matter what the child psychologist might say about its warping influence in the five-year-old.

Lewis, executive producer of the series, was queried in depth and subjected to some outraged criticism by Sen. Carroll. The lawmaker said he had watched several other episodes and charged that "Whispering Smith" was a "libel" on his hometown, Denver. He accused Lewis of distorting "Whispering Smith" (whom he described as a chip off the same block as Hopalong Cassidy) just to come up with a "smasheroo" rivaling "Gunsmoke" and other top-rated westerns.

Lewis steadfastly insisted the program wasn't any more violent than other western fare, and its theme of revenge was as old as the Greek classics. Children, he said, would more likely emulate Smith, a worthy type, rather than the kill-crazy mother.

NBC-TV's director of broadcast standards, Carl Watson, sided with Lewis' position the series was fairly standard western diet. However, he conceded that there had been times that NBC had requested Revue to shed some scenes because of brutality.

Peter B. Kenney, manager of NBC's Washington o&o, WRC-TV, pitched his presentation on his station's impressive roster of juve programs and how they help elevate.

ABC, WB and 'Cheyenne'

Friday (9), ABC-TV made the best of a rough shoot by scoring some points here and there and trying to accentuate the positive.

ABC-TV v.p. for programming and talent Thomas W. Moore opined that the 1962-63 season will see his web well on the way toward kicking the action-adventure habit with more switches to variety, public affairs and like gentler stuff.

"We have seen the peak of action-adventure programs," Moore testified. Pledging that ABC's programming aim was a "thorough, balanced job in the public interest," Moore noted that the trend away from rough-and-tumble is already evident in the upcoming 1961-62 layouts. ABC-TV's 1962-63 schedule, now being blueprinted, will carry it forward. Of 1962-63 slate, he said: "I am confident that the action-adventure programs will not be as predominant."

James V. Bennett, Federal Prisons Director, who can't seem to get rid of the bile generated by two "Untouchables" episodes depicting his subordinates as crooked screws, sounded off once more. And, if the Subcommittee was looking for "cause-and-effect," Bennett supplied it. A boy at a federal reformatory was quoted by Bennett as having explained his crime thusly: "I saw a housebreaking scene on tv and I tried it and I got caught."

Furthermore, Bennett said, studios showed 95% inmates at two U.S. confines for young offenders said they came from homes with tv sets before which they spent three-five hours daily. "Untouchables," "Thriller," "Route 66," "Rebel" and "Have Gun" were rated as favorites. About one-fourth of the youths said tv had something to do with their being locked up.

Clips from three recent "Cheyenne" episodes showing some shooting, knife-fighting, bow-and-arrow fighting, rockslides and hand-stomping were projected.

William Orr, production v.p. for Warner Bros., nearly pulled a p.r. boner by protesting just before the screening that the episodes couldn't be fairly judged out of context of the full programs and the story line read by a staff member oversimplied and distorted. Dodd remarked that Orr had agreed tacitly the night before to the showings, but that if he insisted, all three episodes in their hour-long entireties would be shown during the afternoon session. Orr, perhaps sensing that few in the room liked this idea, withdrew his objection after the screening was over, saying the episodes didn't look so bad after all.

Orr denied violence was ever injected into "Cheyenne" shows as a calculated thing, and defended the Clint Walker role as being in "the classic mold" of film westerns based on the "traditions, color, turbulence and lore of the winning of the West." He also ventured to say that a "certain amount of violence, as portrayed in 'Cheyenne' has a good moral effect."

Grace M. Johnsen, ABC-TV continuity director, argued that far from being harmed by tv, even the abnormal child may benefit from catharsis of unruly emotions, Joseph Stamler, ABC-TV v.p. and general manager of WABC-TV, New York, described "Youth Project" and other works of his outlet to help solve juvenile problems. Dodd congratulated him.

'Abolition' Show

Continued from page 20

calls of protest began to pour in.

Paul M. Sciandra, WROC-TV program director, then yanked the film so he and other execs could get a closer look at it. Meanwhile, the controversy began to boil over in the press, with frontpage coverage and editorial comment. On Wednesday (24), Sciandra decided on the full treatment, a 90 minute special to consist of the 45-minute film, a half-hour debate, two pro and two con viewpoints represented, and a 15-minute wrapup discussion. The special was scheduled for May 29 at 9-10:30 preempting NBC-TV network shows.

Defending the film on the air were Col. Robert N. Abbott, Monroe County Civil Defense Director, and Robert W. Zielinski, county American Legion Commander. In opposition were Mrs. Mary M. Grooms, co-chairman of the Independent Political Forum, and Rev. Arthur M. Adams of the Rochester Area Council of Churches. It was the latter two who had started the protests rolling. Each speaker got seven and a half minutes to present his viewpoint, and the final 15 minutes were given over to station announcer Homer Bliss to moderate an open discussion among the speakers.

Station's presentation was praised in local press and got lots of viewer reaction via phone calls to the station, letters and cards. General concensus was that WROC-TV had performed a major service in handling a ticklish and controversial subject deftly and fairly.

Inside Stuff—Radio-TV

The CBS Foundation has made grants totaling $27,000 to eight colleges and universities in recognition of the services of nine of its employees who are graduates of the institutions designated.

Grants, $3,000 for each employee, were made to Bucknell U., in behalf of M. Ross Yeiter, sales manager of semiconductor operations, SBS Electronics; Columbia U., for David M. Blank, CBS director of economic analysis, and Albert H. Dwyer, CBS assistant general attorney; Fordham U., for William F. Grady, v.p. in charge of manufacturing for Columbia Records; Kenyon College, for Ralph Briscoe, director of budgets, CBS Television Stations; Manhattan College, for Joe Curl, CBS-TV daytime sales manager; Rensselaer Polytech, for Robert M. Hammer, assistant director of recording and distribution operations of CBS-TV; Trinity College of Hartford, Drew Brinckerhoff, CBS director of salary administration; and U. of Chicago, for Debbie Ishlon, v.p. of creative services, Columbia Records.

Total grants by the Foundation in its eight years of existence are now $317,000, donated to 52 colleges and universities.

WBBM Radio in Chicago apparently is one station that takes its pubaffairs shows seriously. Recently the station aired a six-part documentary series, "Price of Justice," which pointed up, among other things, the overcrowdedness at Cook County jail. As the program illustrated, the conditions result partly from the nearness of the Criminal Courts Bldg., which has to billet its unsentenced prisoners at County Jail.

Veep-general manager E. H. Shomo followed up last week with a twice-aired editorial that proposed a solution. He urged that the Criminal Courts be relocated downtown in a new civic centre, with adjoining detention facilities for prisoners awaiting trial.

KCMO Radio, Kansas City, celebrated its 25th anni last Saturday (10) by devoting the entire broadcast day to recalling the month of June in 1936, when it had signed on the air. Station reprised news stories and recalled events of the period and programmed only the music that was current a quarter century ago.

CBS affil had started as a 100-watter with 15 employees and has grown to the only 50-kilowatter in K.C., with a staff of 154. Station is celebrating its anni through the entire month of June.

Federal Communications Commission, bowing to pleas for more time, has again postponed the deadline for filing comments on its proposal to hand over a VHF television assignment for educational use in both New York City and L. A. An extension was granted from June 12 to July 6 at request of New Jersey Gov. Robert B. Meyner and New York stations WNEW-TV and WOR-TV.

CBS-TV is holding its second annual Regional Promotional Meetings in 10 cities through June 22. Meetings started Monday (12) in Boston and Washington, and pick up again today (Wed.) in Chicago and Memphis. Two teams of CBS publicity and promotion execs are holding the meetings in each affiliate area with station publicity-promotion managers, to brief them on next season's programs and supply them with the material to launch them locally.

Other cities on the schedule are Kansas City and Jacksonville, Friday (16); Denver and San Antonio Tuesday (20) and San Francisco and Seattle next Thursday (22). Conducting the clinics for CBS are George Bristol, Alex Kennedy, Gordon Hayes, Bert Lown, Ernie Stern, Ed Scoville, Jim Kane, Leonard Broom and Jim Sirmans.

Canada's CBC-TV did an adaptation by M. Charles Cohen of Irish-born Montreal novelist Brian Moore's book "Luck of Ginger Coffey" on its network Monday (12). Moore, currently living in N.Y. on a $5,000 Guggenheim, has just (a) won the Governor General's gold medal for fiction (b) been given a $4,000 Canada Council grant. He'll use that to return to Ireland for the first time in 15 years, then on to London, returning to Canada next year.

New attempt to penetrate the Iron Curtain is being made in the religious field, via shortwave broadcasts in eight languages of "The Lutheran Hour" over the facilities of WRUL, the international shortwave commercial station.

Series of 12 broadcasts, "Bringing Christ to the Nations," will be beamed in Russian, Polish, Czech, Ukranian, Yugoslav, Roumanian, Hungarian and German.

TV Reviews

Continued from page 27

ent—with predictions of St. Louis' future in the world of sport.

The three-chapters were deftly scripted and well researched. First historic segment was hosted by author of the book on the "Gas House Gang" (J. Roy Stockton), then brought up-to-date by Globe-Democrat sports editor Bob Burns. Finally, a roundtable session on the future with radio-tv sportscaster Jack Drees, Harry Caray, Joe Garagiola and Buddy Blattner doing some crystal ball gazing as they handled voice-over film segments on football, baseball and basketball—the backbone of the city's sports outlook.

It was a well conceived and thoroughly picturized 60 minutes, well worth the viewing because of the sequences on celluloid which showed some of the "greats" in action—Babe Ruth, the Dean (Diz and Paul) boys, Rogers Hornsby and the famous "Gas House Gang" in scenes from world series games. Stockton's recollections produced vivid portraits of the outstanding personalities and Burns' sports outlook resulted in key sports highlights from the 40's to present.

Program could have up-tempoed the first half; however, as footage was unavailable the scribes had to rely on still files. All told it was compact and should stir community interest in sports activity.

Client and agency deserve kudos for framing commercial content in a sports atmosphere. Station can also take a bow for giving the script a newsworthy slant to show that "sports activities are big business. *Bab.*

FAST ACTION GARNERS BIG AUDIENCE!
"TIGHTROPE"
ANCHORAGE (Aud. Share) 58%
BRYAN (Aud. Share) 61%
GREAT FALLS (Aud. Share) 78%
Source: ARB, March, 1961
For Further Details Contact
SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO DALLAS HOLLYWOOD ATLANTA TORONTO

AVAILABLE
Cartoon features 60 minutes, also 13 segments 5 min. Cartoons. Schubert Serenade 90 min. In French. Are We Civilized 60 min. 26 Reels of oddities and 13 travels, each 10 min.
ORRIN ENTERPRISES
424 Beach 67 St.,
Arverne, L. I., 92, N. Y.

WHAT'S SPOT GOT THAT OTHERS HAVE NOT? Spot Television reaches more people more quickly at less cost and with more impact, than any other advertising medium.
TVAR
TELEVISION ADVERTISING REPRESENTATIVES, INC.

Schlitz, Elgin

Continued from page 19

Northcross says the firm heretofore stayed out of New York, "because we knew the best in the business was working the street there. But I was amazed at the cordiality of the reception I got when I called on some of the bigger agencies recently.

"Everyone was looking for new ideas. One top executive told me it has got to the point where he can tell who did the jingle just by the sound."

Pepper staff includes veepee, copy chief and lyricist Floyd Huddleston and musical director Larry Muhoberac, a modernist who formerly arrange for Woody Herman and Hal McIntyre.

NY rep Ross is currently at temporary headquarters in the Mayfair Hotel.

Up and down: Richardson-Merrell, formerly Vick Chemical, has appointed a senior veepee for advertising, Edward P. Anderson, who's been with the company since 1930.

Robert Powell, formerly head of his own Chi agency, has joined Ogilvy, Benson & Mather as account rep for Shell Oil's midwest region.

John Cuff elected board chairman of Benton & Bowles British division (B&B Ltd.).

William S. Brown has joined Reach, McClinton as project director is research. He was formerly with Bennett-Chalkin, a market research firm.

Veepee stripes for Gordon H. Lusty and Robert Herzbrun at BBDO.

Louise Moyer, formerly a senior copywriter at Ogilvy, Benson & Mather, has joined Maxwell Sackheim-Franklin Bruck as copy chief.

New Biz: Gulton Industries, consumer products division, to Compton Advertising.

Minn. Twins

Continued from page 19

inject some life into it with Jonathan Winters calling a part of one of the fiascos—sound effects his own.

Things weren't so much better when Wolff was calling it for WTOP-TV-AM when the Twins were the Senators. Among other show biz luminaries called upon to liven the dull stretches was Danny Kaye, who may have nettled some, AM fans by calling the umpires quidd-shifting instead of balls and strikes.

Richard Nixon, late of Washington, also was a fan, but Wolff got politicked out of a stint by the former vice prez. Seems Nixon was slated to leave the stands for the broadcast booth late in the game, but the Senators were losing, and Nixon sat tight for fear fans would think he had given up on the home team.

Wolff has another gambit to keep the broadcast fans in there, but it's proving troublesome. His vocal quartet of ball players perform from time to time, but, he says, the best singers seem to be the worst ball players and keep getting shipped out.

WB's 15 Shows

Continued from page 24

is unique among studios. we sign people to exclusive contracts where we are in charge of their careers. We can use them in features, tv etc. It's a flexible pact, to our advantage and one that also accrues to theirs."

He pointed to Dorothy Provine, Connie Stevens, Bob Conrad, Eddie Byrnes making records as part of the buildup.

"We don't have a talent school. The best school is when you appear before the public. School is theory, in a sense, an exercise rather than performance.

"We develop our talent, starting with small performances, given them larger ones as they go along. There are no prescribed rules on what appeals to the public.

"Warners give its new people a chance without waiting 10 years. Some can become stars right away, if the talent is there."

AFL-CIO Repacts Morgan, Other ABC Radio Biz

AFL-CIO renewing sponsorship of ABC Radio's "Edward P. Morgan and the News" program tops a list of new biz for the web.

Eight major advertisers have been added as sponsors, including Seven-Up, buying weekend news shows; Candy Gram, various newscasts on both weekdays and weekend news; Bankers Life & Casualty sponsors newscaster Paul Harvey on Saturdays; Pepsi-Cola, both news and "Frair"; P. Lorillard sponsors weekend "Speaking of Sports" programs and newscasts; Curtis Circulation, "Breakfast Club" and "Frair," Lanolin Plus, Tidy House Products, and Gospel Broadcasting Assn.

Morgan has been on ABC Radio since January, '54. American Federation of Labor sponsored the show until December, '55 when the AFL and CIO merged. AFL-CIO has been sole sponsor of "Edward P. Morgan and the News" ever since.

Doris Willins Exiting As J-A Ad Columnist

N.Y. Journal American advertising news columnist Doris Willins will ankle (pretty) June 30 with a five-minute daily radio ad news show part of her future plans.

Replacing Miss Willins, who has handled the column for the last three and one half years, will be Joan Hanauer, currently on the J-A's women's-page staff and formerly a reporter with the New York INS bureau.

The Willin's radio strip will be packaged and produced by J. Clarke Mattimore, formerly with Kenyon & Eckhardt, now president of Robert Mullins international pubrelations office.

San Francisco—Louis S. Simon, general manager of Westinghouse's KPIX, has been elected to serve as president of the California Broadcasters Assn., for rest of Joe C. Drilling's term. Drilling moved to WJW, Cleveland. Simon previously was v.p. for tv of the CBA.

With the Station Reps

The expansion of network station break time from 30 to 40 seconds, which raised a storm of protest from ad agencies, is shaping new strategies in media plans, as reflected in a memo from Benton & Bowles tv media and programming chief Lee Rich (which, incidentally, was filed with management before the ABC-TV spread was an actuality).

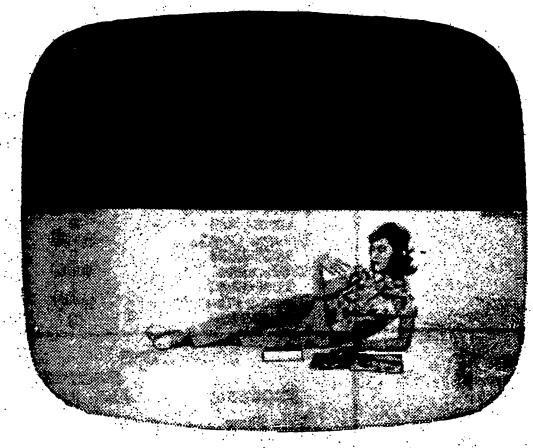
In the memo which indicates agencies are girding for a discount battle, Rich says, "while most station managers that we have talked to have promised to protect ID users from preemption from their current position, there is no question that the ID advertiser will lose a great deal of the maneuverability he now has. This would become apparent shortly after the new season has gotten underway and the new network schedules begin to shake down in terms of strong and weak programs. The ID advertiser will find himself unable to shift a spot from a weak to a strong position because the strong positions are suddenly occupied by two 20-second announcements."

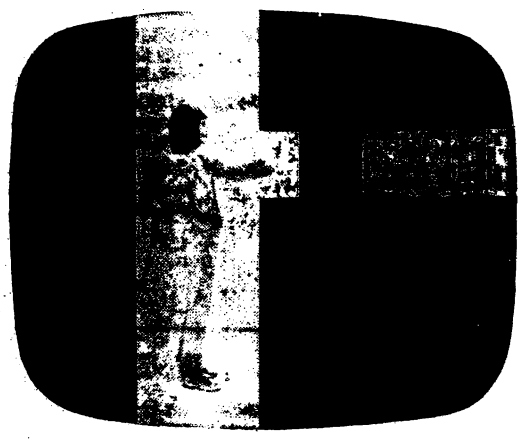
Rich says the prime objective of stations will be to slot two 20's to take maximum advantage of the opportunity for additional revenue, and, since the webs and stations are saying they won't triple spot, scheduling of one 20 and two 10's (ID's) is precluded.

While a 30 and an ID is a possibility, Rich says his agency about two years ago—while fighting triple spotting — investigated the possible use of 30's, but found it economically unfeasible. Instead of an expected discount on the extra length, agency found several stations asking a premium for the 30's.

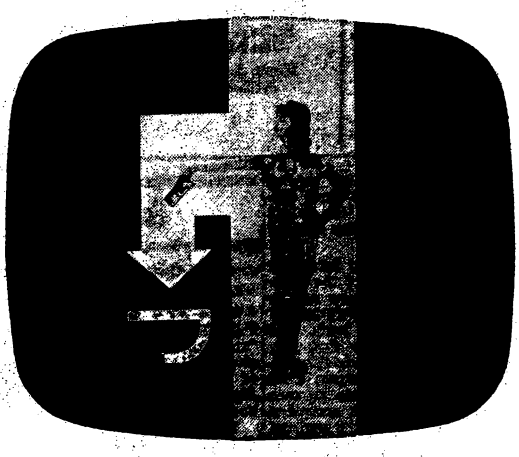
However, says Rich, the 40-second spot may be good for some B&B clients under special condi-

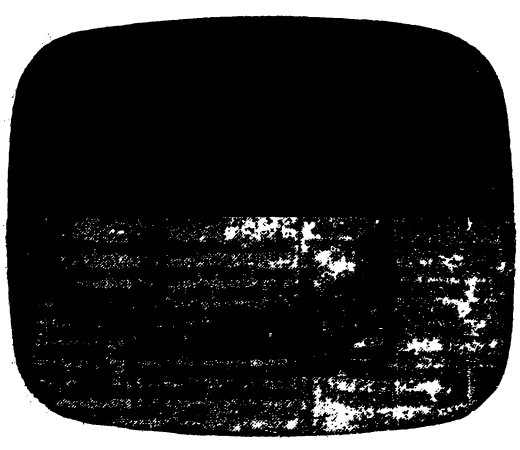
(Continued on page 42)





Cleaning? Who cleans? Household cleansers? Fine . . . but . . . !





Stoop and scour . . . Not with VANISH.

Today's modern housewife lives a life of ease.

FILM does the unusual...

THE PROBLEM: How to show—visually and verbally—smartly and tastefully—just what a new and different household cleanser can do . . . show how and why VANISH obsoletes old ways and old ideas.

THE ANSWER: A unique combination of animation and live action together with precisely synchronized mattes! On film, of course! For film gives you the range of effects to make commercials exciting . . . arresting . . . the way you want them—*and when!*

What's more, it's film alone that assures you the convenience, coverage and penetration that today's total marketing requires.

For more information, write Motion Picture Film Dept. **EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

East Coast Division, 342 Madison Avenue, New York 17, N. Y.
Midwest Division, 130 East Randolph Drive, Chicago 1, Ill.
West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, Calif.

or **W. J. German, Inc.,** Agents for the sale and distribution of Eastman Professional Films for motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

ADVERTISER: Drackett Company—VANISH
ADVERTISING AGENCY: Young & Rubicam, Inc. PRODUCER: Transfilm-Caravel, Inc.

Ashley-Steiner Acquires Herb Jaffe Associates, Latter Heads Book Dept.

Ashley-Steiner agency has purchased the assets of Herb Jaffe Associates and signed Jaffe himself to a longterm pact as an exec. Acquisition of Jaffe's four-year-old agency gives A-S a book department for the first time, which Jaffe will head.

Deal also gives A-S representation on four top television-film writers, J. P. Miller, David Swift, David Shaw and Roger O. Hirson. They've been in the Jaffe stable since he started and move with him. In addition to heading the book department Jaffe will continue repping the quartet in all media.

Jaffe, former exec v.p. of Official Films, went into his own agency four years ago, starting with that original quartet of writers. A year later, he moved into the literary field, and in the past three years made about 235 book sales.

With Jaffe moving into Ashley-Steiner, Alden Schwimmer, firm's partner in charge of writers, producers and directors for the past six years, is moving to the Coast, where he'll join Ira Steiner in the Bechils office. Ted Ashley, of course, continues to run the Gotham end.

42-Second Break

Continued from page 19

discussion on what measures can be taken by network affiliates to prevent triple-spotting.

Y&R earlier announced that it would monitor all stations, ostensibly for proof of performance, but also reportedly to keep an eye on possible triple-spotting. Other agencies have indicated to the networks that if they learn of triple-spotting, adjacent to their network programs, they will refuse to pay that station's time charges on their network show.

The NBC decision to go along with the 42-second break came Friday 9 after a series of meetings. NBC will follow the pattern of ABC and CBS — 42-second prime time breaks except in the middle of shows, where the current 30-second break will be retained.

New breaks will supercede an earlier NBC decision granting affiliates four 70-second nighttime breaks per week. These were to occur in the 8:30 break on Monday, Tuesday, Thursday and Friday starting in September. But with the entire schedule now set to go 42 seconds, the 70-second breaks have been dropped.

San Antonio — Music notables highlighted by Mitch Miller joined civic and educational leaders in greetings to KAPE radio on their first anniversary month now being celebrated by the local daytimer.

12th Annual
WHITE MOUNTAINS' FESTIVAL of the 7 ARTS
July 5th to 18th
SKY HIGH in the WHITE MOUNTAINS
5 LAKES • 5,500 ACRES
Lake TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St N Y C - Tel PL 7-5800

VARIETY ARB FEATURE FILM CHART

(Continued from page 36)

WBKB-TV Average Rating: 14 Average Share: 28

FRIDAYS 10:00-11:30
Program: MOVIE TIME USA

Nov. 25 **"PAWNEE"**
G. Montgomery, Bill Williams
1957, Republic, HTS, Repeat

Dec. 2 **"WOMAN ON PIER 13"**
Loraine Day, Robert Ryan, John Agar
Thomas Gomez
1950, RKO, TV Indus., 1st Run

Dec. 9 **"BEDLAM"**
Boris Karloff, Anna Lee, Billy House
1946, RKO, TV Indus., 1st Run

Dec. 16 **"STORM OVER THE NILE"**
Laurence Harvey, Anthony Steele
1956, Blockbusters, Screen Gems, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
News Sports Weather 10:00-10:15	WBBM 27
Late Show 10:15-11:30	WBBM 16
News, Weather 10:00-10:15	WNBQ 12
Jack Paar 10:15-11:30	WNBQ 12
News, J. Conway 10:00-10:30	WGN 10
Play Of Week 10:30-11:30	WGN 4

WBBM Average Rating: 21 Average Share: 53

SATURDAYS 10:00-12:30
Program: BEST OF CBS

Nov 26 **"BANJO ON MY KNEE"**
Joel McCrea, Barbara Stanwyck
1936, 20th Fox, NTA, 1st Run

Dec. 3 **"FOR ME AND MY GAL"**
Judy Garland, George Kelly
1942, MGM, MGM-TV, 1st Run

Dec. 10 **"STATE OF THE UNION"**
Spencer Tracy, Katharine Hepburn
1948, MGM, MGM-TV, 1st Run

Dec. 17 **"HIGH WIDE & HANDSOME"**
Irene Dunne, Randolph Scott
1937, Paramount, MCA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Movie 5 10:00-11:30	WNBQ 8
News, Union, Movie 11:30-11:45	WNBQ 5
Union Pacific, Movie 11:45-12:00	WNBQ 5
Union, Wrest. Movie 12:00-12:15	WNBQ 6
Wrestling 12:15-12:30	WNBQ 5
Fight, Bowling 10:00-10:15	WBKB 18
Champ Bowling 10:15-11:00	WBKB 12
Wrestling 11:00-12:00	WBKB 7
Open End 12:00-12:30	WBKB 2
News, J. Conway 10:00-10:30	WGN 8
Divorce Court 10:30-11:30	WGN 5
Californians 11:30-12:00	WGN 1
Feature Film 12:00-12:30	WGN 2

WNBQ Average Rating: 13 Average Share: 41

SUNDAYS 10:15-12:00
Program: MOVIE 5

Nov. 27 **"THE NEANDERTHAL MAN"**
Robert Shayne, Richard Crane
1953, UA, UAA, 1st Run

Dec. 4 **"NIGHTMARE"**
Edward G. Robinson
1956, UA, UAA, 1st Run

Dec 11 **"THE KILLING"**
Sterling Hayden, Coleen Gray
1956, UA, UAA, 1st Run

Dec. 18 **"THE BETRAYAL"**
Philip Friend, Diana Decker
1956, UA, UAA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Late Show 10:15-12:00	WBBM 9
Playboys Penthouse 10:15-11:00	WBKB 8
Movietime USA 11:00-12:00	WBKB 3
Festival Of Stars 10:30-12:00	WGN 5
News, J. Conway 10:15-10:30	WGN 10

Nice Work

Continued from page 19

since they'd have to pay some $15,000 more than they expected via loss of the discounts on both ends of the deal. They then asked if they couldn't buy the CBC time through CBS-TV in N. Y., in effect pretending this was a CBS-TV feed to CBC. The Canadian network agreed—it didn't mind.

So Johnson's placed the 13-week order for a CBC-TV lineup with a Screen Gems show which will originate in Toronto via CBS-TV in N. Y., and saved itself some 15G by preserving its annual discount with CBS-TV. Then it brought in Phillips as alternate-week relief. Bob Jamieson, CBS-TV Canadian sales manager, made the arrangements.

So here's CBS-TV, with nothing to do with the stations, program or transmisssion, collecting the time billings on the show, paying agency commission and time discounts, compensating the CBC stations, and keeping the rest of the money for itself.

Had CBC accepted the Johnson's deal it would have kept the $40,000 which CBS-TV is now due to collect. But CBC wouldn't take it except on a 13-week basis, and Johnson's wouldn't buy that way because the indirect route through CBS-TV would be cheaper. CBC figured it couldn't violate its own rate card by making an exception to the rule because of the unusual circumstances, so CBS-TV will be $40,000 richer by summer's end.

Geo. Matson's New Slot

George Matson, who recently exited NBC after several years as a veep, has moved into the chemical industry. He's joined Dixon Chemical & Research Inc. and Dixon Chemical Industries as financial v.p. and treasurer.

Company has two plants in New Jersey, where Matson will headquarter.

Fuji TV

Continued from page 25

nese stations. Slaybaugh told VARIETY the number will be increased soon with additions on Fuji TV, with which NBC has an "arrangement." An increase would give NBC the lead in the number of programs regularly telecast in Japan by a foreign distrib. It's now tied with CBS at nine each.

In Tokyo, Slaybaugh met with station execs and huddled with Akira Shimin, prez of Pacific TV Corp., distrib here for NBC.

Regarding Finance Ministry's elimination of price ceilings on individual imported shows with current fiscal annum (although stations are still limited by their respective foreign currency allocations), Slaybaugh said, "I think they're certainly moving in the right direction, but we in America feel the prices paid here are still not in line with prices paid in other areas of the world.

"We are looking forward to a complete removal of restrictions."

Station Reps

Continued from page 41

tions. "The 40-second station break will offer for the first time, on a local basis, a longer spot commercial than heretofore available between high rated, prime time network programs. They also offer the advantage of isolation from other commercials in the station break. Additionally, these 40-second spot announcements, through greater prime time availability, can be expected to have substantially greater rating potential than the widely-used one-minute spot announcement.

Drawback, however, is in the economical disadvantages, says Rich. Cost per thousand homes reached for a 40-second spot will average about $4, he says, comparing to $1.15 for 10 seconds; $2.25 for 20; $3.40 for 30; and $2.25 for 60 (based on maximum discounts).

And, he says, the 40's would prove extremely impractical on the national scale and longterm. Example: a large volume, high discount advertisers would pay approximately $40,000 for a 40-second spot in the top 100 markets—and even this figure assumes the 40 would be selling for 10% less than two 20's. The same advertiser can buy a one-minute participation on a network show, averaging between $30,000 and $35,000, in 150 markets.

Spotlight: Music Makers jingle firm has completed 20 tv spots for Sinclair Gasoline via Geyer, Morey, Madden & Ballard, and eight radio and tv spots for Beach-Nut Coffee via Charles W. Hoyt agency.

Briefs: George P. Hollingbery reppery has pacted KJEO-TV, Fresno, Calif. . . . William H. Shaw has been appointed to the Chi tv sales staff of Katz. He was with NBC Spot Sales . . . Albert D. Hecht, formerly head of his own Coast office repping Animation Inc. blurbery, has joined the sales staff of Wylde Films, New York.

Reiner

Continued from page 25

growth of national syndicates, similar to state righters in the U. S., which buyup national tv rights to film. Syndicates' plan is to build up a backlog of film product in the case of a second network opening, or for future sale to the existing tv outlets.

In Portugal, coffee shops in the provinces feature tv sets, as was the case in a similar fashion in Japan years back. Other observations by Reiner was that European markets buy features in small groups, that it's as tough to sell in England as it is closing an American network deal, that West Germany represents the largest potential European market, and that there's been a small increase in prices although not commesurate with the growth in the set count.

For Lease
141 W. 53 ST.
Adjoining new Hilton Hotel
Entire new 7-story
Air Conditioned Office Bldg.
Approx. 22,000 Sq. Ft.
Possession Arranged
CROSS & BROWN COMPANY AGENT
MU 5-7000 EXT. 55 & 59

APT. FOR RENT
125 West 43rd St.
(adjacent to Town Hall)
WALK TO WORK!
2½ Room Unfurnished
Air-Conditioned Apt.
Elevator Building
E. A. HEGY
60 E. 42 St., N.Y.C. MU 7-8348

Radio and Television Station Representatives
GILL-PERNA, INC.
654 Madison Avenue, New York 21, N. Y. TEmpleton 8-4740
NEW YORK
CHICAGO
DETROIT
LOS ANGELES
SAN FRANCISCO
ATLANTA
BOSTON

FM STEREO; NEW DISK BIZ PEG

Gov't-Sponsored Talent Goodwill Tour Marred by Too Many Hit-&-Run Dates

Jazz and classical guitarist Charlie Byrd, just back from a three-month tour of Latin America for the State Dept., recommends a slowdown in the junketing schedule for outfits touring under Government auspices.

The one-nighter aspect of the tour, according to Byrd, has several detrimental effects. He pointed out that it's harmful to the performers themselves, who understandably become fatigued with the continual travel. A doctor in Guatemala told Byrd that he's treated at least one member, and frequently more, of every U.S. sponsored troupe that's passed through there suffering from ailments caused by the mad pace of the tour.

The quickie stopoffs, adds Byrd, also doesn't give the performers enough time to become friendly with the natives of the countries, or at least to develop much more than a surface relationship with any of them. Byrd's trek, incidentally, covered 50,000 miles and 16 countries.

Byrd strongly urges that the State Dept. abandon its "static" policy for a more versatile one. He feels that it would be particularly helpful to send prize-wining highschool and college jazz groups to Latin America and give them as much time as a month in one locale. He pointed out that individual members of the U.S. Information Service seemed to be in agreement

(Continued on page 47)

Nat Cole's New 10-Yr. Deal With Cap But Leaves Door Open for Own Prod. Setup

Nat King Cole will be tied up with Capitol Records for the next 10 years. The singer, who came to Cap 18 years ago (Nov. 10, 1943), has signed a new deal with the label.

According to the pact, "Capitol will be assured of exclusive rights to the new Nat King Cole recordings for the next 10 years." The wording of the deal has given rise to some trade speculation that this could leave Cole open to form his own record firm but with Capitol distributing. It's also to be noted that Harry Belafonte, with whom Cole is partnered in some show biz activities, recently formed his own recording company with RCA Victor distributing his product.

Currently in production is "The Nat King Cole Story," a three-record LP set complete with booklet tracing Cole's career. Music writers Leonard Feather, Ralph Gleason and George Simon are doing the booklet. For the package, Cole is re-recording in stereo his early Cap material, including the old jazz arrangements of his original trio.

NOW IT'S CUMBERLAND 3 WHICH IS BREAKING UP

Minneapolis, June 13.

There's nothing folksy about the folk singers these days. In fact, some of them give the impression of being on the unfriendly side.

Following disclosure of dissension within the Kingston Trio, the Cumberland Three has announced they're splitting after two years under that handle. Group's decision came after conclusion of a two-week stay at the Padded Cell here. Singers canceled all impending bookings including a four-week engagement at the hungry i.

Bass player Gil Robbins, apparently at odds with two other members of the trio over humor and songs to be used in their routine, headed for New York to get up a new act. John Stewart, who organized Cumberland Three and retains rights to the name, and Mike Suttle are seeking to form a new trio.

They are hoping to get guitarist Travis Edmunson to join them. Edmunson was formerly part of the Bud & Travis duo.

Lucky Carle Takes Over As Southern-Peer Mgr.

Lucky Carle has taken over as professional manager of Southern-Peer and affiliated companies in the U. S. The spot was formerly held by Murray Deutch who exited to form his own company.

Carle, who has been with the Peer setup since 1949, has up to this time been manager of radio-tv exploitation. His first connection with the music biz was with his brother Frankie Carle, pianist-maestro, with whose orch he toured.

Pre-1909 Tunes Claim Disk Coin As 'Arrangements'

A flock of pre-1909 copyrights, which could be used royalty free by diskers, are still collecting on mechanical rights via the Copyright Act's protection of arrangements. Under recent court rulings, any tune which was written prior to the 1909 Copyright Act but still within the 58-year double term may not claim mechanical rights under the Act. However, if the disk version of such a tune utilizes an arrangement written subsequent to 1909, the publisher can collect since arrangements are only copyrightable by the original publishers.

Latest instance of a publisher collecting on this ground on a pre-1909 copyright occurred in the case of "Red Wing," which Billy Vaughn cut for Dot Records. Thought to be a public domain number, the tune was assigned to Talisman Music. However, Shawnee Press laid claim to the tune which was written in 1907 by Thurland Chattaway and M. Kerry Mills for F. A. Mills Music and which was later assigned to Shawnee Press.

Shawnee's claim to disk royalties stemmed from the fact that Vaughn used an arrangement of the original tune and hence it fell under the Copyright Act. Dot has agreed to pay off on the mechanical right to "Red Wing," which is developing into a hit for Vaughn.

Bill Randle Tracks Down 'Payola'—Scholastically

Vet Cleveland deejay Bill Randle, slated to get his Ph. D. at Western Reserve Univ. in January, 1962, when his commitment as programing consultant to WERE there expires, wrote a piece on "Payola" for the May issue of American Speech. He explores the entymology of this latterday phenomenon which stems from an early-day Tin Pan Alley practise and credits VARIETY and its editor, Abel Green, largely for projecting and mayhaps inventing the term.

Randle meantime, is teaching history at Fenn College, Cleveland, and working on several specific projects, among them "The Shaker Heritage," a documentary of The Shakers from Maine and New Hampshire. Western Reserve will present these in a set of 11 12-inch LPs later this year. Randle also has a research fellowship to record migrant workers (southern whites) during part of the summer at Berea College (Ky.). His "Big Bill Broonzy" (Verve-MGM; five LPs) is just out.

Welk's 21G, Milw.

Milwaukee, June 13.

Lawrence Welk's show, including the Lennon Sisters, Larry Hooper, Norma Zimmer and Barbara Becker, at Milwaukee Arena last Monday (5) grossed $21,000.

Some 6,450 caught show.

SEEN AS HYPO FOR BINAURAL PKGES.

The added exposure given to stereo records via FM multiplex broadcasts will increase stereo record sales to a similar degree that regular radio broadcasts enhanced sales of monophonic records. That's the opinion of the Record Industry Assn. of America which pointed out that the vast majority of stereo disks currently on the market will serve as top programming material for the multiplex broadcasts.

E. H. Uecke, chairman of the RIAA's engineering committee stressed that most stereo records are completely compatible insofar as affording excellent reception both to listeners who will have radios equipped to receive multiplex broadcasts as well as those who receive the same broadcast on a regular FM radio.

When the RIAA was formulating standards for the production of stereo disks, Uecke pointed out, it tried to foresee all contingencies, including the eventual development of stereo broadcasting. Most of the stereo records today, therefore, offer complete compatibility for stereo broadcasting.

The Federal Communications Commission, in its order permitting the transmission of stereo programs by FM stations, effective June 1, commented that "In all pobability, most of the stereophonic programming by the broadcasting industry will be from available stereophonic tapes and disks."

MGM, Jonathan Winters Sue Coast Diskers For 'Collector's Item of J.W.'

Los Angeles, June 13.

MGM and Jonathan Winters have filed an unfair competition and invasion privacy suit in Superior Court against Milton Weiss, doing biz as Milton Phono Record Co., Robert Krasnow, doing biz as Golden Hits Distributing Co., and Rainbo Record Manufacturing Corp., over alleged unlawful use of Winters' voice in an album tabbed "A Collector's Item of J. W." Action asked for a temporary restraining order and demanded an accounting and all profits from release of the album.

Complaint claimed that MGM owns all rights to recordings on which the voice of Winters is recorded, which goes out under the Verve label. Rainbo, according to action, in May, 1961, manufactured an LP with the voice of Winters, which was distributed by Weiss and Krasnow, bearing only a white label and with no marking, in album in question.

This created confusion in minds of public, according to complaint, which were misled into believing that MGM had manufactured record. Defendants' action also constituted an interference with MGM's exclusive property rights, complaint stated.

SINGING COP JOINS RCA AS PART OF TRIO

The first singing cop since Phil Regan's tenor days has entered the disk biz via a combo, The Portraits, which has been inked by RCA Victor. One of the members of the trio is Steve Harris, a 23-year old N. Y. City policeman specializing as a court and warrant officer.

Remainder of the trio is made up of Noel Gordon and Joni Carol. They are bowing on Victor with "Yo Yo Girl," which is capitalizing on the current yo-yo fad among the youngsters.

Dallas Hotel Books Bands

Dallas, June 13.

The Statler Hilton has set three for the summer season at the Empire Room.

They include the Lester Lanin Travelers this month; Ralph Flanagan to follow on July 1 and Ken Harris on Aug. 12.

Col Projecting CBS Label for O'seas; Distribution Deal Still Up in Air

Distribution rights to Columbia Records' forthcoming CBS label in Europe are still hanging fire. The Philips people, who have a tie with Columbia until the end of next year, are keeping mum about Col's plan to launch the new label but Goddard Lieberson, Col prez, is leaving for Europe tomorrow (Thurs.) for huddles in Amsterdam with Philips execs. Lieberson indicated that nothing yet had been signed on the manufacturing and distribution arrangements.

Col expects to have its CBS label rolling in Europe early next year. Lieberson also mentioned that the CBS label idea would be projected to South America and Australia so that the Col artists would be under one banner around the world. It's expected that Lieberson will place execs in Britain and other European countries for the CBS label to look out for and sign local talent.

After a two-day stay in Amsterdam, Lieberson will hop to London for further talks on the CBS line and then back to his N. Y. desk.

Meantime, Philips is still looking for an American label Dickers with Mercury are continuing and approaches to other indie labels have been made.

Several other companies are already operating with the single label on a global scale. Among the U. S. diskeries repped overseas on their own banner are RCA Victor, Capitol and Warner Bros.

Dutch Block Ted Heath In Fold of Barter Deal

London, June 13.

Planned visit to Holland by Ted Heath for next month called off because Dutch Ministry of Labor refused working permits. An exchange agreement with a similar number of Dutch musicians was requested on the same basis as Anglo-American tours involving musicians, but could not be arranged.

The Heath band was due to make a five-day trip from July 9, highlight of which was tv dates.

Fred Fox Holds Fire Vs. ASCAP; Expects Changes

A hopeful note for more cooperation with the leadership of the American Society of Composers, Authors & Publishers has been sounded by one of the leading dissidents within the Society—Fred Fox, head of Sam Fox Music. Fox was one of the plaintiffs in the suit against the ASCAP consent decree which recently folded under the adverse decision of the U. S. Supreme Court which held that private parties cannot intervene in antitrust actions initiated by the Government.

Now, Fox says he is willing to hold his fire until he sees what the ASCAP leadership will do to redress some of the complaints from the ranks. Unlike a fellow dissident, Redd Evans, who is deeply pessimistic about the chances of the current ASCAP board to make changes, Fox says he is hopeful of progress in some areas and that he will cooperate in making suggested changes in the ASCAP voting, logging and distribution formulas.

Meantime, it's understood that ASCAP prexy Stanley Adams is taking measures to preserve peace within the Society by confabbing with various critics of the ASCAP operation. In effect for some 18 months, the new ASCAP decree has already been revised in some details and it's expected that further changes will be made. ASCAP execs, however, want to compose the internal differences without having individual members running to the Department of Justice with complaints. It was the beefs of several individual publishers to the Justice Dept. which led to the last consent order.

UA Times Sales Meet With ARMADA Conclave

United Artists Records will hold its national sales meeting at the Diplomat Hotel in Hollywood, Fla., June 28, convening a day after the convention of the American Record Manufacturers & Distributors Assn. at the same hotel. Art Talmadge, UA Records' v.p. and general manager, and David Picker, label's exec v.p., will head the N Y delegation to the meeting.

Like several other labels, UA timed its sales meet with the ARMADA convention to save distributors' time and expense in covering the product plans of the various disk companies. UA will unveil a package program spotlighting such artists as Ferrante & Teicher, Steve Lawrence, Eydie Gorme, Al Caiola and two soundtrack LPs, "Goodbye Again" and "Paris Blues."

Double Entendre Disk Titles No Grounds For 'Obscenity' in Fed Court

Los Angeles, June 13.

A jury in Federal Judge Joe Estes' court found Irving W. Kregal, of Los Angeles, not guilty on an indictment charging him in six counts of sending obscene matter through the mails. Operating under the name of Hollywood Jokers, Kregal was tried here since some of the recordings and the catalog advertising them were sent to local addresses.

U S Attorney W. B. West 3rd charged that persons receiving the catalog would expect to receive obscene records judging from the titles listed. Kregal himself testified that he had asked the postal authorities in Washington for a ruling before he began the business but was not advised to keep the matter out of the mail. He also testified that the records, or at least some of them, were on sale in local record shops.

In his plea to the jury Defense Attorney Charles W. Tessmer said the indictment infringed on the First Amendment guaranteeing freedom of speech and press. Each of the titles, testimony showed, was subject to double meaning.

"If we limit our literature and our entertainment under such strict interpretations, some of them far fetched, we will reduce all our entertainment to that fit only for a 14 year old high school girl," Tessmer said.

MIKE GOULD TO REP REG CONNELLY IN U.S.

Mike Gould, who formerly ran Capitol Records' publishing firms, Ardmore and Beechwood Music, and more recently was with Buck Ram Enterprises, has been named to represent Campbell-Connelly Music, British publishers, in the U. S.

He'll scout music for Reg Connelly's various international companies as well as promote the new Campbell-Connelly songs in the U. S. Gould's initial assignment will be to work on "A Little Corner of Your Heart," written by Manos Hadjidakis, who composed the click score for the film, "Never On Sunday."

Jocks, Jukes and Disks

By MIKE GROSS

The Kane Triplets (RCA Victor): "LOVE MESSAGE" (Daywin†) flashes out a beat and a lyric that the kids will pick up for good spinning results. "OH RICKY" (Janon*) concerns the battle between the sexes, teenage style, but even the juves will be tough to win over.

Jo Ann Campbell (ABC-Paramount): "EDDIE MY LOVE" (Modern†) is one of those pleading rockers that always attracts juve interest and this should go over well with those who spin for the young. "IT WASN'T RIGHT" (Marielle†) will probably get by in some spinning areas but only because of the thrush's song-selling way.

Stonewall Jackson (Columbia): "FOR THE LAST TIME" (Cedarwood†) delivers the kind of sad ballad message that the country & western field thrives on and that sometimes rubs off on the pop field. "HUNGRY FOR LOVE" (Cedarwood†) sets up a c&w mood with a bouncy quality that could work equally well in alfalfa and pop areas.

The Charmaines (Fraternity): "WHAT KIND OF GIRL" (B. F. Wood*) puts the rocking beat and a teen-pegged angle to good use and the kids are sure to help build its sales and spinning values. "ALL YOU GOTTA DO" (Dorsey Bros.*) is a bouncy item tha will find fans among the teeners who go for a vigorous vocal group styling.

Jimmie Rodgers (Roulette): "JOHN BROWN'S BABY" (Kahl†) gives "John Brown's Body" another folk twist with a lively flair that'll attract a good share of spinning time. "I'M GOING HOME" (Planetary*) has a warm and attractive sound that will find an appreciative audience.

Roger Williams (Kapp): "YELLOW BIRD" (Frank*) has been flying around the disk field for some time and this piano showcasing of it is tiptop programming fare. "ROGER'S BUMBLE BEE" (Gardand*) is a flashy keyboard workover of the Rimsky-Korsakoff classic and it could work out into a good pop bet.

Otis Blackwell (Cub): "I'D RATHER KISS YOU THAN EAT" (Shalimar†) has a blues mood that could make pop impact. JEANNIE'S WEDDING" (Shalimar†) should ring up a good jukebox count because of its high-flying flavor.

Johnny Green Combo (Gee): "DESSERT GOLD" (Sheldon†) swings the Israeli folk song "Hava Nagila" with a rocking beat that's pegged for a coinbox pull. "LONESOME ROAD" (Sheldon†) should crowd up the jukebox play because of the hot interpretation that the combo gives to this standard.

Keely Smith (Dot): "I KEEP COMING BACK FOR MORE" (Kahl†) is in the straight ballad groove with an intelligent lyric approach and a vocal appreciation that the jocks will find to their programming liking. "LITTLE LOVER BOY" (Enterprise*) turns "Down By The Riverside" into "Down By The Movie House" and it's a sprightly and bright-treated switch.

Gary Crosby (MGM): "YELLOW BIRD" (Frank*) gets a lighthearted vocal attack here but it won't stand up against the competition from other disk versions of this sprightly piece. "HIGH HILL COUNTRY" (Carte†) pushes a spirited folk beat with a vocal verve that some spinners will find to their liking.

April Stevens (Imperial): "LOVE KITTEN" (Aragain*) may not attract the kiddie-cats but it does purr along pleasant ballad lines. "YOU AND ONLY YOU" (Aragain*) is a so-so ballad try.

Charlie Appelton (Rocket): "BOOK OF MATCHES" (Roxbury*) deals out the "Deck of Cards" style and it could ignite in some spots. "I'M IN LOVE WITH THE MOTHER OF THE GIRL I LOVE" (Roxbury*) is about a guy who's in love with his daughter and his wife and there will be few spinners who'll care.

Joe Dowell (Smash): "LITTLE BO PEEP" (Sure-Fire†) groups some nursery rhymes in a wild attempt to rock up Mother Goose but it doesn't work. "WOODEN HEART" (Gladys*) has some nice lilting lines but not enough to pull it through.

Chuck Jackson (Atco): "BABY I WANT TO MARRY YOU" (Fee Bee†) is the familiar wedding of a rocking ballad beat and a strained vocal attack that most teeners find to their liking so it'll probably get some play. "NEVER LET ME GO" (Lion†) is just a fair ballad but its big-voiced vocalizing gives it some importance.

Ray Barreto Orch (Riverside): "JAZZ PACHANGA" (Jazz Standard†) is a mixture of the Palladium and Birdland and it'll go over in some juke area especially because of Eddie (Lockjaw) Davis' featured saxing. "BLUE PACHANGA" (Jazz Standard†) features some vocal shouts that give the tequilla terpers something exciting to listen to.

The Murals (Climax): "SEE YOU IN SEPTEMBER" (Jack Gold*) has a bright instrumental quality but it needs a lyric to the obviously school-aged angle. "AMBUSH" (Greta†) unleashes some interesting instrumental sounds that many jocks will find to be stimulating spinning fodder.

* ASCAP. † BMI.

Best Bets

BRENDA LEE ..... **DUM DUM**
(Decca) ..... **Eventually**

Brenda Lee's "Dum Dum" (Metric†) has the solid beat and vocal drive to sustain this young thrush's winning streak. "Eventually" (Champion†) works over a neat ballad with socko vocal impact.

* * *

RAY CHARLES **I'M GONNA MOVE TO OUTSKIRTS OF TOWN**
(Impulse) ..... **I've Got News For You**

Ray Charles' "I'm Gonna Move To The Outskirts of Town" (Leeds) is the oldie revitalized by a stimulating vocal and some sharp organ work that assures it a top spot in all spinning areas. "I've Got News For You" (United†) spreads out a vigorous blues shout that will go far in spinning circles, too*

* * *

ROY HAMILTON ..... **PLEASE LOUISE**
(Epic) ..... **No Substitute For Love**

Roy Hamilton's "Please Louise" (Suffolk†) is a discard of his heavy mood and plays up a light rocking style that makes it a natural for teen approval and a big spinning payoff. "No Substitute For Love" (Big Bill†) has a big ballad beat and a strong vocal approach to give it some spinning play.

* * *

NAT KING COLE ..... **TAKE A FOOL'S ADVICE**
(Capitol) ..... **Make It Last**

Nat King Cole's "Take A Fool's Advice" (Sweco†) blends a swing and blues feel with a beat that fits right into current teen tastes and it should roll easily into the top spinning brackets. "Make It Last" (Comet) rolls with a happy beat that the rocking crowd will go for.*

* * *

HANK BALLARD & THE MIDNIGHTERS **THE SWITCH-A-ROO**
(King) ..... **The Float**

Hank Ballard & The Midnighters' "The Switch-A-Roo" (Ha-Lo†) will probably start another dance vogue with the teeners because of its persuasive beat and it can't help but go over big on the turntables and the coinboxes. "The Float" (Lois†) has something to do with a rocking astronaut but it's doubtful if it will get off the ground.

* * *

THE TOKENS ..... **WHEN I GO TO SLEEP AT NIGHT**
(RCA Victor) ..... **Dry Your Eyes**

The Tokens' "When I Go To Sleep At Night" (Greta†) has the popular rocking form and a group spirit that assures it a spinning takeover in areas that the teens control. "Dry Your Eyes" (Bright Tunes†) will whet some appetites in the rocking field because it does have a brisk vocal group sound.

* * *

TOMMY SANDS ..... **LOVE IN A GOLDFISH BOWL**
(Capitol) ..... **I Love My Baby**

Tommy Sands' "Love In A Goldfish Bowl" (Famous) is a peppy jitter that's used as the title song for the upcoming Paramount pic delivered with a pro savvy that gives it a breakthrough potential. "I Love My Baby" (Sherman-DeVorzon†) is okay fare given some spinning chances by a slick vocalizing.*

* * *

HUGO MONTENEGRO ORCH ..... **THE YOUNG SAVAGES**
(Time) ..... **Majorca**

Hugo Montenegro's "The Young Savages" (Empress†) is a pic title tune with exciting instrumental flashes to build it into payoff proportions. "Majorca" (Admont†) has a neat Latino flair that will please many programmers.

LAWRENCE WELK

Proudly Presents His Fourth-in-a-Row Dot Hit Record "YELLOW BIRD" B/W "Cruising Down The River."

Irish Chirper's U.S. Tour

Glasgow, June 13.

Bridie Gallagher, Irish singer recently in vaude at the Metropole Theatre here, is to make a concert tour of the U.S. and Canada this fall with her own show. Trek is due to end Nov. 10 at Carnegie Hall, N.Y.

It will be the Irish warbler's fifth visit to the U.S.

Album Reviews

The Kingston Trio: "Goin' Places" (Capitol). Even if the stories about the group's breakup weren't prevalent, this package would still draw the fans. The diskery will still have others on release despite the outcome of the current Kingstons' dispute so this shouldn't be considered the last of the lot. It's a hit, nevertheless, because the group continues to show that it knows how to make the folk idiom acceptable to the pop audience. "Run Molly Run," "This Land Is Your Land," "You're Gonna Miss Me" and Woodie Guthrie's "Pastures Of Plenty" are among the solid offerings.

Doc Severinsen & Orch: "Tempestuous Trumpet" (Command). Disk producer Enoch Light turns his mikes on Doc Severinsen's trumpet in this package and the result is another audio delight. The tootling is sharp and precise, the repertoire is made of standard stuff like "After You've Gone," "Sugar Blues," "Mack The Knife," "Tenderly" and "Stardust" among others, and it's all engineered for payoff values.

Frank DeVol Orch: "The Happiest Girl In The World" (Columbia). Frank DeVol has stringed up his orch for this workover of the score of the current Broadway tuner "The Happiest Girl In The World." The music is Jacques Offenbach's and the stringy interpretation fits it perfectly. The themes adapted from "Tales of Hoffmann," "Gaiete Parisienne," "La Perichole," "Helen of Troy" and "Bluebeard" are excellent programming material. And there's always the "Greek Marine Hymn" to march off to.

Jane Morgan: "The Big Hits From Broadway" (Kapp). This package of showtunes offers nothing new in delineation but it does have the virtue of being delivered with a sincerity in arrangement and vocal. Jane Morgan gives a straightforward account of some top Shubert Alley efforts with the help of Frank Hunter's orch. There's no musical adventure to be found here in the arrangements or the singing but the jocks will find it easy to program.

George Shearing Quintet: "Mood Latino" (Capitol). George Shearing is English by birth, American by citizenship and Latin by inclination. He's already displayed his Latino feel with three fine LP's, "Latin Affair," "Latin Lace" and "Latin Escapade," and he goes a step further with this packaging of the chile beat. He's augmented his quintet with percussion and flute values to make the tempo more exciting. There are some songs like "Blue Moon," "You And The Night And The Music" and "The Night Is Young And You're So Beautiful" to bring friends of old tunes into this new area.

The Guitars Unlimited Plus 7: "Crazy Rhythm" (RCA Victor). This fits perfectly into RCA Victor's "Stereo Action" series. The five guitars and seven percussions are presented with the mobile audio effect that gives space to rhythm. It's an audio buff's delight.

Hugo & Luigi With Their Children's Chorus: "Summer Camp Songs" (RCA Victor). This sing-along for kiddies should mop up. It's timed right for seasonal sales and presented in a frolicsome mood that the youngsters can take to. Hugo & Luigi steer their children's chorus through a happy round of such singable items as "This Old Man," "I've Been Working On The Railroad," "She'll Be Comin' Round The Mountain" and the like.

Oscar Peterson Trio: "A Jazz Portrait of Frank Sinatra" (Verve). This is a pretentious idea that Oscar Peterson's sharp piano work manages to balance. The tunes are mostly Sinatra nitery routine trademarks like "You Make Me Feel So Young," "Witchcraft," "Learnin' The Blues," "Come With Me," "Tender Trap," etc., and Peterson gives 'em a hip interpretation with the aid of Ray Brown on bass and Ed Thigpen on drums. They're Sinatra's songs, though, and not Peterson's.

Lizzi Doyle & Her Stereo Stompers: "Flapper Fads" (Carlton). The frisky musical beat of the '20s is recaptured here with vivid audio embellishments. It's part of Carlton's new "Impact Sound" series and it's tailor-made for the audiophiles who like to swing while they're fiddling with the bass and treble. Lizzi Doyle's high-flying vocalistics are an asset to such memorable items as "Row, Row, Row," "Bill Bailey Won't You Please Come Home," "Frankie and Johnny" and "True Blue Lou" among others of the same genre.

"The Parent Trap" (Vista). The Richard M. Sherman & Robert B. Sherman score for Walt Disney's "The Parent Trap" makes up a likable side in this package. With Camarata helming the orch and Hayley Mills taking over some lighthearted assignments, Maureen O'Hara warming up a pleasant ballad and Tommy Sands and Annette running through the title song, the side will serve as a good promotion tool for the pic. On the flip, Camarata hits a rich instrumental trail on such pic themes as "Intermezzo," "Sleeping Beauty" and "Alice In Wonderland."

Lorez Alexander: "Sing No Sad Songs For Me" (Argo). Lorez Alexander is a jazz stylist who doesn't let her technique run away with her. She's in complete control of every mood, and she's got lots of them, and is able to enhance the familiar with unusual but proper phrasing touches. "I'll Remember April," "They Can't Take That Away From Me" and "Lonesome Road" serve as a solid showcase.

Living Strings: "Carnival" (RCA Camden). With the Bob Merrill tuner firmly established on Broadway, the Living Strings' lush instrumental workover will fare well in the lowprice package field. The interpretations are tasty and colorful and such numbers as "Theme From Carnival," "Mira" and "Beautiful Candy" are strong spinning materials. *Gros.*

Small Combo Review

SAMMY GARDNER'S MOUND CITY 6
Tiger's Den, St. Louis

A top attraction in the Midwest, this young Dixieland aggregation under the able leadership of clarinetist-vocalist Sammy Gardner should command attention from major jazz spots in the nation. Band underwent a revamping some months ago and now drives through a favorite-packed repertoire like Sherman marching to the sea.

Sparked by Gardner's clarinet and the hot sizzling cornet of Don Gumpert, the band arrangements are sometimes subtle, often unusual and always exciting to hear.

The band is probably at its best on the traditional evergreens like "Dixieland One Step," "Sensation Rag," "Fidgety Feet," etc., but they also take of on some offbeat (for Dixie crews) items like "Whiffenpoof Song," and "Artificial Flowers." Gardner does vocal strictly in the barroom tradition, including tunes like "Floating Down the Old Green River," "Ace in the Hole" and "When the War Breaks Out in Mexico I'm Gonna Head for Montreal."

Gardner and the boys also clown around a lot, imparting a more or less festive feeling to their performance. Rest of the band is comprised of Joe Sabatino, banjo; Norman Menne, trombone; Ralph Pellegrino, drums; and a pianist with an authentic feeling for jazz, Bob Dorries. *Bob.*

Longplay Shorts

MGM Records has set seven Verve packages for June as part of a "Lucky Seven" campaign. Three separate sets by **Ella Fitzgerald**, "Get Happy," "Ella Sings Cole Porter" and "Ella Sings More Cole Porter," highlight the release . . . Capitol Records' **Andy Wiswell** looking for material for thrush **Genie Pace** . . . **Jackie Gleason** will present his musical theme of the pic "Gigot" at a cocktailery in Paris today (Wed.) . . . Caedmon launched its new LP, "Greek Tragedy," at a shipboard cocktail party aboard the Queen Frederica last week . . . **Nina Simone**, Colpix disker, will appear in Columbia Pictures' "The Notorious Landlady" . . . **Theodore Bikel**, Elektra folksinger, elected to the Board of Governors of the Academy of Television Arts & Sciences and to the council Actors Equity.

Kenton's Band Camp

Dallas, June 13.

Stan Kenton will set up National Band Camp on the campus of Southern Methodist U. July 23 through 29, enabling embryo musicians in the area to learn from one of the masters of the trade.

The North Texas State College Lab Band will be the demonstration band in this first project of its kind in this part of the country.

AFM WILL 'TRADE' TRUST FUND

Disneyland Swings 300G to Tooters In Dance Band, Dixie Combo Kick

Anaheim, Cal., June 13.

At a time when most ballroom operators have drawn the blinds and employment of live musicians to dish up dansapation is at an all-time low ebb in the U.S., Walt Disney has earmarked $300,000 for hiring tooters over current four-month season to provide a beat for Disneyland—a live beat, that is.

With the start of a Hawaiian combo last weekend at the park, total of 71 musicians are working there. While the park makes no claims, it is probably now regularly employing more tooters than any amusement form other than a tv network.

According to Tommy Walker, who books the talent into the park, the $300,000 budget was okayed by Disney for June 1-Oct. 1, and consequently this season much greater use is made of tooters for nighttime dancing than ever before.

In addition to the 20-man regular Disneyland street-parading and park-concertizing band (led, incidentally, by Walker's father), there is now nightly aboard the riverboat a "genuine" Dixieland combo of five plus chirp. Led by Harvey Brooks, long known as one of the leading local Negro purveyors of real drop-beat, crew has the venerable Johnny St. Cyr on banjo. The 72-year-old St. Cyr, as all Dixie buffs is well aware, started in New Orleans even before Louis Armstrong (later playing with Satchmo).

There also is 10-piece Elliott (Bill and Lloyd) Bros. orch, which has been a summer fixture since Disneyland opened and which largely helped build present boom in AFMusicians' employment there. The Elliotts long have tootled in film studio bands.

Arvon Dale is now ensconced, playing "society music," with seven sidemen; there's another seven-man combo billed "Space Men," a Spanish-Mexican combo, Dapper Dans Quartet, Golden Horseshoe Trio, Yachtsman Four; a three-gal gypsy trio, others.

Each combo is spotted nightly in different area of park. Music-for-dancing, according to Walker, is credited with the turnstile tug after 5 p.m. On first June Saturday

(Continued on page 49)

Mercury Realigns Staff With Creative Service Division Under Schirado

Chicago, June 13.

Mercury, re-grouping after several recent indie-oriented moves, has formed a creative service division with Merle Schirado, former merchandising director, at its helm. New division incorporates all functions servicing the sales department, including merchandising, public relations, advertising and art work. Working with Schirado in the new division are Millie Stergis as consumer advertising manager, Steve Schickel as director of publicity and trade advertising, and a yet to be named art director.

Formation of the new division readjusts Mercury's top level sales and promotion activities following their recent creation of a special products division to handle the same functions for their subsidiary label, Smash, and for other independent labels which Mercury has acquired for distribution. Charles Fach is heading up the special products unit, and Barney Fields took over Fach's former job as national promotion manager for Mercury.

In another realignment, Mercury announced the appointment of Mike Kerr as administrative sales manager. He had previously handled radio and television relations. In his new spot, Kerr will assist sales manager Kenneth Myers.

Mex Diskery Settles Row Over Spanka Tunes

Mexico City, June 13.

Morrow Music has withdrawn a $10,000 legal action against Discos Mexicanos, S.A., for alleged unauthorized waxing of Paul Anka compositions in Spanish. In an amicable settlement the Mexican diskery, headed by Rogerio Azcarraga has agreed to cease its practice. From now on it will ask permission to wax Anka's works and submit Spanish lyrics for approval.

This ruling not only applies to Discos Mexicanos but to all other firms interested in Morrow Music's Spanka catalog. This will cutback on duplication of Spanish translations of ditties emanating from abroad. In the past, there were sometimes as many as six or seven different lyrics for an imported ditty, with many of these far afield from the original context of composer.

Gendarmes Get Top Billing At Newport in July

Boston, June 13.

There'll be more gendarmes in Newport this July 4 week-end than have ever been seen in the August burg at one time before. Some 325 stalwarts of law and order will be ready to bust up any riot before it gets started. Poor policing was blamed for last year's debacle of the beer cans, and it will be a different setup entirely this year, according to Sid Bernstein and John Drew, producers of "Music at Newport 1961," this year's billing.

Last year's title of "Newport Jazz Festival," held by George Wein, is cooled this year. The jazz festival's suit against the city, for damages caused by closing of the jazz bash after the battle of the beer cans, is still pending.

Wein has gone over to Castle Hill, outdoor class concert area in Ipswich, Mass., which he hopes to develop into a big jazz center.

Bernstein and Drew reported they were "invited" to stage the Newport layout, which will run from June 30 to July 3, and will combine such stars Bob Hope and Judy Garland, in afternoon shows, with jazz names, Louis Armstrong, Count Basie, Gerry Mulligan, and possibly Ballet Russe.

Mayor James L. Maher was immediately mitted with a 10G check to pay for the cost of cops, Bernstein said. The city will bring in cops from communities all around to augment its own force, "about 250 men." In addition, the producers will bring up from New York about 75 offduty cops and special Pinkertons for the big total of 325 gendarmes.

Stringent measures will be taken against a repetition of last year's bustout, Bernstein said. "First of all," he declared, "there will be no drinking in the streets, no booths closer than five blocks to the con-

(Continued on page 47)

REPACT ARNOLD SHAW AS E. B. MARKS EXEC

Arnold Shaw has been re-pacted as general professional manager of E. B. Marks Music Corp and all its subsidiaries. Shaw joined Marks in 1955 after stints with Hill & Range and Lou Levy.

In addition to his music publishing activities, Shaw has authored "Belafonte—An Unauthorized Biography," "The Money Song," "The Lingo of Tin Pan Alley" and numerous magazine articles on the music biz scene.

KENIN ASKS FOR BETTER JOB DEAL

Atlantic City, June 13.

Reelection of Herman Kenin as prexy of the American Federation of Musicians looks virtually wrapped up as 1,200 delegates to the AFM convention here at the Traymore Hotel saw no signs of opposition from any quarter. While not the colorful figure of his predecessor, James C. Petrillo, Kenin has welded the union into a cohesive organization over the past couple of years and even won back AFM jurisdiction at the major film studios in Hollywood from the rival Musicians Guild of America.

In his address to the membership, Kenin called for a sharp step-up in political activity on the national scene to guarantee unionists' rights. He said it was the only way that the trade union movement could correct such legislation, as the Taft-Hartley and Lea Acts, in Congress.

The AFM's political arm has been tabbed TEMPO (Task for Employment of Musicians Protective Organization) and it will fight: (1) for the total elimination of the cabaret tax, which was reduced from 20% to 10% last year; (2) for increased appropriations to the cultural exchange program; and (3) the outlawing of foreign taped music on television shows.

Kenin said that "History has taught us that the flood of canned music was not, and could not be, halted or even slowed by the (Music Performance) Trust Fund. History has also taught us that the rank and file musicians of this generation — and especially those who produce recordings—are substantially less than enthusiastic about the Trust Fund."

He said the struggle against canned music is "still a basic fight which shall not for one moment be abandoned; but changing developments and the lessons of history call for new, imaginative solutions." Kenin said he spoke for the exec board in stating that "we stand ready to exchange any part of Trust Fund payments for a better deal for the working musician."

A guest speaker today (Tues.), Rep. Frank Thompson Jr. (D., N.J.) also sounded a call for more Governmental outlays for the performing arts. "We willingly spend millions each year on defense, scientific research and space exploration. Why can't we set aside relatively few dollars to help stimulate our orchestras, ballet troupes, our theatres and opera houses."

George Meany, AFL-CIO prexy, is also skedded to address the convention which will likely extend through Thursday. Elections for new officers will be held tomorrow (Wed.).

Debbie Ishlon Revamps Col's Press Department

Debbie Ishlon, Columbia Records veepee of creative services, has reshaped the label's information services department. Jack Frizzelle has been appointed manager and Bob Corcoran has been named manager of pop and trade information. Billy James has joined the department as copywriter.

Frizzelle, who's been with the department since 1959, will be responsible for publicizing the general activities of the company as well as all Columbia Masterworks and Epic classicals. Corcoran will handle all Col and Epic pop artists and records in consumer and trade press. Corcoran came to Col last year after a hitch with Music Corp. of America. James will be responsible for the preparation of all copy for Col and Epic news and feature releases. He previously headed his own p.r. firm.

Andy Williams is set for Dallas Memorial Theatre in a one-nighter on July 27.

Cap Inks Goldman Band, Joe Hunter, T. Texas Tyler; Phyllis Diller to Verve

Capitol Records went on a pacting spree last week lining up top artists in three different fields of music. Contracts were signed with the Goldman Band, Ivory Joe Hunter and T. Texas Tyler.

The Goldman Band, which celebrates its 50th anni this month is now conducted by Richard Franko Goldman. The band was founded by his father Edwin Franko Goldman in 1911. Cap's exec artists & repertoire producer is scheduling recording sessions beginning in August.

Ivory Joe Hunter, who has disclicked for Atlantic and MGM, will make his Cap bow later this month. The sides were recorded recently in N.Y. by Manny Kellem. Hunter is currently negotiating for a European tour.

The T. Texas Tyler pact marks the return of the country & western singer to the disk field after a five-year layoff. He has been devoting fulltime to religious work during that period. Ken Nelson, exec artists & repertoire producer will handle Tyler's recordings. His first sessions will be set up when Nelson returns from his current Nashville sessions and Tyler from his swing through Oregon revival meetings.

Verve: Phyllis Diller

Comedienne Phyllis Diller has been added to the Verve roster. Her first LP is "Phyllis Diller Laughs." She begins a week's stand at Angelo's in Omaha Friday (16).

United Artists: Joyce B. Davis

Joyce B. Davis, midwest watery singer in the gospel idiom has been inked by United Artists Records to a term pact. She'll bow on the label with a single release late this month.

Nelson Riddle Cancels British Concert Dates

London, June 13

Concert dates fixed for Nelson Riddle, currently in Britain to write the score for "Lolita," have been cancelled. Riddle, now at work in a quiet country cottage, called off the engagements set up by the Vic Lewis org, after talks with the film's producers.

Says Lewis: "Riddle has definitely agreed to tour here later in the year as was our original plan. It would be too much rush to rehearse an orchestra now and it wouldn't be fair to either Riddle or the film if his mind was taken off the scope at this stage."

Lieberson Plans Major Stepup Of Col Singles Biz

Although Goddard Lieberson Columbia Records prexy, claims top sales slotting in the industry, he's not too happy about its singles sales pictures. Therefore, he's planning a revitalization of the singles department which will put Col open to new talent, new ideas and new master purchases.

Lieberson, who took over control of pop artists & repertoire several months ago from Frank DeVol who was returned to musical direction and recording, says he's been acting as an "irritant" in the pop singles setup. "I worried about what the company's going to be like five years from now," he says, "and therefore I've got to be on a constant lookout to develop new talent with longlasting values."

Lieberson admits that many of the current disclickers today won't be around five years from now, but he does think that there are some like Brenda Lee (a Decca artist, by the way) who'll stay on. Lieberson's angle in the all-out pop singles push is that the new artists have to be exposed and sifted out so that they can be carried through for the long pull. "Some of the current rock 'n' rollers have a sense of career," he says, "and we're looking for that type."

For the singles push, Lieberson has set Dave Kapralik as a&r coordinator who'll do most of the screening of the new artists and new material and then take them on to Col's a&r producers. In this new setup indie producing firms with masters and artists to peddle will find that Col's doors are open wider than ever before.

Nab Little Willie John On Marijuana Charge

Greensboro, N.C., June 13

A young rock 'n' roll singer who has sold several million records was arrested here last week and charged with possession of marijuana. Willie Edward John 23, popularly known as Little Willie John, was picked up at a hotel. Officers from the Greensboro vice squad and federal narcotics agents made the arrest. They said they found 30 grains of marijuana in a matchbox hidden in a closet in the singer's room.

John had come to Greensboro last weekend for a singing engagement at a local night club. In 1955, John made a recording of "All Around the World" which sold more than 1,000,000 records. In 1956 his recording of "Fever" sold more than 2 million. His last big hit was "Talk to Me" in 1958. He recorded for King Records.

John is in the county jail where he is under $10,000 bond. No date for his hearing has been set.

Balto Agency Countersues Mahalia Jackson for 86G In Row Over 2½G Payoff

Baltimore, June 13

Countersuit claiming damages of $86,000 has been filed here in Superior Court against Mahalia Jackson by Maryland Shows Inc., agency that booked singer to appear here and in Philadelphia in March and April of 1960 for total of $5,000.

Singer had sued organization last October for $2,500 she said was due her for concert at the Lyric here. Maryland Shows denied obligation and in latest suit, claims Miss Jackson owes them damages because of alleged performance in Philadelphia. Performance, suit maintains, was supposed to be private but was really widely advertised and admission was lower than two shows booked by firm.

Agency, through Charles M. Cohen, local counsel, claims $6,500 for funds it expended for advertising, rentals, stagehands, ushers, and other help for the Philadelphia performance. Another count in bill asks $4,500 to cover expected profits from Philadelphia engagement. A third count seeks $75,000 damages based on alleged monetary loss, loss of financial status, credit rating and standing.

Plaintiff also resorted to seldom used rule of court to require that singer pay $750 estimated as cost to bring out-of-state witnesses here and to pay for possible appeal.

Decca Pushes New Phonos

Building Decca's role in the equipment market, the diskery launched seven new phonograph models last week, adding to five models introduced last January. Sydney N. Goldberg, Decca's v.p. over sales, led a group of home-office sales execs in meetings across the country with branch personnel on plans to merchandise the new machines.

Decca's phono division is headed by Michael Ross.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	2	8	TRAVELIN' MAN Rickie Nelson	Imperial
2	3	6	MOODY RIVER Pat Boone	Dot
3	1	9	RUNNING SCARED Ray Orbison	Monument
4	5	5	RAINDROPS Dee Clark	Vee Jay
5	4	8	HELLO MARY LOU Rickie Nelson	Imperial
6	12	4	BOLL WEEVIL SONG Brook Benton	Mercury
7	7	5	I FEEL SO BAD Elvis Presley	Victor
8	11	7	LITTLE DEVIL Neil Sedaka	Victor
9	10	12	HELLO WALLS Faron Young	Capitol
10	13	5	STAND BY ME Ben E. King	Atco
11	29	4	QUARTER TO THREE U.S. Bonds	Legrande
12	18	5	ALWAYS HURT ONE YOU LOVE Clarence Henry	Argo
13	8	9	DADDY'S HOME Shep & Limelighters	Hull
14	22	6	BILBAO SONG Andy Williams	Cadence
15	6	9	BRAND NEW BROKEN HEART Connie Francis	MGM
16	17	7	LITTLE EGYPT Coasters	Atco
17	19	10	I'M A FOOL TO CARE Jor Barry	Smash
18	9	13	ONE HUNDRED POUNDS OF CLAY Gene McDaniels	Liberty
19	21	8	TRAGEDY Fleetwoods	Dolton
20	24	9	PEANUT BUTTER Marathons	Arvee
21	25	7	OLDIES BUT GOODIES Little Caesar	Del-Fi
22	26	8	GIRL OF MY BEST FRIEND Rral Donner	Gone
23	16	14	MOTHER IN LAW E. K-Doe	Mint
24	14	13	RUNAWAY Del Shannon	Big Top
25	15	8	MAMA SAID Shirelles	Imperial
26	41	4	BARBARA ANN Regents	Gee
27	20	15	JUST FOR OLD TIMES SAKE McGuire Sisters	Coral
28	31	7	BIG BIG WORLD Johnny Burnett	Liberty
29	61	5	EXODUS Eddie Harris	Vee Jay
30	54	5	EVERY BEAT OF MY HEART Pipps	Vee Jay
31	35	10	TRIANGLE Jani Grant	Caprice
32	23	14	I TOLD EVERY LITTLE STAR Linda Scott	Can.-Amer.
33	52	6	RONNIE Marcy Joe	Robbie
34	33	4	IT KEEPS RAINING Fats Domino	Imperial
35	40	4	HOW MANY TEARS Bobby Vee	Liberty
36	87	2	WRITING ON THE WALL Adam Wade	Co-Ed
37	27	5	OLD BLACK MAGIC Bobby Rydell	Cameo
38	45	4	KNOCK ON YOUR DOOR Eddie Hodges	Cadence
39	42	5	RIGHT OR WRONG Wanda Jackson	Capitol
40	30	6	BUZZ A DIDDLE IT Freddie Cannon	Swan
41	—	1	SACRED Castells	Era
42	60	2	DANCE ON LITTLE GIRL Paul Anka	ABC Par
43	38	8	HALF WAY TO PARADISE Tony Orlando	Epic
44	86	3	RAMA LAMA DING DONG Edsels	Twin
45	—	1	TOSSING AND TURNING Bobby Lewis	Beltone
46	44	6	WAYWARD WIND Gogi Grant	Era
47	34	11	I FALL TO PIECES Patsy Cline	Decca
48	55	3	JIMMY MARTINEZ Marty Robbins	Col
49	32	11	YOU CAN DEPEND ON ME Brenda Lee	Decca
50	47	3	YELLOW BIRD Arthur Lyman	Hi Fi
51	28	17	PORTRAIT OF MY LOVE Steve Lawrence	UA
52	39	3	TEMPTATION Everly Bros.	WB
53	36	11	BONANZA Al Caiola	UA
54	64	2	FOOL THAT I AM Etta James	Argo
55	50	7	A LITTLE FEELING Jack Scott	Capitol
56	65	4	WILD IN THE COUNTRY Elvis Presley	Victor
57	—	1	YELLOW BIRD Lawrence Welk	Dot
58	48	5	RAINING IN MY HEART Slim Harpo	Excello
59	—	1	GREAT SHAKING FEVER Dorsey Brunette	Era
60	—	1	CUPID Sam Cooke	Victor
61	53	9	UNDERWATER Frogmen	Candix
62	71	6	BABY FACE Bobby Vee	Liberty
63	62	14	BLUE MOON Marcels	Colpix
64	63	3	I LIKE IT LIKE THAT Cris Penner	Instant
65	100	2	DOWN ON MY KNEES Walter Vaughan	Liberty
66	76	2	STICK WITH ME Everly Bros.	WB
67	—	1	I WILL LOVE YOU Shelby Flint	Valiant
68	—	1	JIMMY LOVE Cathy Carroll	Triodex
69	—	1	NEVER ON SUNDAY Don Costa	UA
70	51	2	A LOVE OF MY OWN Carla Thomas	Atlantic
71	58	4	GHOST TRAIN Marty Robbins	Col
72	59	4	GOLDEN CHAIN Tommy Edwards	MGM
73	—	3	RING OF FIRE Duane Eddy	Jamie
74	—	1	ANNA Jorgen Ingmann	Atco
75	68	10	LOUISIANA MAN Rusty & Doug	Hickory
76	56	8	MESS AROUND Chubby Checker	Parkway
77	57	13	HIDEAWAY Freddie King	Federal
78	66	6	JURA Les Paul & Mary Ford	Col
79	—	1	DAYDREAMS Johnny Crawford	Del Fi
80	81	2	OUR LOVE IS HERE TO STAY Dinah Washington	Mercury
81	—	1	SAN ANTONIO ROSE Floyd Cramer	Victor
82	43	15	TAKE GOOD CARE OF HER Adam Wade	Coed
83	—	1	CHARLIE WASN'T THERE Barbara Evans	Pioneer
84	96	3	TONIGHT Velvets	Monument
85	49	2	OLE BUTTERMILK SKY Bill Black Combo	HI
86	—	1	THIS WORLD WE LIVE IN June Valli	Mercury
87	95	4	BE MY BOY Paris Sisters	Gregmar
88	83	2	BLACK VEIL Burl Ives	Decca
89	—	1	MY KIND OF GIRL Matt Monroe	Warwick
90	82	3	LIL' OL' ME Cornbread & Jerry	Liberty
91	—	1	NATURE BOY Bobby Darin	Cameo
92	78	11	BABY BLUE Echos	Segway
93	—	9	FUNNY Maxine Brown	Nomar
94	—	1	SUMMERTIME Marcels	Colpix
95	74	11	GREAT SNOW MAN Bob Luman	WB
96	93	2	LULLABY OF THE LEAVES Ventures	Delph
97	—	1	SHE GIVES ME FEVER Premiers	Rust
98	—	1	THAT'S WHERE HURT COMES IN Mel Tillis	Col
99	—	1	ASTRONAUT Charlie Manna	Decca
100	37	14	BUMBLE BOOGIE B. Bumble & Stingers	Rendezvous

Inside Stuff—Music

The death of Joe E. Howard a couple of weeks ago once again focused attention on the authorship of "I Wonder Who's Kissing Her Now." Most of the obits credited Howard with having written the tune when in actuality the melody was written by Harold Orlob in 1909, when he was 23 years old and working for Howard. The Orlob authorship was known in the trade and Orlob was satisfied with this measure of recognition and never claimed any royalties. When 20th-Fox released "I Wonder Who's Kissing Her Now," purported to be a biopic of Howard, in 1947, Orlob brought suit in N.Y. State Supreme Court to have himself declared the sole composer of the melody. He did not sue for damages.

Orlob, who is now 75, lives in N.Y. and is still active in music. He has been a producer of films and musical revues and is currently preparing an all-Orlob concert to be held in September in his native Salt Lake City. Besides "I Wonder Who's Kissing Her Now," Orlob has written such songs as "Mother's Lullaby," "Children's Day" and "I Saw You Smile." He's working with vet lyricist Otto Harbach on a patriotic number called "Let's Pull Together."

An old Leadbelly song, "Take A Whiff On Me," is getting a pop push. English singer Lonnie Donegan got an okay from Folkways Publications here to alter the lyric and title to "Have A Drink On Me" and recorded for the Pye label in England. It's a hot seller there and now Atlantic Records is planning to give the Donegan slice a U.S. release. Buddy Thomas has recorded it for the Todd label and Billy Gramner for Decca. There's also a possibility that Rusty Draper will put it into the groove for Mercury this week. Donegan felt that original Leadbelly material should be altered for the pop market because the "Take A Whiff On Me" phrase related to "happy dust."

In a special promotional push for its artists, the Limeliters and pianist Peter Nero, RCA Victor opened up N. Y.'s Basin Street East for a special performance for the press, dealers, distributors and disk jockeys. About 500 people attended. The Limeliters and Nero began their official booking at the club the following night (Mon.) with headliner Mort Sahl. Label's last big promotional stunt was for its "La Dolce Vita" soundtrack set last month. Diskery then took over N. Y.'s Henry Miller Theatre for a special midnight showing of the Italian film for dealers, deejays, etc. More than 800 people attended this showing.

Arthur Custer, director of music for the U.S. Air Force Schools in Spain, and a composer in his own right, had his major musical work performed last week by the Philharmonic Orchestra under the direction of Odon Alonzo. Entitled "Madrid Symphony," the work is defined by three themes—"La Gran Via," "La Plaza Mayor" and "La Casa de Campo," and was premiered in connection with Madrid's annual San Isidro fests.

Vernon Duke's ballet, "Lady Blue," with Zizi Jeanmaire in the title part, went into rehearsal in Paris last week. The lyrics for the title song were written by Bernard Jimey. Roland Petit, who commissioned the ballet, intends to bring his company to the U.S. next winter with "Lady Blue" featured.

Ex-GI 'Occupies' Reich Show Biz

Bill Ramsey Clicking Big on Disks & TV, Prefers O'seas Lower Pay, Greater Longevity

Frankfurt, June 13.

"I don't want to be the star, I just want to stick with the featured roles," is the attitude of a U.S. performer who's clicking in just about every entertainment field in West Germany, and breaking all the traditions along the way.

Thirty-year-old Bill Ramsey of Cincinnati, who's been in the entertainment field in West Germany for the last four years, is the first U.S. recorder in Germany to rate two records simultaneously in the top 10 of the German platter hit list. Currently he scores first place with this Polydor etching of "Pigalle," and his other Polydor platter "Missouri Cowboy" is number six.

Strangely, West Germany probably more than any other country offers a home and a constant career for singers of other lands. Among those making their livelihood here in the record and film industry, and maintaining peak positions in both fields, are Italian singer Vince Torriani, Caterina Valente, and the Swedish warbler Bibi Johns. All have left their native lands to make a fulltime go of it in Germany.

Ramsey is now earning about $35,000 a year in the entertainment field in Germany. And he figures that he'd rather stay at that very respectable income instead of trying to head for the biggest money and have his star glow out of existence after a couple of years.

Meantime, he has a big film hit as the second comic lead in the Sascha production "Adventures of Graf Bobbie" and is set for three other important film roles — although not the leads—all to be made this year. One is CCC's production of "Adieu Liebwohl Goodbye" Farewell, Live Well, Goodbye; another is the Constantin production of "Ein Leben wie in Paradis" (A Life Like That in Paradise) which films later this year in Yugoslavia; and he and [illegible] is Stadhalle Vienna's new production, to be made in Austria.

He's appeared in a series of musicals for television, produced by Bibi John's talented director-producer husband Michael Pfleghar, with the shows being filmed at Bavaria and released by Stuttgart Television to the German network. With all the pressure of work, has for the first time signed with a manager, Ruth Killer of Munich.

He now has more than 200 West German television shows to his credit, and continues as guest star on the Caterina Valente shows and on the Michael Pfleghar productions.

Ramsey came to Germany originally to serve his three years as a soldier here, and subsequently became an announcer with American Forces Network, headquartered outside of Frankfurt.

When he decided to try for the big break in West Germany, he started with the military-run nightclub circuit, playing the piano and singing for the usual fee of about $10 a show.

He's finally set for his first Hollywood television show, but it too is the sort of switch he keeps encountering in his career away from his native land. He and German singer Peter Alexander are set to do a television show in Hollywood—but it's financed by the German television net and will be shown in this land.

Ramsey figures that if he can hold his respectable high position in the entertainment industry, and keep away from being a number one star, "I can stick around for 35 years instead of for three."

Epic's Indie Distrib In Chi

Epic Records has set Summit Distributors to handle its line exclusively in the Chicago territory. Previously, the Columbia Record Distributing Corp. in Chi handled the Epic distribution.

Epic is handled by indie distributors in N.Y., L.A., Boston, Philadelphia, Detroit and Cleveland.

Band Review

STAN KENTON ORCH (23)
Music Circus, Lambertville, N.J.

The star of the new, 23-piece Stan Kenton band is the lanky, dynamic leader himself. Pushing 50 and celebrating his 20th year as a leader, Kenton has what may be his most exciting unit — and his touch is everywhere.

An imaginative, highly original pianist, Kenton in past years has paid more attention to leading. But in his 1961 edition, he is back at the piano playing impressive solos and backing his instrumentalists.

And the band sounds at its best on arrangements from Kenton's pen. In almost 30 years as an arranger, Kenton has learned the effectiveness of understatement. His charts are tasty, moving pieces which bring out the brilliance and sensitivity of the Kenton sound.

The current crew, the largest since Kenton's 40-piece "Innovations in Modern Music" group 10 years ago, broke in with a stay at Las Vegas and has been playing one-nighters since.

Featured for the first time is an unusual instrument called the mellophonium (a cross between the trumpet and mellophone with a sound similar to the French horn.) Kenton has a four-piece section voiced between the trumpet and trombone sections of five horns each. The eerie sound of the mellophonium is heard at its best on Kenton's own arrangements of "April in Paris" and "Body and Soul" and on "Maria," from "West Side Story."

The soaring trumpets and sluring trombones, Kenton trademarks, are present, as always. But it is the full-bodied, five-piece sax section, with two baritones, that gives the band much of its spark. Drummer Jerry McKenzie swings a good rhythm section, which includes a full-time Latin percussionist.

Top soloists in the band include veteran tenor saxman Sam Donahue, a reedman with a fantastic range; baritone saxist Marvin Holladay, with a big tone and modern ideas; young trumpeter Marvin Stam, another talented modernist; alto saxman Gabe Baltazar, who doubles as lead altoist and soloist; and arranger Gene Roland, effective on the mellophonium.

Kenton calls this his "New Era in Modern American Music" edition—and the controversial leader might just start a new trend back to the big bands with the exciting group of music makers. *Bitt.*

Newport

Continued from page 45

cert area; nobody will be permitted without a ticket or a press pass within three blocks of the park entrance; parking will be at least five blocks distant."

Although the jazz buffs may pad on the beach all night, there'll be no drinking allowed, and the cops will illuminate and patrol the sandy stretches.

The problem of jazz aficinados who might not be able to get in will be solved by running second shows if the crowds are outsize. This means that performers (Louis Armstrong, $10,000) will get half of their regular fee for a second show.

Judy Garland is in for $15,000 for an afternoon show, July 3, billed as "An Afternoon With Judy Garland."

Performer has stipulated that there be no other performers on stage during her act. Bob Hope, also in at $15,000, opens the events Saturday, July 1. Hope is to provide his own unit.

The affair will be held in Freebody park, same site as the previous Newport Jazz Festivals, which seats 12,000. Second shows would be held at Cliffwalk Manor, 4,000-seat outside area 10 blocks away. These second shows would start at 9 p.m.

Bernstein said they look to gross around $280,000 at the $2.50-$3.50-$4.50 price sked for the p.m. shows of Hope and Garland, and $3.20-$4.30-$5.40 jazz nights. They could gross $90,000 on the Hope p.m. and the jazz night show of July 1, and the same for July 3, when Miss Garland plays the afternoon. $40,000 in the afternoon. $50,000 at night. The other events are all [illegible] time.

Daily News Kicks Off Summer Jazz Season With Swinging N.Y. Bash

British Disk Best Sellers

London, June 13.

Surrender (RCA)	Presley
Runaway (London)	Shannon
Frightened City (Columbia)	Shadows
You'll Never Know (Columbia)	Bassey
More Than I Can Say (London)	Vee
But I Do (Pye)	Henry
On The Rebound (RCA)	Cramer
Blue Moon (Pye)	Marcels
Have Drink on Me (Pye)	Donegan
Little Devil (RCA)	Sedaka

NEW FRENCH JUKEBOX PARLAYS PIX & MUSIC

London, June 13.

Interest was shown this week in a new French development—a juke that substitutes a soundfilm for the disk. Marketed as "Scopitone" by Cameca Co. of Paris, this super-juke was demonstrated by the UK agents Publimer (London) Ltd. Reaction to it was described as "encouraging" by Publimer.

Designed primarily for clubs and restaurants, Scopitone may be developed for exhibitions, instruction and advertising. It takes a maximum of 36 color 16m films, sound being produced by a magnetic band. A continuous running projector with automatic rewinding incurs only the slightest wear on the films—from 2½ minutes to 4 minutes long—and throws them onto a 54cm screen.

Currently, 140 such jukes are working in France where the Publimer agency is studying their effect. Twenty-five second commercials are also being tried. Cost, at present, is $6,500.

Goodwill Tours

Continued from page 43

with this, and were often genuinely sorry to see the group go, wanting to keep them longer to preform in the outlying areas, but the press of the itinerary prevented a wider spread.

As has recently been suggested in the case of the Peace Corps, Byrd also felt that the best way to set up a performance was for the USIS to work through local groups. Often when U.S. officials had been the sole organizers of the affair, Byrd says he felt a resentment in the audience that was never present when native advice and assistance had been called in.

Interest In Jazz

Byrd says that there was considerably more interest in jazz than he expected to find and also a very high quality of musicianship. The most interesting music he picked up, from a jazz point of view, was a syncopated version of the samba called bossanoeva, which Byrd says is melodically and harmonically akin to bop. Byrd also brought back a rhythm string instrument found in Bahia, Brazil, called the birambeau which added a racy flavor to the group's jazz ensembles. In Paraguay, Byrd was given some tapes of recordings made by the country's most famous composer-guitarist of the past, Augustin Barrios. Byrd plans to record some of the classical Barrios pieces for Washington Records and the bossanoeva with birambeau accompaniment for the Offbeat label.

The junket on which Byrd was accompanied by his [illegible] Ginny, who acted as tour manager and who also vocalized with the group, bassist Keter Betts and drummer Buddy Deppenschmidt, was set up by the President's Special International Program For Cultural Presentations, and was administered by the American National Theatre and Academy for the State Dept.

Byrd is now back at his home base, the Showboat in Washington, D.C., and the Offbeat label is [illegible] ping his next LP "Charlie Byrd at the Village Vanguard" for early release.

The 1961 summer jazz festival season was kicked off auspiciously at N.Y.'s Madison Square Garden with a two-day bash 8-9 sponsored by the News Welfare Assn. Heavily promoted by the N.Y. Daily News with photo layouts, advance features, etc., the two concerts draw a near-capacity attendance of 20,000 with tix scaled at a $5 top.

The peg again was "jazz for the masses" and the show produced by William Fritzinger, prez of the News Welfare Assn., with an assist from George T. Simon and Thomas J. Martin Jr., generally avoided the far-outers for the more commercial sort of jazz representation.

Working with two revolving stages in the center of the Garden and an amplification system that got the sound around with only a few electronic mishaps, the shows were neatly paced with enough musical kicks to keep the crowd happy.

Buddy Rich stirred up the most excitement with a frantic five-minute drumbeating display that once again showed that he's one of the best in the biz. He worked with a quintet which gave interesting jazz treatments to "Surrey With The Fringe on Top," and "I'll Take Romance" among others.

Also getting socks response was the Duke Ellington big band. Still sartorially and musically sharp, Ellington's crew broke it up with a good representation of the maestro's own work.

Jonah Jones' [illegible] trumpetings, George Shearing's heavily accented Afro-Cuban and Latin-American beat and Nina Simone's sly jazz figures rounded out an overall pleasing jazz display. The three-hour show was ably emceed by John Tillman, newscaster on The News' tv station, WPIX.

Friday night's program provided another solidly swinging session, ranging from the modernism of Cannonball Adderley's combo to the traditional idiom of Louis Armstrong who brought the show to a close with a big showmanship bang. Working over numbers long associated with him, Satchmo and combo were in ebullient form on tunes like "Basin Street," "When The Saints Come Marching In" and "Mack The Knife," the latter in a performance that was the model for Bobby Darrin's click version.

Rest of the bill was neatly varied with each turn held to a tight routine for an overall fast playoff. Julian (Cannonball) Adderley's five-man group hit with its funky, hard-driving instrumentals which, although in a contemporary groove, represents a return to basic rhythm fundamentals of jazz.

Chris Connor registered with a hip vocal display on a flock of standards, including "Alone Together," "Spring Can Hang You Up The Most" and "If This Isn't Love" among others. Maynard Ferguson's band also scored strongly with its swinging arrangements and the leader's pyrotechnics on trumpet and trombone. Miss Connor then came back to join the Maynard band for a highly effective rendition of "Lonesome Road."

Next-to-closing and preceding Armstrong, Dave Brubeck's Quartet clicked with a series of instrumental offerings, contrasting Brubeck's pounding pianistics with Paul Desmond's delicately swinging sax.

Profits of the Garden show, the [illegible] nd to be sponsored by the News Welfare Assn., go to Catholic Charities of N.Y. and Brooklyn, Federation of Jewish Philanthropies of N.Y., Federation of Protestant Welfare Agencies, The Red Cross and the United Hospital Fund.

Sam Fox Music in Deal For Nina Simone's Tunes

Jazz [illegible] Nina Simone [illegible] records for the Colpix label has signed a writer's deal with the Sam Fox Publishing Co.

The [illegible] prepared for publication [illegible] selection of [illegible] The [illegible] choral series. The Sound of Nina Simone, containing [illegible] In [illegible] [illegible] to come.

U.S. Longhair on Japanese Music

Virgil Thomson Sez Concern On How To Remain Native Makes Cleffers Shallow

Tokyo, June 13.

Japanese composers should cast aside their concern with how to remain Japanese, said composer-critic Virgil Thomson, who has lived much of his life in Paris.

Here attending confabs and concerts of the East-West Music Encounter, Thomson told VARIETY, "The Japanese have good ears and orchestrate awfully well. Their own Western music is a little shallow so far. It tends toward the picturesque. It sounds beautiful, but the composers are all in a state of worry about themselves as to how to be Japanese just as we used to worry about how to be American.

"I told them, 'Don't think you have to sign everything, Made in Japan.'

"If you adapt something, adapt it," Thomson continued. "If you are going to learn a foreign language, learn it. This way it's like trying to have a first-class love affair and remain a bachelor at the same time."

Thomson observed, "If the Japanese composers want to see their own musical background with a fresh eye, they can see it all the better in another form. I think they'll get over their fears just as we did," he said. "No matter what they do, they're going to be Japanese anyway. If they are going to learn Western music, they should learn it thoroughly and not worry about preserving Japanese music. It will preserve itself."

Thomson was a member of the Encounter confab which resolved to establish an institute for the preservation and study of Asian traditional music systems.

"The preservation of Oriental music is not too easy a matter," Thomson said. "It's different in different countries. In Bali you would record everything as fast as you can. There is no radio. In India the problem is far more elaborate. There is a heavy penetration of radio there. They are under the illusion that they are preserving native music just by putting 50 violins onto it.

"In Japan the problem is the simplest of all," Thomson submitted. "The symphonies and radio and tv use Western-style music, although with a slight Japanese variation.

"Of the traditonal forms, Kabuki and Noh music go on quite independently. They are fairly fundamental, just incidental music. Gagaku, the Imperial Court music, is just about the grandest music in the whole of Asia. But it has little relation to the Japanese public. It's Chinese to start with and few Japanese have ever heard it. Until recently it's always taken place at the Imperial Palace. It's being preserved like every other hieratic and exclusive tradition. These forms aside, Japanese musicians live a Western musician's life."

The preservation of music, Thomson believes, requires constant recording for documentary and library purposes and analytical studies in a comparative way.

This does not necessarily mean less native music is played in all Asian areas, he explained, but that there is a need for preserving music in its varying forms. This applies particularly to music based on improvisation and, to music played in public. "Everything that takes place in front of a large public is likely to be subject to very basic changes in method," Thomson said.

"But the invasion in Asia by Western music requires a reaction in the things that the young people throw away. This reaction doesn't rest entirely with foreigners, but with knowledgeable people, both foreign and non-foreign."

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Mex Cleffers Aim For More Native Pic Music

Mexico City, June 13.

The Mexican Society of Authors & Composers plans to fight fall in use of Mexican music in pictures in negotiating for new collective work contract. In talks now under way Society is holding firm to limiting of foreign melodies in Mexican pictures. Ratio proposed is 75% for national compositions and 25% for foreign.

In case of coproductions at least 50% of music must be Mexican. Contract also calls for increases of up to 33% over former tariffs for playbacks and where title of a song is used as picture name composer's minimum fee is to be $800. Fees for coproductions are to be doubled.

Wife's Illness Cuts Short Alexis Albert's U.S. Visit

An unforeseen development affecting Mrs. Alexis (Elsa) Albert's locomotion forced the Australian music publisher to fly back to his Sydney base from Los Angeles.

The Lex Alberts were en route to New York and London, thence back to Down Under, in connection with their music publishing global business when the ailment developed during their L. A. stay. It impaired her ability to walk or move about, hence the decision not to continue any strenuous globetrot. Their New York attorney and rep, Julian T. Abeles, had many contacts lined up for their arrival later this month.

Pete Fountain will head a revue at the Memorial Auditorium, Dallas, June 23 under the promotion of Iva D. Nichols.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	27	**EXODUS** (Victor) **Soundtrack** (LOC 1058)
2	2	23	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
3	3	21	**GREAT MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3122)
4	5	22	**LAWRENCE WELK** (Dot) **Calcutta** (DLP 2539)
5	4	42	**NEVER ON SUNDAY** (UA) **Soundtrack** (UAL 4070)
6	9	5	**CARNIVAL** (MGM) **Original Cast** (E 3946)
7	7	25	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
8	17	5	**EDDIE HARRIS** (Vee Jay) **Exodus to Jazz**
9	6	13	**FRANK SINATRA** (Capitol) **All the Way** (W 1538)
10	11	34	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
11	13	18	**WILDCAT** (Victor) **Original Cast** (LOC 1060)
12	14	9	**FRANK SINATRA** (Reprise) **Ringading Ding**
13	10	58	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
14	13	6	**MITCH MILLER** (Columbia) **Tv Sing Along** (CL 1628)
15	8	18	**KINGSTON TRIO** (Capitol) **Make Way** (T 1474)
16	20	8	**BILLY VAUGHN** (Dot) **Orange Blossom Special** (DLP 3366)
17	12	20	**LIMELITERS** (Victor) **Tonight: In Person** (LPM 2272)
18	22	8	**AL HIRT** (Victor) **Greatest Horn in the World** (LPM 2366)
19	18	12	**JOHNNY MATHIS** (Columbia) **I'll Buy You a Star** (CL 1623)
20	21	13	**RAY CHARLES** (Impulse) **Genius Plus Soul Equals Jazz** (A-2)
21	19	32	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
22	16	18	**MITCH MILLER** (Columbia) **Happy Times** (CL 1568)
23	23	4	**MANTOVANI** (London) **Italia Mia** (LL 3239)
24	34	23	**BERT KAEMPFERT** (Decca) **Wonderland by Night** (DL 4101)
25	25	9	**BRENDA LEE** (Decca) **Emotions** (DL 4104)
26	35	29	**MITCH MILLER** (Columbia) **Memory Sing** (CL 1542)
27	27	6	**BOBBY DARIN** (Atco) **Bobby Darin Story** (LP 33130)
28	37	3	**JONATHAN WINTERS** (Verve) **Here's Jonathan Winters** (V 10525)
29	—	1	**STAN FREEBERG** (Capitol) **Presents the USA** (W 1573)
30	—	1	**ARTHUR LYMAN** (Life) **Percussion Spectacular**
31	—	5	**WOODY WOODBURY** (Stereoddities) **Concert In Comedy** (NW 3)
32	33	10	**TERRY SNYDER** (Command) **Persuasive Percussion III** (CR 33-808)
33	—	1	**RICKEY NELSON** (Imperial) **Rick is 21** (LP 9152)
34	24	8	**PETE FOUNTAIN** (Coral) **French Quarter** (CL 57359)
35	—	4	**RUSTY WARREN** (Jubilee) **Sinsational** (JGM 2034)
36	30	22	**RUSTY WARREN** (Jubilee) **Knockers Up** (JLP 2029)
37	29	20	**RAY CONNIFF** (Columbia) **Memories Are Made of This** (CL 1574)
38	32	29	**THE ALAMO** (Columbia) **Soundtrack** (CL 1558)
39	—	1	**KINGSTON TRIO** (Capitol) **Going Places** (T 1564)
40	—	4	**MITCH MILLER** (Columbia) **Sentimental** (CL 1457)

Miles Davis

Continued from page 1

were made "not because of race or color but because we had been advised the kind of audiences these artists draw could be destructive to our $7,000,000 auditorium." He noted Negro performers Ella Fitzgerald, Dinah Washington and Dakota Staton have appeared in the 3,200-seat hall in the past.

Speaking from his offices in Long Beach, Robinson said Davis had not applied for a new date so far, but assurred it would be welcome. He also said the temple would welcome Cole and other artists in the future, but maintained screening would still be made to safeguard against programs that might induce "the wrong audience."

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On the Upbeat

New York

Charles Feldman takes over as ad manager of Columbia Records Distributors in N.Y. and Newark . . . **Art Johnson** has succeeded **Bill Lasley** as artists & repertoire chief at Addit Recording . . . **Amanda Thigpen** signed with **Joe Glaser's** Associated Booking Corp. . . . The Museum of Modern Art starts its summer jazz concert season June 22 with the **Bud Freeman All-Stars** featuring **Pee Wee Russell** . . . **Sammy Kaye** begins an eight-weeker at Las Vegas' Riviera June 21 . . . **Sherree Scott,** Crosby Records thrush, currently working in the Tennessee, Missouri, Illinois and Ohio area . . . **Bela Villanyi,** Gypsy fiddler, begins his 21st year at the Cafe Grinzing tonight (Wed.) . . . Latin maestro **Chiquito,** who at El Morocco for 17 years, begins a summer stand at Roseland Dance City June 27.

Gloria Lynne, Everset thrush, to Baltimore's Coliseum June 18 . . . **Connie Francis** set for the Sahara, Las Vegas.

Johnny Restivo is kicking off his first 20th-Fox release with an eastern tour that'll cover radio, tv, record hops and in-store appearances . . . Kapp and MGM recording organist **Richard Ellsasser** will open the annual trade show of the National Assn. of Music Merchants at Chicago's Palmer House July 16.

London

London Records have their first disk released in America, **Peter Elliott's** version of "Devil's Workshop," through Jamie Records of Philadelphia . . . **Johnnie Ray** opens at the Talk Of The Town June 26 for a four-week season. This time no concerts planned by the cry-guy . . . BBC-TV penciled in two **Kay Starr** "spectaculars" for September recording. Slot not yet skedded . . . ATV, too, has no spot for the **Sophie Tucker** showcase they recorded . . . Agent **Tito Burns** flies to New York shortly to negotiate tv and cabaret for **The Allisons** and beat singer **Billy Fury** . . . **Eydie Gorme** and **Steve Lawrence** dickering with impresario **Bernard Delfont** for more British tv dates . . . New trend here? Harsh, outspoken rock 'n' religion disks. Initialer in this style by thrush **Valerie Mountain,** "Gentle Christ" and "Go It Alone," came from row-stirring tv play screened at Easter by ABC. Columbia released the disk reportedly doing well . . . TV disk show clash coming up. ABC-TV plans to screen "Spin A Disc" opposite BBC's "Juke Box Jury," on Saturday (17). ABC show is regarded as a pilot . . . **Russ Conway** composing number for the **Kaye Sisters** titled "I Just Want To Be With You" . . . **Roger Clifford** steps up to exploitation manager at Pye Records . . . **Gene Vincent** talking about staying in England permanently.

Hollywood

Ned Washington set as the honored guest songwriter at Al Deitch's Golden Violin July 10 . . . **Jerry Fielding,** recording a new Time disk, will follow his brass choir with an "all-string" group—"for contrast". . . **Ray Conniff's** next release is "Somebody Loves Me," due in July, and marks his 14th album . . . **Ric Marlow** mixes bullets with ballads, bicycling between "Lawman" seg and singing at Ye Little Club. Has offer to cut wax from Cap but hasn't yet signed . . . **Peggy Lee's** patriotism will show on BBC this summer. She'll do an "Americana" show with accent on American regional songs from 1776 to present.

Dick Janik, former Decca-Coral promotion manager on coast, has exited diskery and joined KTTV publicity staff. **Jeff Clark,** longtime rep for local distributor replaces Janik immediately . . . **Ned Washington** next to be honored at songwriter's night at Golden Violin. He'll be feted July 10 . . . Colpix and Modern Distributors hold cocktail party June 8 for comic **Dick Gregory** who is co-billed with **Erroll Garner** at Crescendo June 9 . . . **Jimmy Shigeta,** Japanese singing star of "Flower Drum Song," will cut two disks for Decca release of "Flower" songs from pic.

Chicago

Louis Armstrong orch set for Chicago Tribune Music Festival at Soldiers Field, Aug. 19 . . . **Shirley Scott Trio** into McKies, Chi, June 14-25 . . . **Cannonball Adderly Quartet** and **Jackie Cain & Roy Kral** added to Evansville Jazz Festival, June 24-25 . . . **Les Elgart** orch, just signed by Associated Booking Corp., will play Steel Pier, Atlantic City, June 30 for a week . . . **Sonny Stitt** at Mardi Gras, Kansas City, until June 15, then to a South American tour for the month of July . . . **Dizzy Gillespie,** currently on South American tour ending with a one-week stand in British West Indies starting July 4 . . . **Wanderers Three** skedded for Playboy Club, Miami.

Cleveland

Cedar Point Park ballroom in Vermillion, O. skedded **Lee Castle** with **Tommy Dorsey** crew June 17, **Tommy Dorsey** outfit under **Warren Covington** July 22; **Pee Wee Hunt** June 24; **Tex Beneke** July 1; **Larry Elgart** July 9; **Les Elgart** July 29; **Les Brown** Aug. 12; **Ralph Marterie** Aug. 26; **Blue Barron** Sept. 2 . . . Pianist **Joe Blaine** built new trio around himself, **Gayle Stafford** as singing drummer and bassist Joe Blaine for Sahara Motel . . . **Al Russ** band moved into Harry Mamolen's dinery at Hotel Belmont . . . **Four Allegros,** who closed two month run at Kornman's Front Room to go to Chicago's Playboy Club, succeeded by **Chain Gang** sextet . . . Four Sunday afternoon jazz concerts slotted by Musicarnival Tent Theare are headed by **Dukes of Dixieland** July 23, **Louis Armstrong** tentatively Aug. 27, **Dave Brubeck** Aug. 6 and **George Shearing** Sept. 17.

Philadelphia

Pep's roster features the **Cannonball Adderley Quintet,** June 12-17; **Montgomery Bros.,** June 19-24; **Etta Jones,** July 3-8 . . . First move for **Peter De Angelis** since exiting Chancellor Records was to baton and do the arrangements for a new Norma Mendoza-Jimmy Wismer album . . . **Dick Lee** at the Eire Social Club, June 17 . . . **Maynard Ferguson's** band will be given an in-person recording at the Red Hill Inn when he comes in, June 16, for Roulette.

Disneyland's 300G To Tooters

Continued from page 45

(3) park drew 27,363 payees—with 9,550 coming after 5, when the admish (sans rides) is cut to $1.60.

That Saturday, of course, the big lure was Benny Goodman, on tap with first large (17) orch he's had since playing the Brussels Fair. Goodman is the first big-money name to play Disneyland, and he is expected to trailblaze for others. Getting reportedly $20,000 for six one-niters he played, reports Walker, to "gratifying biz." Last Saturday (10) Goodman, while working the park, taped a tv program he already has sold CBS, for Sept. 26 airing, Westinghouse sponsoring. Later, on his final gig he will cut two albums for Capitol.

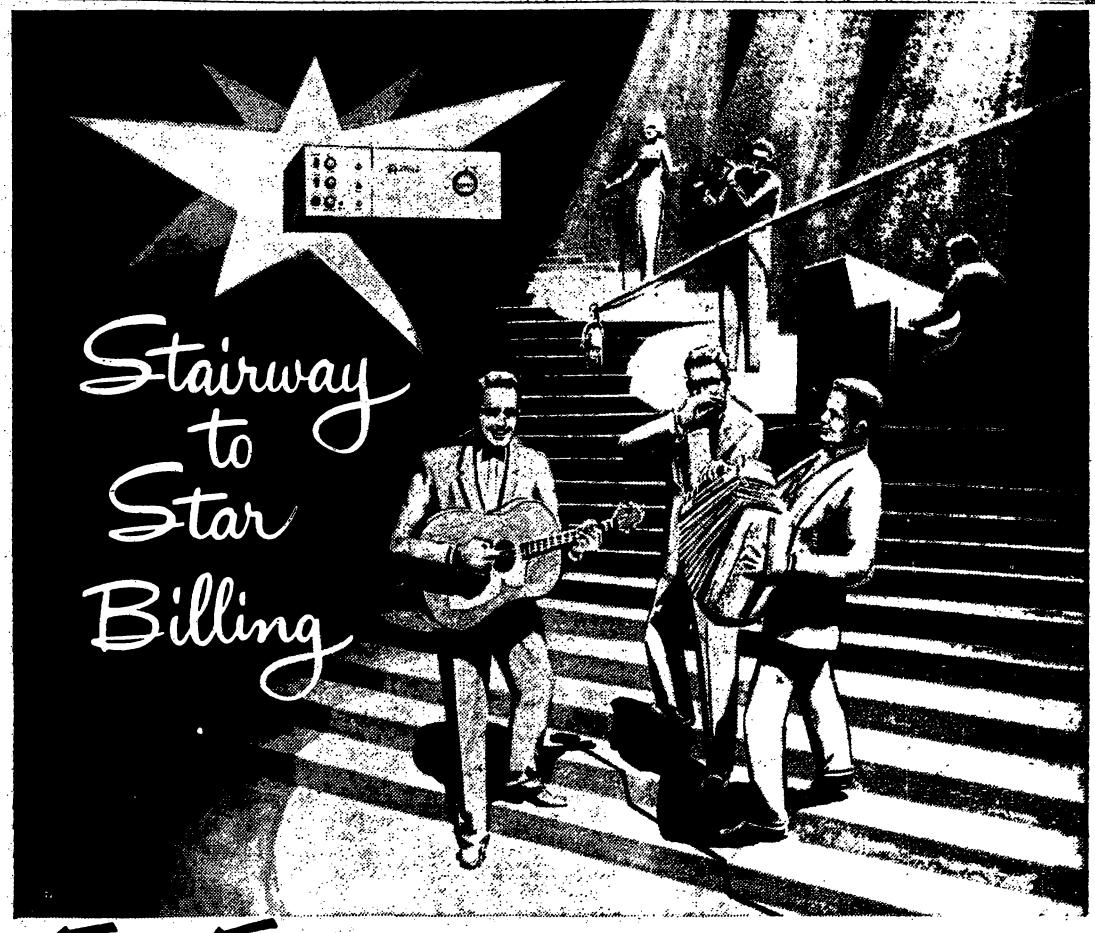
Aside from large outlays, such as for Goodman, it is estimated that Disneyland is regularly expending each week till Oct. 1 about $16,000 for musicians and the singers working with the orchs.

One instantly noticeable aspect of all the dancing is that little is of the rock-roll variety. Only one combo, "Space Men," drip any (and only about each fourth number) after-beats. And the crowds seem greater at other setups, especially at the Elliott Bros' stand.

Essentially, it is a shrewd showmanship move by the park to shore up after-dark boxoffice. Most of the latecomers are teenagers, and they buy rides between dances as they roam from one orch area to another. They also contribute nightily, from appearances to the food concessions' gross. In the Orange County area, Disneyland has built up some goodwill with parents, for the park is rigidly policed and no alcohol is sold or permitted on the grounds.

Ballrooms, by and large, certainly are passing, but Disneyland can prove by gate receipts that dancing isn't; just as the venture itself proved that amusement parks can be bonanzas, if operated with imagination.

For the live-working musician, it is the first turn in the road he has found in some time.



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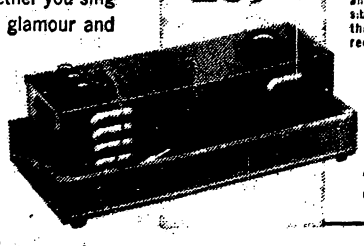

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Freedomland Unveils for 2d Season; Eyes Black After Last Year's Red

By JACK PITMAN

Freedomland, the upper Bronx (N.Y.) 205-acre amusement park dedicated to Americana, headed into its second season last Saturday (10), with some new attractions, new pressagents, and new prices. The hope, thereby, is for a new look on the books when the season terminates sometime next November. Last year's bow was a heavy loser, and the park plainly can't afford a duplication this semester.

The new boxoffice psychology, which appears savvy, has jacked up the admission to a flat $2.95 per, but for that all 30 rides inside are gratis. Further, rides can be repeated as often as desired.

Saturday's launching anticipated about a 25,000 turnout, but overcast skies and intermittent rain cut the 10 a.m. to midnight (daily) crowd well under that.

Ceremony commencing the new term — with William Zeckendorf and Freedomland board topper Herbert Lee officiating — was adorned per formsheet with dignitaries (borough politicos, Gen. James A. Van Fleet) and show biz-ites (Eddie Albert, Peter Lind Hayes), and capped when a telephonic signal from our Vanguard No. 1 satellite hoisted the American flag.

American History Theme

Freedomland is themed to U.S. history, but with sideshows that blunt the point. It's where you can see the Chicago fire of '71, the Civil War, and even American space achievement. But the moppets are also invited into Capt. Kidd's treasure cove, or into the boudoir of "Elsie," the w.k. dairy bovine. Not to overlook the necessity for commercial tieups, where's the relation?

Besides titillating rides integrated with most of the displays (e.g., the Santa Fe train linking Chi to Frisco), the layout also succeeds as an evocation of the American past — the gaslights, main street shop fronts, old west artifacts — the whole kaleidescope of what it was like 'way back when. And replete with colorful period piece characters put to roaming about for added atmosphere.

Becomes a bit of a jar, though, to spot a circa '61 telephone booth — as if N.Y. Bell was asleep at the showmanship switch. Any reason why they couldn't have antiqued it up (service excluded)?

There's at least one other point to be made anent the artistics: since U.S. freedom commenced with Paul Revere & Co., fact that nothing in the park relates to our Revolution becomes a glaring omission. And ditto, say, the Plymouth Rock contingent. These things, however, may be more noticed by primary schoolers than their parents.

New Film Show

Significant re the aforesaid carping is the addition this year of the motion picture sector via an arena show called "Colossus" (not yet operative at the Saturday looksee), which projects reenactments of action sequences from the spectacle pix. This seg will seat some 3,000, and looks to make an impact.

Freedomland has its flaws, conceptual and other, but in the main is an appealing excursion into a make-believe that once was. Also, the grounds are well-paved and well-tended, refreshment prices are moderate (whereas they often escalate under cover of such enterprises), and while there are commercial names around to defray costs (Macys, Amoco, Chun King, Lipton, etc.), there's a happy absence of the hoyden "pitch."

Part of the park's problem has been location—except by auto, it's no lark, though on the other hand not that remote, either. But at this point, in any case, that comes under "fixed items." So what's needed isn't second-guessing but ingenuity, flair and a weatherman assist to rally the b.o.

Weekends, per last year, figure to be busy—a robust Saturday or Sunday can gross $100,000 or more, sans the hotdog and popcorn expenditures inside. Promotional razzle-dazzle for weekday draw has been the evident need, however. That, plus the new pricing, could yet emancipate the place.

Dale Forms VIP Agency

A new agency, Viscount International Productions (VIP), was launched in Hollywood last week. Fred Dale, formerly in charge of the one-nighter department of General Artists Corp., is the firm's prexy.

VIP will specialize in the booking of attractions on nationwide concert tours.

Espresso Drama

Pittsburgh, June 13.

Gio's Coffee House, one of the few remaining espresso rooms here, is turning to the stage to bring its slightly beat customers back.

Gio has worked out an agreement with Pitt dramatist Jay Looney who will write and produce original sketches for presentation by a group of six Pittsburgh Playhouse actors.

No Opera, Legit in New Muny Auditorium Irks Nashville Culture Buffs

Nashville, June 13.

Construction of Nashville's 10,400-seat Municipal Auditorium, for which a $5,000,000 bond issue has been floated, is now about one-third completed and has a target date of June 1, 1962.

It is, however, a disappointment to certain cultural-minded groups in this city which were under the impression, when voting for the bond issue, that it was to be a civic theatre of lesser capacity for opera, legit and other theatrical productions. City has decided upon the larger capacity, making it outsized for theatricals, chiefly to enable Nashville to bid for large conventions and trade shows.

Facilities are described as being suitable also for circuses, athletic events and civic meetings. It will have a parking garage for 450 cars.

Culture buffs here are outraged that Nashville still has no accommodations for the Met Opera or major ballet companies such as other cities, like Atlanta, do have.

LONDON CASINO BOWS VIA NEW GAME LAW

London, June 13.

John Mills, head of London's internationally-famed clubs, Les Ambassadeurs and the Milroy, has launched a casino called Le Cercle. It's located above Les Ambassadeurs in what was one the plushy Milroy nitery. The Milroy, in turn, is now downstairs in the rebuilt premises.

Le Cercle, legal under the terms of the new Gaming Law, has three chemin-de-fer tables. Top table costs $28 for a session, with minimum stakes $28 and maximum $280. For less loaded gamesters the other two tables cast $14 per sesh, with minimum stake of $14 and a ceiling of $140.

Gamblers must all be members of Mills' clubs and reason for the table charge is that, by law, he's not permitted to take a cut of the bets. To avoid bad debts Mills is planning to provide an evening's credit. He'll lend a shrewd eye as to each member's credit.

Seattle Expo Scouting O'seas Talent; May Buy USSR Shows

Seattle, June 13.

Eight European countries will be sending attractions to Seattle's Century 21 Exposition next year, with "two and possibly three" major theatrical attractions from Russia included, said Harold Shaw, the expo's performing arts director, on his return here from a two-month talent search in Europe.

Speculation here on the Russian attractions is that they possibly will be from attractions previously brought to this country by Sol Hurok—negotiations with the Russians were conducted through Hurok's office in New York and Shaw is associated with Hurok. These include the Bolshoi Ballet, the Moiseyev Folk Dancers, the Maryinski Ballet and the Georgian Dancers.

The seven other countries include England, France, Sweden, Poland, Romania, Yugoslavia and Greece. Negotiations are continuing with Italy and Denmark. Attractions from these countries might well include Royal Ballet from England, one of the prominent drama companies from France and state dance companies from the Balkan nations. Shaw said he saw hundreds of performing groups during his trip, from puppet shows to circuses.

He also said that announcement of the attractions would be held up for a few weeks and that the announcement would be made in New York before a gathering of all news services and national magazines.

"Seattle will get the news simultaneously. I think all Seattleites will understand the importance of doing it this way. We are in a fierce competitive battle with the New York World Fair of 1964, and must grab some of the headlines away from New York if we are to draw visitors from all states and nations," he said.

Shaw also said that one of his big tasks currently is hiring additional staff members because the work is piling up. "We will need a man to organize the Seattle and northwest attractions at the fair and another to handle national productions. I will continue to look after the international bookings." He said he will go to the Orient from a three-week booking trip later this month.

Bolshoi Circus Making 10-Wk. Japanese Tour

Tokyo, June 13.

A Bolshoi Circus troupe arrives here late in June for a 10-week tour of Tokyo, Osaga and Fukuoka, starting July 1. Unit, under Bolshoi Circus chairman Leonid Asanov, will include 80 performers and musicians, 14 horses, four ponies, 20 dogs, 20 pigeons and a lion.

Highlight of show is magician E. Kio who does a 30-minute act in which he makes a lion disappear, transforms a woman into a lion and then "burns a woman alive."

MOSS EMPIRES PROFIT SOARS TO $523,000

London, June 13.

Profit of Moss Empires for the year ended Dec. 31 last soared by more than $112,000 to over $870,000. Taxation, however, lopped off more than $347,000 from total. The directors approved a final dividend of 10%, making 15% for the year.

The company, which controls 15 theatres in London and the provinces, with the London Palladium at its flagship, has become a subsidiary of Stoll Theatres Corp. following defeat of a takeover bid made by the Clore-Cotton realty group.

Agents On the Move

Eddie Elkort, of General Artists Corp., planed to South America yesterday (Tues.) for a 10-day o.o. . . . **Marty Baum**, of the GAC Coast office, in New York for a series of conferences. **Abe Newborn** of that office recuperating from surgery. . . . **Leslie Grade** planed back to England after huddles with GAC and Famous Artists. . . . **Harry Altman**, operator of the Town Casino, Buffalo, in New York last week lining up talent for his nitery. He's already set **Genevieve** to open, with **Eleanor Powell** and **Mamie Van Doren** to follow.

Walters' O'seas Gander

Lou Walters, producer at the Tropicana Hotel, Las Vegas, and the Carillion Hotel, Miami Beach, sailed last week on the S.S. United States for a worldwide talent gander. He'll motor through Europe, and thence continue his journey into Asia in quest of new talent and ideas.

Some of the countries Walters will visit include Turkey, Israel, India, Japan, Thailand and Hong Kong. He expects to be back in the U.S. in August.

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AGVA BATTLES EQUITY IN 4A'S

New Actors Lament: Spots Paying Top Coin to Talent on Downbeat

The actor's lament of many years, "where can new talent break in?" is giving way to the fear that the spots that can pay big money are disappearing. This is being evidenced in every major city of the country as well as Las Vegas. In keys such as New York the number of cafes using acts on weekends and cheaper talent throughout the week is on the upbeat. The small clubs which will offer beginners jobs at minimal salaries still abound, but the spots that can make the "performing profession" worthwhile seem to be on the wane.

For example, New York City has approximately 1,200 cafes with cabaret licenses. Many use instrumentalists only so that the 10% cabaret tax can be evaded. The tabloids' weekend amusement sections are flooded with ads proclaiming shows.

There is a plentitude of cabarets in Brooklyn, Queens and the Bronx as well as further out on Long Island and Westchester. Most of them have something to advertise. Last week's editions had Hazel Scott at the San Su San, Mineola; L.I., to Beverly Aadland at the Paddock, Yonkers. In addition, there are many spots that do not advertise, but are well known to the nabe rounders.

These cafes do not pay heavily. Name acts sometimes use them, not only for the money involved but as a break-in for new acts, correction of defects in existing turns and sometimes just to keep in practice.

Possibility that these clubs will ultimately graduate to the heavier salaries is unlikely. The history of Ben Maksik's Town & Country, Brooklyn, proves that the argument can go both ways. Maksik graduated from small talent into a big spot, went into reorganization with big names and fought his way back to solvency with smaller acts and unit shows. Next season, he's going back to the names, but not to the level of the $40,000 he gave to Jerry Lewis and the $35,000 to Victor Borge. With every spot surrounding him offering moderately priced talent, Maksik is going back to the showier acts.

In Red, Albuquerque Civic Aud Cuts Budget

Albuquerque, June 13.

A slightly smaller budget has been submitted for the new fiscal year, starting July 1, for the city-owned Albuquerque Civic Auditorium, but the showplace continues to operate in the red. New budget of $59,917, about 7% smaller than the current one, was presented to the board by manager Jack Baker.

But the spot was still $8,894 behind for the first nine months of current year. From July through March, income tallied $39,254, with expenses at $48,148. Figure is about $10,000 better than same period in previous year, Baker notes.

PLAZA, N.Y., EXTENDS SEASON

The Persian Room of the Plaza Hotel, N. Y., will stay open two weeks longer than originally scheduled. With Enzo Stuarti opening suddenly as a replacement for the ailing Katyna Ranieri, the publicity splurge plus the huge number of college proms has produced a bigger siege of business than anticipated.

Instead of closing June 17, spot stays open until July 1 when it closes until September.

'Latina' to Gotham

"Extravaganza Latina," which comprised the summer show at the Fontainebleau Hotel, Miami Beach, moves into the Chateau Madrid, N. Y., tomorrow (Thurs.).

Cast includes Los Romeros & Lolita Monreal, Jonas Moura, Tete Machado and Juanito Rojas, among others.

Compromise Scot 'War' Over 'Soldier' Parody

Glasgaw, June 13.

A minor "war" blew up here between two comedians over a travesty of the disclick, "A Scottish Soldier." Andy Stewart, topping revue at the Empire Theatre, said he would sue fellow-comedian Jimmy Logan (headlining at the nearby Alhambra) after latter cashed-in for yocks on the tune. Stewart recorded the hit tune.

The number, penned by Stewart, is based on the traditional bagpipe marching tune, "The Green Hills of Tyrol." Comedian-singer charged Logan with breach of copyright because the music was different than the original.

Logan's parody was in shape of a mock football-club supporters' version. After some preliminary skirmishing in local press, the two comedians ended their quarrel, dropped threats of legal action, and posed for photogs.

Henny Youngman May Change Act for Vegas Tropicana Lounge Stint

Chicago, June 13.

Henny Youngman change his act?

"I might just do that," deadpanned Youngman in town for a trade show club date. "My next booking is at the lounge of the Tropicana in Las Vegas starting June 22 and I guess I've played every kind of room on the saloon circuit. This is my first time in a lounge and I may work some breakup material into the act—sort of a nutty routine."

Youngman's idea for his "nutty" act is a combination audience participation routine inviting heckling from the tablers and an open invitation to any of the comics in the other Vegas spots to come over and match wits with him.

Youngman, a leading exponent of standup one-and-two-line gaggery, hasn't done pratfall comedy since his days in burlesque. As a matter of fact, of late he has branched out into the class supper clubs such as the Persian Room in New York and Chi's Camellia House replete with white tie and talls.

Cincy's Coney Island Ends Segregation; Drop Charges

Cincinnati, June 13.

A settlement of the integration issue at Coney Island has been reached with court dismissal of disturbance charges against 27 members of the National Assn for Advancement of Colored People and the Congress of Racial Equality who picketed the resort's swimming pool early in the season. Charges of violating civil rights also were dropped against five Coney employes.

Dismissal action was taken at request of attorneys for both sides. Picketing stopped May 29 when management announced there would be no segregation in any part of the park.

L.A. Costume Firm Sues El Rancho Hotel Corp.

Los Angeles, June 13.

Max Berman & Sons, a local costume company, asked $4,150 plus 7% interest from April 1, 1960, in an action filed in Superior Court last week against United Theatrical Enterprises of New York and the El Rancho Hotel Corp.

Charging breach of contract, the complaint claims non-payment of rental on 86 costumes contracted by UTE for the show which opened Jan. 26, 1960 at El Rancho Vegas.

ANGLING FOR AFTRA SUPPORT

San Francisco, June 13.

The American Guild of Variety Artists will demand a special meeting of the Associated Actors & Artists of America in an attempt to wrest back the jurisdiction of the Las Vegas cafes and other niteries in which legit shows are being used. Meanwhile, the Equity jurisdiction in Las Vegas is likely to grow at the Thunderbird Hotel there is currently negotiating for "Wildcat" sans its headliners Lucille Ball and Keith Andes. Musical recently closed on Broadway.

The proposal to request a special meeting was voiced by Jackie Bright, union's national administrative secretary, who is also seen as lining up support in the 4A councils. Donald F. Conaway, executive secretary of the American Federation of Television & Radio Artists, has been the speaker at the AGVA convention for the second consecutive year, and Bright at this convention declared he would ask the AGVA national board to contribute $1,000 to AFTRA's strike fund. Bright telephoned Equity prexy Ralph Bellamy and exec sec Angus Duncan to ease the war. He told the meeting that attempts to work out the jurisdiction would be made.

At the present time, two other Las Vegas inns are using legit musicals which are governed by Equity. They are the Dunes Hotel with "Tenderloin," and the Riviera Hotel which now has "La Plume de ma Tante" and which will get "Gypsy" later this month. Also under Equity jurisdiction are several Greenwich Village, N.Y., niteries, which are using legit dramatic and musical formats. "The Second City" in Chicago, plus Florida cafes. During the past two years, the Equity jurisdiction in cafes has been growing, while the number of regulation niteries is on the wane.

Also indicative of the growth of

(Continued on page 52)

Ice Shows Cutting Big B.O. Grooves In U.K. Boxoffice

London, June 13.

Five years ago ice shows were virtually finished as entertainment in the opinion of Leslie MacDonnell, Moss Empires chief. But now the cycle's come round again and they are cleaning up at the boxoffice.

"Snow White and the Seven Dwarfs," (the Disney organization gets 10% for use of the title) ran for nine weeks at Wembley Stadium and grossel $620,000. MacDonnell is now touring it for three weeks' stands at such key cities as Birmingham, Manchester, Glasgow and the show is averaging $19,000 a week.

"I booked the show for a year," MacDonnell told VARIETY, "and already I have booked 'The Wizard Of Oz' though, so far, it's not even been cast."

Top man in the ice show business in the U. K. is Gerald Palmer. He has three summer shows lined up. All are called "Carnival On Ice," and each costs around $28,000 to stage.

The ninth consecutive ice season starts June 24 at Ramsgate, S. E. England coast resort. On July 1 Palmer presents the first ice show ever held at Douglas, Isle of Man, and July 15 will see the start of the fifth season at Skegness, in the North of England.

Latter show has American skating acrobats, the Marino Bros., and Ives & French, playing Skegness again after three years in the U.S. with "Holiday On Ice." While Palmer plumps mainly for skaters as his principal attractions, he also offers top guest stars. On ice, but not on skates, will be Lancashire comedian Norman Evans at Douglas. TV and radio singing comedians, Bob and Alf Pearson, will be at Skegness.

Adams, Singleton Renew AGVA Race For Prez; Mickey Rooney May Run

San Francisco June 13

Five formal nominations were made for the office of president of the American Guild of Variety Artists at its convention here at the Canterbury Hotel which wound up Thursday (8). Incumbent Joey Adams together with former prexy Penny Singleton, incumbent first veepee Johnny Woods, actor Mickey Rooney and comedian Archie Robbins were put into the running. List, like those in other offices, is expected to diminish once declinations start coming through.

For first vice president, nominees are Johnny Woods, Gus Van, Rajah Raboid, Penny Singleton, Bobby Fay, Joe Campo, Georgie Price and Archie Robbins. Second veepee: Campo, Jay Lester, Frank Ross, Bobby Fay, Paul Valentine, Vince Silk, Harry Lewis, Robbins, Russell Swann, Arthur Tracey, Al Kelly, Miss Singleton, and Joe Murphy. Third vp: Sally Winthrop, Bobby Fay, Frank Ross, Jack Haley, Joe Evans, Al Kelly, Johnny Gibson, Charlie Brett, Lewis, Raboid, Harry King and Armand Marion.

Up for treasurer are Joe Smith and Russell Swann. Recording Secretary: Miss Winthrop, Peggy Alexander, Linda Compton, Murray Lane. Nominations Committee: Anne O'Connor, Eddie Barnette, Paul Benson, Jack Gwynne, Harry King. For national board member from Dallas: Charlie "Think-a-Drink" Hoffman, and Rex Weber. Honolulu board member: Lulu Mansfield; Minneapolis board member: Budd Jacobson and Carl Fox.

Nominations for board members at large, 11 to be elected, are Harry Lewis, Peggy Alexander, Harry Mendoza, Elvira Raboid, Candy Candido, Roy Rogers, Eddie Barton, Al Kelly, Jack Gwynne, Danny O'Day, Charlie Dale, Bob Sydney, Johnny Woods, Sally De May, Archie Robbins, Karl Wallenda, Buddy Walker, Arthur Tracey, Bob Freed, Hal Fisher, Phyllis Gibson, Irving Grossman, Billy Lee, Milt Moss, Billy Grant, Steve Allison, Russell Swann, Sammy Davis Jr., Paul Valentine, Elly Ardelty, Jack Davis, Eddie LaVerne, Charley Brett, Joe Murphy, Jack Haley, Carl Fox, Danny Dean, Ben Young, Ray Conlin Sr., Paul Duke, Matty King, Mae Williams, Carol Fox, Bill Smith, Joe Evans, Cy Reeves, Frank Ross, Eddie Burnette, Murray Lane, Victor La Monte, Lester Lake, Leon Fields, Jimmy Val Gray, Bob Marshall, Steve Allison, Sam Shaw, Wally Brown and Roland Plato.

Those nominated for several posts will have to choose which office to run for. However, a member can campaign for election as an officer as well as a board member simultaneously.

Rap Use of 'Foreigners' At O'seas Base Shows

San Francisco, June 13.

Resolution passed at 14th annual AGVA convention last week asks Congress to investigate use of non-American, non-union talent in U.S. military, naval and Air Force clubs for officers and enlisted men around the world.

First Vice-President Johnny Woods called practice "horrendous" and said "only a handful of American acts" are being employed. He charged military installations' clubs are "making millions off their slot machines" but that this U.S. money, contrary to President Kennedy's orders, is being drained off into foreign talent's pockets, booked by foreign agents, that often the foreign talent is non-union to boot.

New AGVA Pacts Hike Talent Minimums For Ringling Circus, Cruises

San Francisco, June 13

AGVA exec board, meeting after 14th annual convention, last weekend ratified two important new contracts.

First was with Ringling Bros. circus. The one-year pact included:

1) Raise in minimums for chorus members and clowns from $85 to $100 a week, and raises for acts running anywhere from $25 to $100 weekly;

2) Provision that Ringling Bros. will provide room and board for circus members during 2½-week July layoff;

3) Reduction in Ringling's charge for sleeping accommodations from $10 weekly to $1 daily, with a management promise that in the next contract management will try to provide this free;

4) Provision that circus will do no more than 14 shows weekly and that every show over that number will carry an additional half-day's pay.

Also ratified was a new cruise contract providing an across-the-board $5 weekly raise, so that minimum for a single will go from $90 to $95, for a double from $150 to $160 and for a triple from $210 to $225. All other provisions in three-year pact are carried over from previous contract.

Exec board also agreed that all circuses must put up cash bond, and this provision will be inserted in all circus contracts.

Plan Aug. 6 Preem For $10,000,000 Texas Park

Dallas, June 13

Angus G. Wynne Jr., prez and developer of Six Flags Over Texas, revealed last week that the new $10,000,000 family entertainment centre will open Aug. 6. The 105-acre park, midway between Dallas and Fort Worth, is now 85% complete.

Ground breaking for the venture began last August. Officials feel that the former wood lined area off the Dallas-Fort Worth toll road will become the southwest's number one tourist attraction. Following its preem, Six Flags Over Texas will operate until the end of November.

Peggy Lee Basin St., N.Y., Nov. Encore at $10,000

Peggy Lee, who together with Louis Armstrong, holds the record at Basin St. East, N.Y. has been rebooked for the spot to start Nov. 2 for four weeks and two days. She'll be getting a $10,000 guarantee.

In her last appearance during the coldest winter in N.Y. history Miss Lee pulled enough customers to cause lines to be formed.

Congress Votes Oct. 9-15 National AGVA Week

Washington, June 13

National American Guild of Variety Artists Week has been proclaimed for Oct. 9-15 this year by joint resolution of the House and Senate. The resolution gives this kudos to AGVA: "Whereas for many years performers and artists in the variety field have circled the globe with their hearts and talents to bring entertainment and job to all places and under all conditions, and

"Whereas performers and artists in the variety field have unstintingly given of their services to the American people in behalf of every cause regardless of race, creed, or color.

"Resolved by the Senate and House of Representatives: That the week of Oct. 9-15, 1961 be designated National American Guild of Variety Artists Week in recognition of the outstanding services of performers and artists in the variety field to the American people."

Vaude, Cafe Dates

New York

Guy Mitchell signed for the Copacabana, July 6 . . . **Don Tannen** set for a six-month Tivoli Circuit tour in Australia, leaving New York June 26 . . . **Archie Robbins** booked for the Hawaiian Cottage, Merchantville, N.J., June 20 . . . **Cal Tjader Quintet** moved in from the West for an opening yesterday (Tues.) at the Village Gate . . . Erika's nitery will close for the summer June 24 and reopens Sept. 7 . . . Singer **Bob Brooks** to appear at the Olney Theatre, Olney, Md., in "Fantasticks."

Michael Allen booked for the Living Room, July 3 . . . **Barry Ashton's** revue booked for El San Juan, Puerto Rico, Dec. 29 . . . **Shelley Berman** inked to play Nathan Detroit, in the Los Angeles Civic Opera presentation of "Guys & Dolls" Sept. 21 . . . **Chico Randall** Trio moves to the Playboy, Chicago, Aug. 22 . . . **Jackie Vernon** opens at that spot June 30 for three weeks.

Hollywood

Louis Prima & Keely Smith open at Cocoanut Grove tomorrow (Thurs.) for fortnight . . . **Kitty Kover** returns to Dino's Lodge June 19 for coupla frames . . . **Gogi Grant** does two-nighter Fri-Sat at Casino on Catalina . . . **Arthur Blake** inked **Marjorie Garretson** and **Alex Studer** for twin-pianos stint when he opens his Arthur Blake Band Box June 28 . . . **Sheeky Greene** tees off 10 nights at Slate Bros. tomorrow . . . **Roberta Sherwood** and comic **Ray Hastings** pair up for June 29 opening at the Crescendo . . . **Paul Anka** booked into Glen Casino, Buffalo, July 24, thence Manor House, Wildwood, N.J., Aug. 4-10; Sands, Las Vegas, Sept. 6-26; Caribe Hilton, San Juan, Christmas-New Year's . . . **Kingston Trio** into Cocoanut Grove Aug 8-20.

Kansas City

Rusty Draper heads for Nashville and a Mercury recording session following his present stand at Eddys' Restaurant (winding June 22). With him will be son Johnny who will record his first platter for Mercury, a couple of tunes written by himself, "I'm Goin' Way Home" and "Angel Love" . . . Following the recordings, Rusty Draper hies to Omaha and a return engagement at the Colony Club June 29 for two weeks . . . **Whizzo** (Frank Wiziarde) doubling out of his clown stint at KMBC-TV for personals at the Saddle & Sirloin Club Horse Show . . . **Lonzo & Oscar**, currently at the Chestnut Inn, to be followed by **Hank Thompson** . . . Sharp's Gay Nineties Club closed June 10 after 15 years at Broadway and Southwest Boulevard. Property sold by landlord . . . **Dave Brubeck Quartet** due in June 24 for a concert.

Acts in Japan

Continued from page 2

Tokyo alone using acts. It is only the fact that it is so frustrating trying to do business here.

Another unusual thing (and upsetting thing to) is this: *All* clubs have hostesses. Some have as many as 500. They are not prostitutes or B girls, but sort of a modern-day geisha. They all look very lovely, they do not press for money or for drinks. They are there for company. You pay a set rate for their service (about 3 dollars plus their return on each drink (about 25c) and you are expected to give them a present (or tip) when you leave. However, as I said there is no pressure, and you don't feel the money that you spend.

Act's Point of View

From the act's point of view, it is something like this. You open —you go over very well the first show. You really feel good. Second show is only fair. Next day, no reaction, and so it goes for the rest of your three or four-day stay in the club. This is because the girls have seen you, and are now devoting all their time to drinking and talking and waiting on their customers. At the end of three or four days you have never been so happy in your life to leave a place. It seems as though you have been there months and months instead of the weekend or so you have actually spent.

Their stages are fantastic. You have never seen such rising stages, cylindrical stages, singing stages, stages within stages, all very difficult for the acts to work on. They may be only three feet square but they go up 10 feet and then revolve. You feel like saying "and now let's do 20 minutes of stage!"

Don, my husband, worked one place and came home very worried after rehearsal. He said "I've looked all over and there are no ridges or anything, it doesn't seem to rise or sink or slide out or anything. I just don't understand." At the show that night, he found out. There was a drumroll, and then a cage descended from the ceiling, with a nude in it, and the bandstand rose 10 feet in the air to meet it. The nude stepped out on to the bandstand, which then sank to stage lever and she stepped out to do her show.

Strippers

That is another thing. They have at least one nude or strip in each show. These girls don't do a strip tease as we know it—they come out in lovely costumes, and then after about 10 bars they take their bras off — all this with no expression and continue cha-cha-ing or whatever for about three choruses. No expression, no tease, no shaking just on and on. It's not very sexy but the Japanese seem to like it.

Now Tokyo. Tokyo is the only city in the world that is more expensive than both New York and Paris put together. It is an expense account city. To make up for the small salaries the business men are all put on an expense account. Of course that is not the only reason for the expense account. Very little business is done in the office. Most of it is done in a nightclub with hostesses etc., or else in a geisha house. Anyway this is fine if you live on an expense account, otherwise, food is expensive, hotels are expensive, even if you have an apartment and cook in it is expensive. And you run into things like a deposit of six months rent which you may or may not get back. It's very, very hard, living here.

Of course, pearls, transistor radios, dolls, materials are not expensive, but after you have bought all these things, you can just see your money melting away before you eyes.

We've met some interesting people here. One boy, Mike Walker, is the only "geijin" or foreigner working in an all Japanese show. He speaks Japanese so fluently he does comedy scenes in the show as one of the principals, and of course Thom Molinaro, long a dancer and actor in Broadway shows is out here as a choreographer for Koma Stadium and Takarazuka Girls Theater. For years everybody was complaining about Japanese shows. Same old ideas which were good around the time of Ziegfeld, and imitation Western dances, which they got from our movies. Tommy has changed that. They call him a "pioneer man" in the theater. The old ideas are going by the board and he is doing new things, not without a fight of course.

Janet Grey (Mrs. D. Scope)

AGVA Battles Equity in 4A's

Continued from page 51

legit in niteries is the fact that "La Plume" moving out of the Riviera, will open at Frank Sennes' Moulin Rouge, Hollywood, which for many years was one of the major nitery talent employers in the U.S.

It was pointed out at the convention that the Equity scale in the Village niteries was $40 weekly as against the $125 an AGVAite would get. However, the Equity scale in Las Vegas is around $225.

The convention also heard of the declining state of AGVA finances. The financial statement stated that the union took in during the year, a record breaking $1,049,000 and spent all but 88c. However, treasurer Joe Smith said that the statement filed by the union with the Dept. of Labor under the Landrum-Griffin Act would show a deficit. He refused to comment on that facet of the union finances. Questioned by delegate Anne O'Connor, of Chicago, on the extent of the deficit, Joe Campo, chairmanning this section of the meeting, refused to let Smith answer.

To correct the mounting AGVA deficits, there is a proposal to raise the $1.00 welfare trust fund payment made by employers, to $2.50 with 50c going to the Sick & Relief Fund, and another 50c to the AGVA Foundation which operates a home in So. Fallsburgh, where currently there are four in residence. Adams proposed to the convention that during the forthcoming AGVA week, "tin-cup" tactics and collections be instituted nationally to beef up the waning Sick & Relief Fund. There would also be an attempt to open theatres at which time collections will also be made. Veepee Joe Campo was commissioned to try to reopen a Philly house.

The AGVA News, the union's house organ, has been running at a deficit of $9,000. Proposal was made at the meeting to let out the publication of the organ to Leo Shull, who would get ads with AGVA sanction.

Series of Projects

AGVA is working on a series of projects for the fall season, President Joey Adams told the union's 14th annual convention last week. Projects include:

1) Collection during AGVA Week, Oct. 9-16, of money for sick and relief fund. Adams said collections would be taken not only in operating areas but "we're also going to try to open a theatre in every one of the (27) branches, if only for that week." He added AGVA would try to sell out houses "in advance, at normal prices" to sponsoring organizations;

2) "Our Celebrity Shows may start at the Plaza Hotel in New York"—the celeb shows are talent showcases and have previously been staged in Chicago;

3) AGVA's "juvenile decency" program, under which underprivileged youngsters are taught "the arts of show business," will soon go coast to coast, with $25,000 pledged to start the program in the Los Angeles area and programs being set up in Chicago and Cincinnati to follow the New York pattern;

4) AGVA has offered to do coast-to-coast, two-hour telethon to raise $15,000,000 for release of the 1,200-plus imprisoned Cuban "freedom fighters;"

5) Adams said he plans to take a troupe to out-of-the-way trouble spots in the Middle and Far East for 4½ months, starting Aug. 20. The troupe, which Adams said would include the Step Bros., Buddy Rich's Orchestra, Lottie Brunn, John Shelley and three other acts, would travel under State Department auspices and would work with local entertainers, paid at U.S. scale, in various localities visited. He emphasized that one point of the tour would be to show other people how Americans of all creeds and colors can live and work together.

Adams also said "we are negotiating now with the (1964-65) New York World's Fair to have a 1,000-seat AGVA theatre there, to which we'd admit 200 underprivileged kids free daily."

NEW YORK PALACE DAYS IN L.A. FRIARS REPRISE

Hollywood, June 13.

Top vaude headliners of yesteryear will be on tap tonight (Tues.) for Friars Club AGVA Youth Fund benefit variety program, "New York Palace Days. Smith & Dale, Gus Van of Van & Schenck, Al Kelly, Georgie Price, Senator Murphy, newly-teamed Bud Abbott & Candy Candido and Colette Lyons and El Brendel, Sid Marion, Al Tucker, Patti Moore & Ben Lessy, and Roberta Sherwood head the star-studded show.

Joey Adams, AGVA prexy, who instigated event, will emcee. Affair is being staged to raise a minimum pledge of $5,000 to join other such promises of finance to start AGVA's youth activities here in September.

CORK CLUB COORDINATOR

Houston, June 13.

Glenn H. McCarthy has hired Anthony Fertitta as coordinator of the new Cork Club, which was recently opened here by McCarthy.

Fertitta operated the Balinese Room in Galveston for many years.

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Cocoanut Grove, L.A.

Los Angeles, June 3.

Pat Boone, The Earl Twins, Dick Stabile orchestra (27); $3.50 cover, $3 minimum.

There's a "new" Boone shining on the entertainment horizon; luminous in the role of nitery headliner with an equal appeal to the soda-sippers and the champagne circuit.

Pat Boone's debut Thursday (1) in the Cocoanut Grove may have signalled an end to one era and the beginning of another for the polished, talented singer; from the white shoes, sports shirt set to the tailored tux, patent leather shoes, sentimental ballad block.

And Boone's a blockbuster with both. Proving the point, he entertained mature audience at first show and overflow teenage crowd at second show to equal thunderous mitt action.

Very much at ease, Boone's personality is infectious from warmup to bowoff. Singer runs gamut of tempoes beginning with handclapper, "Yes, Indeed," "Up a Lazy River" to a gold record medley of his hit tunes including "Tutti Frutti," "Don't Forbid Me," "I Almost Lost My Mind," "Ain't That a Shame" and "Love Letters In The Sand."

Gimmick lead-in to his pop hits has vocalist appearing to forget his repertoire; but gag hits home when Boone rushes to side of stage to put on white shoes for patent leather pumps, and "memory" returns.

Relaxed, sincere manner and strong, mellow pipes are big Boone assets. Choice of material is generally good, although "Delia's Gone," a Frankie-Johnny type ditty seemed inappropriate. His current hit, "Moody River," rates big hand and his bowoff, a lyricized version of theme song from "Exodus," was dynamic and stirring.

Boone may prove to be "Mr. Average Man's" best friend from response to his romance and candlelight medley in which he invites handholding couples to reminisce while he warbles lushly sentimental ditties. Latter include "It's Too Soon to Know," "More Than You Know," "Hands Across the Table," "Stardust" and "The Nearness of You." Tender and touching to adults, it had juves in open-mouthed trance.

Boone introduces his own "Soliloquy" (from "Carousel") in which he pays tribute to his comely wife, Shirley, and four daughters Sheri, Linda, Debbie and Laura, as he "wished" for a son. Show should be capacity for two weeks with school proms and mom-dad wanting a look-see-hear-see.

Earl Twins, femme song-and-dance team who open show, fail to measure up to top entertainment standards. Dick Stabile orch (27) occasionally overpowered singer at preem show.

Louis Prima and Keely Smith open June 15. *Hous.*

Savoy Hotel, London

London, June 6.

Henri Salvador, Line (8 girls and 2 males, plus vocalist); Francisco Cavez and Alfred Ballerini orchs; $6.50 minimum.

It's been a long time since the Savoy had a name attraction such as its new headliner. The capacity biz and celebrity turnout for Henry Salvador's opening on Monday night (5) confirms that this has been a sad omission in London's night life. Once press reaction and word of mouth spread around, there's little doubt that turnaway trade will be maintained during the star's one-month stint.

Salvador is a funny gent and a versatile entertainer. His talents embrace comedy, pantomime, impressions, singing, guitar playing and composing, and he's pretty good at most of them. Often, the physical impact of his facial and bodily contortions is more devastating than his material; but the combined effect inevitably induces a spontaneous yock-raising reaction from the ringsiders.

There's no doubt that Salvador is concentrating on the laugh stakes from his first entrance, as he laughs his way through his opening number; but he tops that very handsomely in his closure in which he offers a laughing accompaniment to his own laughing disk.

In between, for a solid 30 minutes, he's contributing a variety of sketches, impressions and songs, and all are socko. Typical items include a scene showing a noisy diner in a restaurant, an impression of a woodcutter at work, a wide variety of characters in a family album at lightning speed and a gin commercial which though funny in itself, lacks the original quality of most of the preceding items. The routine also includes a few songs, among them a couple of his own compositions. But they're the least effective part of the show, though pleasant enough in themselves.

An elegant line of eight girls and two males, with a singer, to provide the accompanying vocals, has brief spots before and after the headliner. Its opener is a relaxed blues routine, with a vigorous Charleston number providing a contrasting finale.

Mi.

Flamingo, Las Vegas

Las Vegas, June 8.

Milton Berle Show, with The Dunhills (3), Betty George, Lottie Brunn, Leonard Sues, La Scala Quartet, Flamingoettes (11), Nat Brandwynne Orch (14); produced by Milton and Frank Berle, presented by Morris Landsburgh, choreography, Barry Ashton, $4 minimum.

Milton Berle is up to his old tricks again—he revives the brash, bouncy, bawdy buffoonery that has been so successful for him here before, and most of the first-nighters loved it. In fact, there was a standing ovation for the vet showman at the end of the act, and even the non-enthusiasts must admit that as a technician of comedy Berle remains a heavyweight.

The luscious, amazingly curved brunette songtress, Betty George, is with the star again, and is the perfect target for his lecherous antics. The Dunhills (3) are back with their precision footwork and acrobatic terping, endorsing their previous reputation as a powerhouse male dancing trio.

Lottie Brunn, probably the best of the femme jugglers, does some brilliant manipulating. The Metropolitan Sextet returns for this one, with a change in name and number—it's now the La Scala Quartet, but Berle manages to get the same amount of yocks with the group as he horns in attired in an outrageous clown outfit.

Leonard Sues, conducting the Nat Brandwynne orch (14), also does some very funny stooging for the star and tosses in some fine trumpet soloing. Berle literally horns in on Sues—complete with trumpet.

Barry Ashton's new "Strippers' Blues" production number is the curtain raiser, and shows the 11 Flamingoettes off to best advantage.

Package is in for four weeks.

Duke.

International, N.Y.

Jo Ann Campbell, Goofers (5), Mike Durso & Aviles Orchs; $6 minimum.

Come prom time, and niteries assume a split personality. Having booked talent appealing to the undergraduate mind, the managements generally are wary at reactions of the dinner trade, but turn happier toward the latter part of the evening, when the high-school kids come parading in.

The present show at Jack Silverman's International neatly skirts that problem. Although headliner Jo Ann Campbell came up through the r'n'r ranks, she can still interest the adult parishioners. She doesn't forget her beat, but her material, for the early shows anyway, doesn't go too far out. She mixes corn with modernity in a pert personality.

Miss Campbell is a petite blonde and makes excellent use of her physical attributes. But her strength is in a well-projected voice and she also has the ability to get the older square to take what she has to offer.

The other major act is the Goofers, who have had to modify their efforts somewhat due to the physical layout of this room. They had to skip working on the flying trapeze. Instead, the group is relying on some of their more solid musical efforts.

This comedy instrumental unit comprises excellent musicians who work well at comedy. They are primarily in the maize idiom. It's lively fodder with a lot of movement and familiar melody. The outstanding solo is the drummer's aria while wearing a primate mask.

Mike Durso provides a strong musical backdrop, while the tribal rituals of the Latin dancers are paced by the Ailes quartet.

Jose.

Bon Soir, N.Y.

"Greenwich Village, U.S.A.", Jorie Remus, Three Flames, Jimmie Daniels; $5 minimum.

Where the mating is right, tab shows have proven an elixir for treadmilling bonifaces. Witness Julius Monk's durable confections in N.Y.; also the Crystal Palace, St. Louis, and the various Chicago bistro theatres of recent vintage.

In the case of the downtown Bon Soir, it's strictly a pro tem device; but whatever the manifold reasoning, "Greenwich Village, U.S.A." is decidedly right for the spot. Though the unit is a two-week "gamble," the firstnight strong will probably lead management to exercise its option for another fortnight.

If too thin for more than a moderate off-Broadway legit run last year, the boildown of this sketch show to cabaret dimensions, plus injections of new material, make it more than a serviceable attraction for rounders. Two-acter dotes, per title, on sundry Village vagaries, but broader references are also grist for scripter Frank Gehrecke.

Revue's theatrical incarnation may have been hurt by a viewpoint that's largely innocent, but it proves an amiable and agile bistro exercise, and the preem crowd was highly receptive. Pace is brisk, the enthusiasm contagious. Cast of six—three and three—is adroit and even inspired at times, notably in a standout spoof of strip joints.

Jeanne Bargy's score has verve, and she paired with Gehrecke for mostly good lyrics. Staging by Allen Houshire and Burke McHugh is inventive. Three Flames, the room's regulars, work the accomp with proper spirit. Withal, an enjoyable light evening.

Becomes a rather longish night by the time Jorie Remus begs off. No fault of the comedienne's credentials, however, just a plain fact of the clock. Even so, she didn't lack for rooters. Miss Remus' stock in trade is a concept—the cheek by jowl sophisticate, slink-formed, long tresses and feather boa trailing.

Her standup posturings and piano prostrations are the sort of offbeat didoes calculated to provoke chichi delight, and they do. She's ever the poseur—kidding folksinging, boy-girl maneuvers, or just dispensing the sly asides with bored-with-it-all simulation. She tends to be discursive, and suffers a lapse to the corny once or twice. But in the main she's clever and artful, an understandable fave in the tony orbit.

Major Domo Jimmie Daniels warbles entr'acte, per usual. Miss Remus stays through July 3. As aforesaid, the revue is for two, but could also go four frames.

Pit.

Angelo's, Omaha

Omaha, June 10.

Tony Pastor & Sons (3), Pep-Tones (4), Angelo's Orch (5); $1 cover.

Angelo DiGiacomo is experimenting with a new continuous-entertainment policy this week that opened Friday (9) big and figures to stay that way.

Headlining is Tony Pastor and his two sons, who click solidly with their comparison of old and new tunes. Good example—and one of their best bits—are songs with "Together" in the title. The vet and his hard working offspring also do some non-sensational but pleasing hoofing. Act runs about a half hour.

On for 45 minutes and excellent reliefers are the Pep-Tones, four zany young fellows who are en-route to Las Vegas' Riviera where they should crash the big-time in A-1 style. Leader Al Treccia is adept with gags and maintains a hectic pace.

Dixieland is their forte and "Bill Bailey" provides a whammo wrap-up. Show is in for one week.

Trump.

The Cave, Vancouver

Vancouver, June 9.

Della Reese, with the Mercer Ellington Trio, The Amazing Monahans (4), Jack Card Dancers (8); Dave Robbins Orch (10); $2.50 weekdays, $3.50 weekends.

Della Reese's first Vancouver engagement set up a notable opening night for Cave bonifaces Ken Stauffer and Bob Mitten, and more than justified their policy of bringing in the big names to a local audience that has, more often than not, proved unpredictable in its receptiveness.

Firstnighters packed the 700-seater to catch Miss Reese, brought out presumably on the strength of her TV appearances and hit recordings, and she responded with a performance that lived up to all expectations, and was all the more impressive in view of the fact the singer had closed in Vegas the same morning.

Miss Reese does a solid 35 minute stint comprising an even dozen tunes and crowd-pleasing chatter. Her musical director Mercer Ellington conducts the Dave Robbins house orch, and drummer Floyd Williams and pianist John Cotter accompany Miss Reese for the session.

Jack Card and his Cardette dancers provide two brief but workmanlike production numbers and the four Amazing Monahans, who have been here before, are well appreciated in a versatile acrobatic routine to round out the bill.

flare-up.

Barclay Hotel, Toronto

Toronto, June 7.

Hanna Ahroni, Larry Alpert, Bob Arlen Dancers (5), Bobby Rose, Percy Curtis Orch (8), $1.50 cover.

With her four-octave voice that ranges from sweet, bell-like notes to sheer, sexy savagery, Hanna Ahroni divides her time between concerts and night clubs in travelling the world with her blend of Biblical songs and modern melodies. She sings in many languages besides her native Israeli.

This is her first visit to Toronto and the vivacious and diminutive brunet instantly shows a warm and winning personality. She sparks an excitement that had the capacity customers in her expressive hands. She had to beg off when caught.

Her "Tani," in Spanish, is a fiery flamenco number. She also does "He's Got the Whole World in His Hands" and begs off with a stirring "This Land of Mine" in English.

With a marvelous range, this youngster exhibits a beautiful and thrilling voice. Immediately after her chanteuse chore here, she leaves Tuesday (20) for a six week concert and nitery tour of South American cities.

Plaudits during the return visit of Larry Alpert (many customers coming especially to see and hear him) again prove what a consummate comedian and storyteller he is. His husband-and-wife jokes convulse the customers. Tall and personable, he scores with his material.

Two full-stage production numbers by the Bob Arlen Dancers, plus the singing of Bobby Rose rounds out the twice-nightly floor show, with extra chairs and tables being put in for Al Siegel's 450-capacity room. Acts, in till June 17, are ably backed by the Percy Curtis orch.

McStay

Flame Room, Mpls.

Minneapolis, June 9.

Deedy & Bill, Danny Ferguson Orch (8); $1.50-$2.50 cover.

Deedy Peters and Bill Greer have two strikes against them working this sedate supper club in the Hotel Radisson. It's a poor setting for rock 'em slapstick, although a few rowdy comics have managed to do well here. But Deedy & Bill's crash diet of slapstick is a bit too filling for the room's customary starched patronage.

It's easy to see, however, how the comedy team would find better pickings in big, brassy bistros or more intimate niteries. Pair have a lot of talent and do a good job with the funny material Mort Greene has written for them. Their style is similar to that of Ford & Hines who played this spot several months ago. Deedy comes off as a frenetic Mimi Hines.

Act opens with the rubber-featured Deedy doing considerable tablehopping and aiming some biting repartee at the patrons. It's all in good fun and quite inoffensive, but the frolicking fails to ignite this room's clientele who are unfamiliar with the routine and slow on the uptake.

Teem's accompanists, Bob Stone on drums and Al Barker on guitar, have little chance to display their ability and are completely lost during most of the raucous goings-on. Danny Ferguson's band does its usual capable job supporting the headliners and playing for dinner dancing.

Recs.

Palmer House, Chi

Chicago, June 8.

Dukes of Dixieland, George Tapps Dancers (6), Ben Arden orch, $3 cover.

Apparently the Dukes of Dixieland are taking no chances on a straight tailgate approach for the Empire Room. They augmented their basic seven-piece unit with five men from Ben Arden's house orch for several numbers, and altered their arrangements, style and repertoire to fit the room's classy tone.

The resultant big band sound will certainly not please the New Orleans purists, but it achieved a euphoric response from the solid opening-night crowd. Missing in this format is the traditional gutty beer-wagon sound of authentic dixieland, and this default is further noticeable in their repetitious of dixie chestnuts, such as "That's A Plenty," "Saints," "Slide Frog, Slide," "Muskat Ramble" and other hoary dixie handclappers.

Individually, the Assunto brothers and pere were in good form and Jerry Fuller does a particularly fine job on several clarinet solos. Although trumpeter Frank Assunto is the leader and spokesman for the group, it's Fred's fluid showmanship and sandpaper-touch playing style on trombone that makes for most of the visual and musical excitement. Papa Assunto's banjo finger work on "Dear Old Southland" is fast and has the greatest ring of authenticity of any of the group or solo numbers.

George Tapps dancers, held over from the previous show, are if anything crisper and more exciting. The group is tightly disciplined, colorful and generally a crowd-pleaser.

Joe E. Lewis is next up on June 22.

Mer.

Shamrock Hilton, Houston

Houston, June 8.

Johnny Puleo and his Harmonica Gang, Sandy Stewart, Stan Landis Orch (12), no cover or minimum.

Johnny Puleo and his gang (Eddie Gordon, Pierre Andre, Don Powell, Dave Doucette and Frank Marquis) have changed act through years, but familiar slapstick draws big yocks and mitting here, although opening house was off somewhat, due no doubt to Joe E. Lewis' two record breaking weeks in which the ropes were up every night.

Gang blows the old harmonica faves, "Heart of My Heart," "Peg of My Heart" plus "Mack the Knife," "Tea For Two," "Lady of Spain," "Passing of the Regiment," "Carolina Moon" and final begoff "There are Three," "Granada." Comedy doesn't wear thin during the 26 minutes boys are on stage, and the harmonica tunes are about as good as you'll find this side of Larry Adler.

Sandy Stewart is a fetching brunet gift-wrapped in a short-skirted evening gown and she got good mitting for her fine pipes and professional delivery. During her 17 minutes she sings variety of tunes, from soft version of "The Boy Next Door" to the rousing, with aud participation, "Bye Bye Blackbird."

Skip.

Eddys', K.C.

Kansas City, June 9.

Rusty Draper, Billy Williams Orch (6), $1.50-$2 cover.

There's a sort of established magic for Eddys' in the Rusty Draper name, as the singer is proving in his seventh time around here. He's holding the bill by himself and doing a nifty job with 52 minutes of show. Backing by Billy Williams Orch is solid all the way, and nicely sets off the Draper guitar work.

The song portfolio gets a fair rustling as Draper reels off a flock of numbers, ranking between his all-time hit recordings, bevy of old faves and some guitar specialties. Audience went for most anything he offers, cheering him strongly on such as "Freight Train" and

There's more than meets the ear in the Draper doings, for while he's long established as a singing entertainer he also has the savoir-faire that makes the patron think ol' Rusty is here just to sing for him, as is evident from the requests that are yelled out. A little chatter along the way changes the pace, but is held to a minimum as befits the opening night crowd.

Draper stays through June 22 to be followed by the Hi-Lads.

Quin.

CURRENT BILLS

WEEK OF JUNE 14

NEW YORK CITY

MUSIC HALL—Richiardi, Harmonicats, Enrico De Guiseppe, Paletters, Ripple Lewis, Corps de Ballet, Raymond Paige Orchestra.

AUSTRALIA

MELBOURNE (Tivoli) — Nat Jackley, Sid Plummer & Assistant, Tommy Godfrey, Howard Morrison Quartet, The Flying De Pauls, The Amazing Brittons, Max Bleach, Jackie Bowkett, Margarita Helios, Rosemary Powell, Anne Inglese.

SIDNEY (Tivoli)—John Larsen, Colin Croft, Ormonde Douglas, Nance Rasmussen, Doreen Morrow, Lorraine Quinn, Bram Schrever, Judy Hooke, Eric Gormley, Eileen Hattam, Frederck Dore, Kevin Mills, Peter North, Vincent Foster, Arthur Gorman, Pauline Garrick, Carl Heimer, Ivan King.

BRITAIN

BLACKPOOL (Palace) — Norman Wisdom, Tony Tony Fayne, Margaret Bond, Elizabeth Collins, Jumpin' Jax, Peggy O'Farrell Dancers.

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Schickler Sisters, Knie's Animals, 4 Palacios, Circus Roland's Tigers, 5 Elwardos, Berosinis, Rudy Horn, Moni the Elephant, Captain Danion's Sea Lions, 3 Lorandos, Lilian Kenny, Sydney —The Boxing Kangaroo, Trio Faber, Our Sammy, Little Jimmy & Circusettes.

BRIGHTON (Hippodrome) — Arthur Haynes, Ken Morris, Joan Savage, Lauri Lupino Lane, George Truzzi, Trio Rayros, Alan Randall, Leslie Noyes, John Tiller Girls.

GLASGOW (Empire) — Andy Stewart, Ian Powrie & Band, Alex McAvoy, Margaret Kitchell, Max Kay, Andrew McKenzie, Dixie Ingram, 4 Jays, Cherry Willoughby Dancers, Richard Hardie, David Logan, Aeolian Choir, Scottish Junior Singers, Pipes & Drums of Glasgow, Two Heinkes.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM -- Fabulous McClevertys.

BASIN ST. EAST — Mort Sahl, Limeliters, Peter Nero.

BIRDLAND — Buddy Rich, Olatunji, Sarah McLawler.

BLUE ANGEL --Smothers Bros., Ruth Olay, Stagg McMann, Lost City Ramblers, Jimmy Lyons Trio.

BON SOIR — Jerome & Austin, Phil Leeds, Barbra Streisand, 3 Flames, Jimmie Daniels.

CAMELOT — Matt Dennis, Gladys Johnson.

CHARDAS — Lili France, Lia Della, Tibor Rakossy, Dick Marta, Bill Yedla, Elemer Horvath

CHATEAU MADRID—Extravaganza Latino, Tete Machado, Los Romeros, Lolita, Pupi Campo Orc.

COPACABANA — Paul Anka, Jackie Mason, Douglas Clarke, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Jonah Jones, Frank Di Fabio Trio, Joan Bishop.

HOTEL ELYSEE—Kane & O'Brien, Mel Martin, Jack Arnold.

HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.

HOTEL NEW YORKER—Milt Saunders Orc, Verna Lee.

HOTEL PIERRE — "No No Nanette," Jimmy Carroll, Larry Douglas, Wilbur Evans, Betty Madigan, Marie Santell, Stanley Melba Orc., Joe Bicardel Orc.

HOTEL PLAZA — Enzo Stuarti, Ted Straeter Orc., M. Monte's Continentals.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ROOSEVELT -- Jimmy Palmer Orc.

HOTEL ST. REGIS--Dorothy Shay, Milt Shaw Orc., Walter Kay Orc.

INTERNATIONAL--Jo Ann Campbell, Goofers, McKenna Line, Mike Durso Orc., Aviles Orc.

LATIN QUARTER — Eleanor Powell, Chas Chase, Wazzan Troupe, Harrison & Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi Orc., B. Harlowe Orc.

LEFT BANK — Cal Bostic, Shirley & Friend.

LITTLE CLUB—Jane Harvey.

LIVING ROOM — Bobby Cole 3, Bob Ferro 3, Sylvia Sims, Larry Reed.

NO. 1 FIFTH AVE.—Fia Karin, Brookfield & Harty, Fred Silver, Ann Lnden, Dick Hankinson.

ONE SHERIDAN SQ—Orson Bean.

ROUNDTABLE — Red Nichols, Tyree Glenn Orc.

SABRA — Yaffa Yarkoni, Rahel & Zilila, Martin Roman, Sara Avani, Kovesh & Mizrachie, Leo Full.

TOWN & COUNTRY—Jewel Box Revue, Ned Harvey Orc, Martinez Orc.

UPSTAIRS & DOWNSTAIRS—Cell Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Three Young Men, Sylvia Copeland.

VIENNESE LANTERN — Allison Starr, Marguerite Baxter, John Modinos, Ernest Schoen, Joe Troppl.

VILLAGE BARN—Jack Shilkret, Jack Wallace, Johnny King, Belle Carroll, Tex Fletcher, Susan Budy Orc., Lou Harold Orc.

VILLAGE GATE—Josh White, Wedon Jazz 4.

VILLAGE VANGUARD—Lambert Hendricks & Ross, Bill Evans Trio.

WALDORF-ASTORIA— Woody Herman, Frank Gari, Norma Douglas, Ada Cavello, Bob Kasha Trio.

CHICAGO

BLUE ANGEL ."Pablo Candela Revue," Pablo Candela, Rafael Hernan, Glamazons (4, Lord Christo, Tino Perez, Lord Mike, and Al Stuckey Orcs.

CLOISTER Phil Tucker, Doble Twins, Doree Crews, Eddy Subway Orc.

CONRAD HILTON--"Ballads & Blades" Jo Marie Ruddy, Norm Crider, George Simpson, Angelito, Fred Napier, Morano & Knowles, Clair Perreau Orc, Bill Christopher, Frederick & Gina, Boulevar-Dears (5), Boulevar-Dons (5).

DOWNSTAGE ROOM (Happy Medium) – Laureanne Lemay.

DRAKE- Phil Ford and Mimi Hines, Jimmy Blade Orc.

EDGEWATER BEACH — "Hawaiian Holiday" (13), Les Waverly Orc.

GATE OF HORN—Grandison Singers, Bob Gibson

LONDON HOUSE--Henry "Red" Allen, Audrey Morris, Eddie Higgins Trio.

MISTER KELLY'S -- Shelley Berman, Judy Lee, Marty Rubenstein Trio, Marx & Frigo.

PALMER HOUSE--Dukes of Dixieland, George Tapps Dancers, Ben Arden Orc.

PLAYBOY CLUB-Jackie Gayle, Gina Wilson, Moms Mabley, Beverly Wright, Andy & The Bey Sisters, Reneaux, Kirk Stuart Trio, Bob Davis Trio, Harold Harris Trio.

SHERATON - BLACKSTONE — Karen Chandler, Franz Bentler Orc.

TRADE WINDS—Gary Crosby, Sonny Mars, Sam Di Stefano Sext.

LOS ANGELES

BEN BLUE'S—Ben Blue, "Les Corps de Paree," Barbara Heller, Dell Fia Thurrday, Dianne Gay, Ivan Lane Orc. (5).

COCOANUT GROVE—Pat Boone, Earle Twins, Dick Stabile Orc.

DINO'S — Cathy Hayes, Jack Elton, Steve La Fever.

LE CRAZY HORSE—Crazy Horse Revue

SLATE BROS. — Jerry Lester, Betty Reilly, Harry Helling's Four.

STATLER HOTEL—"Playmates in Las Vegas, Skinnay Ennis Orc.

THE SUMMIT—Dizzy Gillespie.

YE LITTLE CLUB—Cleo Johns, Dave Madden, Eduardo Sasson

LAS VEGAS

DESERT INN—Eddie Fisher, Joey Forman, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Stevenson.

DUNES—"Tenderloin," Ron Husmann, John Alexander, Rex Everhart, Eddie Phillips, Ralph Dunn, Irene Kane, Nancy Ernes, Marjorie Pragon, Christine Norden, Bill Reddie Orc. Lounge: Billy Eckstine, Bobby Breen.

EL CORTEZ — Sunny Spencer, The Conleys.

FLAMINGO—The Milton Berle Show, Flamingoettes, Don Kirk, Nat Brandwynne Orc. Lounge: Harry James, Della Reese.

FREMONT — Knockabouts, Make Believes, Satellites.

GOLDEN NUGGET—Bob Wills, Wade Ray 5, Sunshine Boys, Bobbie & Smoky Coats.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover Shore 3.

LAST FRONTIER — Lou Mosconi Jr., Fritz Becker.

MINT—Pat Moreno's "Artists & Models of '61," Arthur Ellen, Skeets Minton.

NEVADA—"Les Girls De Paris," Cindy Devereaux, Vido Musso, Signatures, Johnny Paul, Marcy Layne.

NEW FRONTIER — "Holiday in Rio." Lounge: Ink Spots, Harry Ranch.

RIVIERA—"La Plume de ma Tante," Robert Clary, Lilian Montevecchi, Jack Cathcart Orc. Lounge: Billy Williams Revue, Russ Marlo 6, Ariene Carroll, Marty Heim.

SAHARA—Kay Starr, Step Bros., Stanley Bros., Moro-Landis Dancers, Louis Basil Orc. Lounge: Don Rickles, Characters, Tune Jesters, Jackie Jocko, Caballeros.

SANDS — Danny Thomas, King's IV, Copa Girls, Garr Nelson, Antonio Morelli Orc. Lounge: Dave Burton, Morrey King Strings.

SHOWBOAT—Bonnie Sloan, Skeets McDonald, Deuces Wild.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Taffy O'Neil, Rudenko Bros., Slipperettes, George Redman Orc.; Lounge: Lori Phillips, Charlie Teagarden Orc., Twin Tunes.

STARDUST—"Lido de Paris"; Lounge: Bernard Bros., Kim Sisters, Happy Jesters, Micki Lynn, Ralph Young, Roberta Linn.

THUNDERBIRD—Vivienne Della Chiesa, Sammy Shore, George Arnold Shirley Linde, Phil Richards, Kay Brown, Harry Prado, Garwood Van Orc. Lounge: Gaylords, Edi Domingo, Norma Calderon Frank Gusto.

TROPICANA—"Folies Bergere," Jean Fenn, Claudine Longet, Arnaut Bros., Marvyn Ray, Florence & Frederic Dancers, Ray Sinatra Orc. Lounge: Perez Prado, Beverly Marshall, Al de Paulis 4, Dubonnet Trio, De Fuentes Bros., Guy Landis.

RENO-TAHOE

GOLDEN — Barry Ashton's "Playmates in Paris." Novelites, Apollos.

HAROLDS CLUB — "Can-Can" Revue, Guardsmen, Bobby Winters, Don Conn Orc.

HARRAH'S (Reno)—Lancers, Jack Ross Sextet, Monte Bleu, Joe Maphis, Mellodettes, Conley Trio.

HARRAH'S (Tahoe)—Nat "King" Cole, Harry Mimmo, Belinda & deBecker, Dorben Singers & Dancers, Leighton Noble Orc. Lounge: Paul Enright, Skiles & Henderson, Joy & Boys, Big Tiny Little.

HOLIDAY — Joe Maize, Nick Lucas, Belasco IV, Charles Gould.

MAPES—Novelords, Phyllis Applegate, Paul Schilling Quartet, Allegros.

RIVERSIDE — Jackie Barnett's "Playgirls," Sheree North, Sue Carson, Sabrina, Shirley Harmer. Lounge: Nelson & Palmer, Jim Miller Trio.

WAGON WHEEL (Tahoe) — Gaylords, Characters, Bobby Page, Equires, Manny Lopez, Johnny Hamlin.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Ross Trio.

CARILLON — Lou Walters Rev., Pepe Miller, Tanya & Biagi, Janine Claire Mons, Choppy, Kayal & Christine, Can-Can Girls, Jacques Dorset Orc.

DEAUVILLE — "Playmates of Paris," Jay Nemeth, Nita & Pepi, Carla Lucerne, Martha Aguilar, Carole Dreyfuss, Shari Martel, Marcel Le Bon, the Callahans.

DIPLOMAT—Mandy Campo Orc., Van Smith Trio.

EDEN ROC—Duke Jenkins Orc., Jack Kasse 5, Mal Malkin Orc., Luis Varona Orc., Dianne Paine.

FONTAINEBLEAU—Len Dawson Orc., Jack Kelly Ice Revue, Varadero Sextet.

SEVILLE—"Caught in Act," Jack De-Leon, Terry Haven, Joe Ross, Jerry Newby, Anne Jones, Linda Lavin, Held & Paul.

BALMORAL—"Ice Frolics of '61," Esco LaRue, Curtin & Hittle, Naries James, June Rae.

SAN JUAN, P. R.

CARIBE HILTON—Pina de Toledo, De Carlo Remy & Kelly, Miguelito Miranda Orc Orc., Pepito Arvelo Orc.

CHATERHOUSE—Tobaco Munez Orc., Ray Tico.

CONDADO BEACH — Xiomara Alfaro, Pepito Torres Orc., Barletta Queralt Five.

ESCAMBRON — Rocita Romero, Joel Meyers Cat'ypsonians, Charlie Miro Orc.

FLAMBOYAR — Lonnie Satten, Carlos Pruos, Joe Vallejo Five, Cesar Concepcion.

INTERMEZZO — Mario Roman, Sandra Font Production.

INTERCONTINENTAL—Peter Palmer, Henry Boyer Dancers, Charlie Fisk Orc., Juanchin Ramirez Five, Paul Neves.

LA BARRACA — Jackie Danois, Tito Rios.

LA BOTELLA—Hal Hester.

LA COMCHA—Clover Boys, Floriana Alba, Noro Morales Orc., Humberto Morales Five.

NORMANDIE—Voodooers Combo, Joel Meyer Calypsonians.

OCHO PUERTAS — Luis & Soledad.

POSADA DEL REY—Hector Narvaez & Vicki Roig, Rafael Kalaf.

SAN FRANCISCO

BLACKHAWK—Jeri Southern Trio.

BLACKSHEEP—Earl Hines Orc.

EARTHQUAKE McGOON'S—Turk Murphy Orc.

FAIRMONT HOTEL — Four Freshmen, Ernie Heckscher Orc.

GAY 90'S—Ray E. Goman, Bee & Ray Goman, Joan Brant, Marah Gates Dncrs.,

HUNGRY I—Irwin Corey, Clancy Bros., Villagers 3.

JAZZ WORKSHOP—Dizzy Gillaspie 5.

NEVE—Axidentals, Johnny Adimono.

NEW FACK'S—Buddy Greco, Vernon Alley 3, George Hopkins.

ON THE LEVEE—Peggy DeCastro.

PURPLE ONION — George Matson, Freddie Paris, Jan Jansen.

365 CLUB—Phyllis Inez, Barry Ashton Dancers, Roy Palmer Orc., Phyllis Inez.

House Review

Apollo, N.Y.

Eartha Kitt, Lonnie Sattin, Slappy White, The Zeniths, Cook & Brown, Reuben Phillips Orch; "Surrender Hill" (Indie).

The Apollo bill is actually a combine of headliners of various schools. Eartha Kitt has recently been in the Persian Room of the Plaza, while Slappy White is of the new breed of Negro comedian, who after having been around for a long time, is now being discovered. Finally there's Lonnie Sattin who has graced toplines in several situations. Filling out the bill is Cook & Brown and The Zeniths.

With so many headliners, it's little wonder that the timing of the early shows went askew. All used a star's prerogative and went on and on with the result that the layout had an interminable tinge. But it's safe to assume that this problem was eliminated for subsequent displays.

Miss Kitt makes an entrance virtually dripping in mink, then shows a Grecian gown which effectively belies that she's expecting. She does an effective job of entertaining even though she seems to talk down to the audience at times. She drips with sophistication from her opening recitatives to her comedy numbers. But it's a smart act and she holds her audience.

Sattin apologized for his condition needlessly since he was in good voice despite an all night flight from Puerto Rico. He contributes several moods including a soft and restful medley of "I'll Be Seeing You" and "April in Paris." His windup, the stirring "Stan' Up an' Fight," makes an excellent closer.

White is no novice at this house. But with the new interest in Negro comics commenting upon the current social scene, he becomes a more valuable property. Going over big were his jibes on contemporary life in these United States, especially in relation to the Freedom Riders. He opined he was happy to be at the Apollo since it was his turn to be a Freedom Rider.

He was perfectly willing to let Rev. Martin Luther King take his spot on the bus while he remained behind to pray. His comment that the way things are in the South, Russia will have a man on the moon before they can get a man on a bus brought down the house. He got maximum response with a very funny monolog.

Cook & Brown, with comedy dancing did okay, but their vintage banter may indicate that they are much older than they appear to be. The Zeniths are a pleasant group of two couples apparently seeking a more universal base than rock 'n' roll. They are still green, but seemingly have the makings once they acquire some more affirmative material.

The Reuben Phillips house orch, augmented with a quintet of strings for this bill, provides good backing. *Jose.*

New Montreal Club

Montreal, June 13.

Montreal gets its second new boite within a year, opening today (Tues.) in midtown LaSalle Hotel. Called Le Club, it'll feature Ragtime Bob Darch (currently at Club 76, Toronto) on a turn-of-the-century piano, in a replica of a saloon of that day.

First new club was Lou Black's Living Room, thriving and now using names—pop singer Don Rondo current.

Coney's Bikinis & Weenies

Continued from page 1

fessed that its careful plan to overturn the traditional hot dog industry in Coney Island had failed largely because of "powerful resistance." A spokesman for the round hot dog, after casing Surf Avenue, the Bowery, Stillwell Avenue and the Boardwalk, conceded that the strand's patrons appeared eternally wedded to the conservative in weenies and that it was virtually impossible to alter the existing order of things at Brooklyn's delicatessen delta.

OK For The Posh Set

Unable to establish a beachhead at Coney Island, the manufacturer of the round hot dog took his product to the Westbury Music Fair in posh and polo-playing Long Island where he reportedly received a more inviting and "biting" reception. Execs of American Kosher Provisions also said they were dickering with the upper echelon at Jones Beach for permission to introduce the new frank-in-the-round.

"If we can't have the masses at Coney Island," said a spokesman for the round frank, "we'll settle for the classes—and charge a few cents more."

Nathan's Famous, which has become a significant way of culinary life in the faded fabric of Coney Island, is also seeking to improve the rococo architecture of the island by enlarging and streamlining its own quarters to the tune of $350,000. It is doubling its counter space and reaching deep into Stillwell Avenue in order to ease the traffic congestion among customers.

Gastronomy students, including those who tiptoe in the shadow of Auguste Escoffier, should be elated to learn that Nathan's Famous has no intention of dropping its two highly aristocratic items on the bill of fare, namely the abalone sandwich (60c) and the trencherman's portion of frogs legs (85c).

It was rumored that the management was thinking of unveiling a Beluga caviar sandwich on the eve of its new counter dedication ceremonies. Obviously, it doesn't think it will make any real-dough on this gourmet attraction but figures that when the top aristocrats and sophisticates arrive on a slumming expedition, Nathan's should have some caviar on hand.

Phooney To Elsa & Onassis

It is not unlikely, according to those familiar with the Elsa Maxwell set, that some passengers debarking from yachts in Gravesend Bay are suitable customers for caviar rather than hero sandwiches stuffed with garlic salami and limburger cheese.

Rumors of the opulent 325-foot yacht Christina owned by Aristotle Socrates Onassis and recently moored in the Hudson River, sailing to Gravesend Bay, a bell-buoy's throw from Coney Island, sparked the idea of having Coney's leading food dispenser provide something more fitting than hot dogs and pizza for jaded, world-weary yachtsmen.

Meanwhile, Murray Handwerker, veep of Nathan's Famous, is trying to bolster the USA's international image by offering to furnish all the free hot dogs and other comestibles at the traditional July 4 party at the American Embassy in Paris. Embassy is thinking of eliminating such parties because of Government reduction in funds. Ambassador James Gavin has given his okay, it is reported, provided the Handwerker offer meets with the approval of the American colony in Paris. Furthermore, Nathan's has its own envoy on hand to expedite matters. She is Raymonde Paul, official of the International Federation of Women Lawyers. Handwerker seeks to "beef" up our democracy in France because, as he puts it, they "gave us Lafayette." Moreover, he is also thinking of serving Napoleon pastries in Coney Island because of his admiration for France, it is said.

Also Bob Moses

Having emerged victorious from the hot dog fracas, Coney's leaders are now hellbent on curbing the acidulous tongue of Moses, prexy of the upcoming World's Fair. Moses' constant gibes and slurs at the down-at-the-heel and bagswinging type of entertainment at the island, have put the local showmen in dudgeon.

Moses and his associates have been traipsing around the globe touting the wonders of the '64 Fair, pointing out simultaneously that plans for Flushing Meadow do not call for a "thirdrate Coney Island midway or cheap honkytonks." Moses also has been exclaiming that the fair must rise above girly shows and wax works if the United States is to rise in the estimation of Western civilization.

Unable to withstand blasts from Moses, the Coney Island Chamber of Commerce recently came out of its barricade of kewpie dolls, French-fried potatoes and gravity rides, and fired what amounted to a Spanish-American War musket in the direction of Moses, the city's former Park Commissioner and one time head man of the beach and boardwalk of Coney.

Joseph H. Goldstein, prexy of the Coney Chamber, said fumingly, "There are no vulgar honky tonks at Coney Island and I hardly think it fair to class the many rides and amusements in that way." Goldstein insisted that Coney had the "largest and finest beach areas on the East Coast" and is most certainly entitled to the billing of playground of the world. The World's Fair, he noted, will play to a paltry 75,000,000 during its two-year run, but Coney Island, on the other hand, will snare at least 100,000,000 in the same period, Goldstein insisted.

Moreover, Goldstein said Coney will last a great deal longer than the World's Fair. "We respect the work of the World's Fair and in turn we expect them to respect Coney Island and the millions of New York citizens who find pleasure and joy there yearly." His parting shot was an invitation to both Moses and J. Anthony Panuch, the fair's veep, to spend any Saturday and Sunday swimming at the resort.

This invitation is likely to be ignored by both gentlemen in view of the medieval water pollution situation existing at Coney and other Gotham beaches.

Freak shows have practically vanished from the island. This season sees a superabundance of balloon-dart games, gypsy handwriting and tea leaf parlors, tattoo establishments, 10c pay toilets, penny (greatest misnomer of the day) arcades, high strikers, fool-the-guesser stalls, and a new ride slugged the Calypso Ride (best described as a glorified Scrambler), the Bat-A-Way with its free midget salami giveaways, and endless eateries dishing out hot pastellios meat pies and kashe knishes.

Coney's celebrated jelly apples have new rivals—chocolate-covered apples and jellied prunes, pears and peaches on sticks. Thumb-sucking moppets are also pacified this season with multicolor all day suckers (35c) and outsized giant swirls ($1.50).

World in Wax, last of the waxworks, continues to make a strong play for the Latin element. Its top headline tableau today is the Cuban Invasion. For American patrons there is Albert Einstein, "father of the atomic bomb" and "Fred Thompson, Rapist Killer of 'Cookie'" and "John Roche, the Rape Killer."

Beer makers are putting up dough for several big promotional endeavors under the aegis of the Coney Chamber. Schaefer is sponsoring the fireworks and Rheingold is backing Friday night concerts. The strike at the N.Y. Aquarium at Coney is over and employees once again are feeding Oookie, the walrus, and other marine attractions at the brilliantly-managed center. Steeplechase, under the George C. Tilyou management, remains the island's premier magnet, getting $1 for eight rides and $1.25 for 12 rides. Park is closed Mondays.

Park Department is redecking and rehabilitating the boardwalk and widening the beachfront. The Health Department has patted the concessionaires on their backs for care exercised in handling food. Commissioner Leona Baumgartner noted that no food poisoning outbreak has been reported in many years in the Coney area.

Not too many bikinis are being worn this season on the Coney Beach. Local damsels, however, are decked out in slim toreador pants in bright orange and shocking pink and gobbling the victorious tubular-shaped franks.

Tropez and the Hamptons can have their bikinis—Coney Island, in this instance, is voting the straight Blintz, Knish and Toreador Pants Ticket.

O'Keefe Centre Learns About Opera; There'll Be Some Changes for 1962

Toronto, June 13.

Despite week's gross of $206,918 at O'Keefe Centre here, 3,200-seater took something of a beating on visit of Metropolitan Opera. Besides guaranteeing the Rotary Club of Toronto their last year's profit of $7,000 for charitable distribution, O'Keefe's paid the Met some $178,000 for the week's presentation of six evening performances and two matinees, assumed the cost of $19,000 to stagehands, plus approximately $15,000 in newspaper advertising—and absorbed the theatre rental. The potential was $252,000, with the week's sales about 90% at $12.50 top.

Said a Met spokesman: "Fine as the O'Keefe Centre is, we didn't get the same audience—the real buffs who can't afford the prices charged—which were terrible. I love opera as much as anyone but I wouldn't pay that price $12.50 top on principle."

Some 600 persons bought standing room at $3 but spurned the lower-price seats at $8 and $6. Hugh Walker, managing director of O'Keefe Centre, admitted that there were too many high-priced seats, with the result that many opera lovers had been deprived of seeing and hearing the Met production in Toronto. He intimated that, next season, O'Keefe orchestra seats would have the majority scale-reduced. Consensus was cheaper prices so that capacity opera enthusiasts can attend.

Eight different operas, without repetition, will be presented by O'Keefe's—and the Rotary Club of Toronto—next season (May 28-June 2), with a radical change in prices. There is also that crisis which threatens to cancel next season's tour of the Met, the main factor being that 100% raise demand of the Met orchestra).

Proposed schedule, in rotation, which was submitted and approved by O'Keefe's and Rotary authorities on recommendation of Met officials before their departure for New York, are:

Puccini "La Boheme," with Tebaldi, Gedda and Guarrere; Verdi's "La Forza del Destino," with Eileen Farrell, Bergonzi, Sireni, Merrill; Richard Strauss' "Salome," with Pilarczyu, Libel, Meredith; Verdi's "Masked Ball," with Curtis-Verna, Morrell, Merrill; Cilea's "Adriana Lecouvreur," with Tebaldi, Bergonzi, Colzini; Puccini's "Girl of the Golden West," with Kirsten, Tucker, Cassel.

Wednesday matinee, Puccini's "Tosca," with Leontyne Price, Tucker, Bardelli; Saturday matinee, Donizetti's "Lucia di Lammermoor," with Moffo or Peters, Peerce, Testi.

Pious Rules Do Not A Proper Theatre Make In Church-Owned Spot

Edinburgh, June 13.

There is no necessity for a Church-owned legit theatre to draw up an index of banned plays or make out a list of words that should not be used on-stage. So Rev. T. M. Murchison told his colleagues at the General Assembly of the Church of Scotland, in a reference to policy at the Gateway Theatre, Edinburgh.

Owned and controlled by the Church, the Gateway has recently been facing declining audiences and is the center of an argument controversy.

Banning plays or words was really dodging the issue, said Mr. Murchison.

He warned that, in a play completely filled with polite drawing-room language, there might be subtler and more dangerous blasphemy, insulting God and affronting man.

The theatre was an opportunity for the Church to make a bridgehead into an area which for too long had been a "lost province" of the Church, he stressed.

Among much that was cheap and tawdry, there were artists, actors and authors talent and vision grappling with reality, and in that area they could work fruitfully together and learn much from each other.

Jean Fenn, Metropolitan Opera soprano, will costar with **Elaine Stritch** in **Noel Coward's** "Sail Away."

6-Play TG-ATS Season At the Pabst, Milwaukee

Milwaukee, June 13.

The Pabst Theatre, now under the management of Ray Mitchell, Sidney Plotkin and Harry Lashinsky, is scheduled to play six Theatre Guild-American Theatre Society subscription entries here during the 1961-62 season.

Two of the subscription entries will be "Music Man," for two weeks in October, and "My Fair Lady," for four weeks in November.

Equity-Industrial Contract Nixes Jim Crow Houses

The first complete breakthrough in the Actors Equity campaign to bar performances by its members before segregated or restricted audiences has taken place in the industrial show field. In what apparently will be a precedent for future contracts in legit, a new agreement between the union and industrial show producers prohibits appearances by Equity performers in places where racial discrimination or segregation exists.

The prior Equity-industrial show producer contract, which expired last April 16, barred performances before segregated or restricted audiences only in Washington. The same stipulation applies in the current agreement with the League of N. T. Theatres, the organization of Broadway producers and theatre owners. However, the League and Equity have agreed "in principle" not to play segregated theatres after the expiration of existing contracts in June, 1962.

The new industrial shows contract, approved last week by the Equity council, was negotiated with 54 companies which produce live industrial presentations. These promotional and advertising shows have been a growing source of employment for Equity members, amounting to nearly $2,000,000 in salaries last year.

Besides the segregation ban, the new pact includes a pension plan, minimum wage increases and other fringe benefits. The elimination of performances before segregated audiences in the U.S. and Canada is to become effective next Jan. 1. At that time, "the actor shall not be required to perform in any production in any theatre or other place of performance where discrimination is practiced as to admission to or seating at such production against any actor or patron by reason of his race, color or creed."

The pension setup provides for employer payments to the Equity-League Pension Fund based on 1% of minimum salaries for the first year and 2% for the second and third years. Minimum salaries for performers and stage managers employed on a seven-day contract have climbed, respectively, from $238 to $248 and from $265 to $275. Minimum salaries for performers and stage managers employed 14 days or more have been increased, respectively, from $185 to $195 and from $212 to $240.

A cost-of-living clause is continued in the new contract, which also covers safe and sanitary conditions, extraordinary risks, clothing, etc. The agreement is effective retroactivity to last April 16.

Ann Sheridan Will Do 'Vermillion' as Musical

Hollywood, June 13.

Ann Sheridan will star on Broadway next fall-winter in Ross Hunter's production of "Vermillion," a legit adaptation of her film vehicle, "Take Me to Town." The presentation is budgeted for $450,000. Hermes Pan is to do the choreography and Richard Morris is being sought to write the book.

"Take Me to Town" was the first picture produced by Hunter for U-I in 1953 and now the studio will have an interest in the stage production.

'Chronicles of Hell' Due For Off-B'way Next Fall

Belgian playwright Michel de Ghelderode's "Chronicles of Hell" is slated to be given its U.S. preem next fall at an undesignated off-Broadway theatre.

The play, initially presented in Paris in 1949 under the title, "Fastes d'Enfers," is to be directed by Wendell Phillips and produced by Jan Hartman for the Actors Repertory Theatre.

Eye McVickers As Chi Legiter

Chicago, June 13.

Broadway manager and theatre booker Herman Bernstein, partnered with James Nederlander in the operation of the Erlanger Theatre here, was in town last week looking over available downtown properties suitable for adaptation for legit.

He gave considerable study to the possibilities of the McVickers Theatre, a 1,580-seat film house and onetime vaudery that has been operating of late on a hard ticket policy. The theatre, operated by the Diana Theatre Corp. on a lease from the Chi Board of Education, the owner, has been dark for several weeks for lack of a suitable hard-ticket attraction. The lease runs through 1985.

Its estimated that it would take around $125,000 to put the McVickers into shape for legit. Both the stage and prosenium would have to be enlarged, with accommodations also to be made for an orchestra pit. This is assuming, of course, that the present leaseholders would be willing to sell and that Bernstein would be interested in buying.

Bernstein also looked over the Studebaker, a 900-seater, and the Auditorium. The latter is unavailable to an independent to raise funds for its restoration.

Presumably the new house, if Bernstein should be able to find one, would be intended to fill the gap to be left when the Erlanger is torn down a year hence to accommodate a new project of municipal buildings. That would leave Chicago with only two legiters on the Main Stem seating over 1,000 (the Civic and the Studebaker are impractical for most tourers because of limited seating.) Both the Shubert and the Blackstone are owned by the Shuberts.

GORE VIDAL AS CRITIC FOR PARTISAN REVIEW

Gore Vidal, whose "Best Man" is in its 63d week at the Morosco Theatre, N.Y., has joined the staff of the Partisan Review as drama critic and member of the advisory board. The monthly has had guest reviewers for over a year, since Mary McCarty was regular critic.

Vidal is now working on the screen treatment of "Best Man," and is also adapting the Friedrich Duerrenmatt drama, "Romulus the Great." Roger L. Stevens will present the play on Broadway this fall, in association with Lyn Austin.

In addition, the playwright-novelist-screenarist is adapting Vern Sneider's novel "The King From Ashtabula," into a musical for which Cy Coleman will supply the score and Carolyn Leigh the lyrics. Robert Fryer and Lawrence Carr will present the show on Broadway next season, in association with John Herman.

Set 'Miracle' for Dallas

Dallas, June 13.

The Broadway Theatre League has arranged with New York producer Martin Tabse for his touring presentation of William Gibson's "The Miracle Worker" to headline its 1961-62 season in the 1,700-seat Memorial Auditorium Theatre. The production will play three performances, Dec. 29-31.

Raiberto Comini, president of the local affiliate of the Broadway Theatre alliance, says that "Miracle" will be one of four plays to be presented during the season, with the possibility of a fifth for which subscribers would have seating priority and discount privileges. Other shows under consideration for the series are "The Thurber Carnival," "The Best Man," "Advise and Consent," "A Majority of One," and "Mary Stuart."

U.S. Privately, British Officially Record 37 Shakespeare Plays for World Study

By ROBERT J. LANDRY

"Measure For Measure" with Ralph Richardson, John Gielgud and Margaret Leighton, is the seventh longplay album from Caedmon. Ultimately, all 37 of Shakespeare's plays will be recorded by this New York label. By coincidence, the British government itself is making a separate disk library of the Bard's entire works, these intended for world distribution through embassies, consulates, etc.

There are some special problems of production involved in the Caedmon undertaking. The decision to record in London was based on the greater pool of trained Shakespearean actors there and the uniformity of accents—English English, in short. Practically the gamut of name players of the British stage are contracted: Michael Redgrave, Anthony Quayle, Trevor Howard, Edith Evans, Claire Bloom among others.

Each album costs about $10,000 in salaries and studio costs. An American director, Howard Sackler, has made the trip to London for most of the sessions which take about a week each. Those he will not direct will be handled by Peter Wood, who is British. The text used is strictly Shakespeare's as contained in the G. B. Harrison Penguin Books series. Mood background and bridge music is also used.

Marrianne Mantell of Caedmon, points out that certain sound effects and textual liberties possible to radio in the old days are impractical for disks because they are re-played and stunty sound effects or text switches are caught. The absurd witches in "Macbeth" become quite convincing in stereo.

There is a further, more compelling reason for care. The series is intended for use in high school and college study classes, and the instructors want the text untampered with and uncut.

Comden-Green Revising 'Baby' for Dallas (B'way?)

Hollywood, June 13.

Betty Comden and Adolph Green are re-writing the book of their 1946 musical "Billion Dollar Baby," for an Aug. 7 opening at the Dallas State Fair. They hope the show may be revived on Broadway. They are revising the second act and adding new material.

Eileen Rodgers will star in the Dallas production, to be staged by Gus Schirmer Jr. Morton Gould, who composed the show's score, will conduct the opening performance.

Figure Shubert's K.O. of Twofers Won't Stand Up

Despite the recent flurry of agitation against twofers, there's apparently little prospect of a serious curtailment of the setup next fall and winter. No shows have discontinued the cut-price gimmick, but one more has joined the list. "A Taste of Honey" began the policy two weeks ago, registering an immediate rise in receipts, in contrast to the general decline of Broadway.

The recent statement by John Shubert, son of J. J. Shubert, the head of the Shubert theatre firm, that the use of twofers would be discontinued or drastically reduced next season at Shubert houses is largely discounted in the trade. It's figured he either spoke impulsively or was making a public gesture following the wave of criticism in the dailies about alleged abuse in the twofer setup.

Although apparently no one has taken the trouble make a statistical study of the matter, it's estimated that that of the total number of weeks that all Broadway theatres were lighted last season, a sizable percentage included the use of twofers. Since the cut-rates are never used unless receipts slip below the regular operating level for a show, they obviously are responsible for the duration of the runs.

Shubert theatres had virtually full season occupancy during 1960-61 on such twofered shows

(Continued on page 60)

9 Stude Theatre Groups To Tour Overseas Bases

Dramatic groups of nine American colleges will tour overseas U.S. military commands during the period ranging from next fall through the following summer. The campus legit units, to be sent abroad by the USO (United Service Organizations), were selected by the Overseas Touring Committee of the American Educational Theatre Assn. The USO has been sending such groups overseas since 1958.

Slated for tours of seven weeks each in the Pacific Command of the Far East and Korea are groups from the Univ. of Colorado, Boulder; Montana State College, Bozeman, and the Univ. of California, at Santa Barbara. Seven-week tours of the European Command have also been scheduled for units from Brockport, N.Y. State College and Wayne State Univ., Detroit.

Four-week tours of the Northeast Command, comprising principally airbases in Greenland, Iceland, Newfoundland and Labrador will be played by companies from Western Michigan State Univ., Kalamazoo; Southern Illinois Univ., Carbondale; Millsaps College, Jackson, Miss., and Montclair State College, Upper Montclair, N.J.

Each group will present a single show. The offerings will include "Bells Are Ringing," "Three Men on a Horse," "Where's Charley?", "Guys and Dolls," "Tender Trap," "Born Yesterday," "Babes in Arms" and "Light Up the Sky."

'Wildcat' Not to Reopen; Blame Musicians Union; Tab Version for Las Vegas?

The June 3 suspension of the Broadway production of "Wildcat" for a scheduled nine week period appears to have evolved into a final closing. The demand of Local 802 of the musicians union for payment of regular salaries to 26 of its members over the nine-week period resulted in the cancellation last week of the musical's planned reopening next Aug. 7.

The layoff was prompted by the illness of the star, Lucille Ball, who had been out of the cast the last week and-a-half of its 22 week Broadway run. The nine-week layoff was to have given her a rest. Stager Michael Kidd and librettist N. Richard Nash, producers of the musical, blamed the musicians union for their decision not to reopen, charging that it would cost more than $50,000 to meet the unions demand.

The union bases its stand on its contract with the League of N.Y. Theatres. The agreement stipulates, "Outside of temporary closings during summer months because of bad business, the only other layoffs will be limited to a maximum of two weeks annually. For a longer period, musicians will get full salary."

Despite last week's announcement that the show would not reopen as scheduled, a representative of the management has indicated there is still a slim chance that something might be worked out so that the production would be able to resume on Broadway. There's also a possibility of a tab version being presented in Las Vegas. That's expected to be decided within a few days while most of the company is still available.

The musical, written by Nash with music by Cy Coleman and lyrics by Carolyn Leigh, cost around $327,000 to open in New York last Dec. 15. The production had previously laid off two weeks in February and a week in March. Although business for the musical was big with Miss Ball headlining, receipts dropped during her recent absence. Betty Jane Watson subbed.

Shows Abroad

The Bird of Time

London, June 1.

Harold Fielding presentation, in association with Allan Davis Ltd., of a drama in three acts by Peter Mayne. Staged by Allan Davis; decor, Hutchinson Scott; lighting, Michael Northern. Stars Gladys Cooper, Diana Wynyard, Clive Morton. Opened May 31, '61, at the Savoy Theatre, London; $2.80 top.

Flower Seller ..... Amal Bose
Sam ..... Basdeo Panday
Ali ..... Basanta Dass
Rashid ..... Sama Swaminathan
Wilfred Gantry ..... Clive Morton
Capt. Alan Graig ..... John Brown
Mrs. Gantry ..... Gladys Cooper
Maude Meakin ..... Molly Urquhart
Mr Sharma ..... Marne Maitland
Mrs. Sharma ..... Attia Hosain
Orderly ..... Mo.inder Patwalla
Mrs O'Neill ..... Diana Wynyard
Shirley O'Neill ..... Jean Marsh

Staged against one of the most attractive, eye-catching sets seen on the West End stage in a long time, Peter Mayne's three-act drama, a leisurely piece about human conflicts in present-day Kashmir, fails to generate the theatrical excitement the subject deserves and commands. "Bird of Time" is strong in stellar values, however, and the boxoffice appeal of the stars may prove to be the influencing factor.

The plot, not without interest, has several threads, and the author seems unsure which he is trying to develop. At first it appears that the resentment of the memsahib of the Eurasian woman living in the adjacent houseboat is uppermost. Later, the accent is on a political and military threat with reports of an invasion from Communist China, but that doesn't make much of a dramatic impact, either.

Allan Davis, taking his cue from the author, has staged the production at a leisurely pace, and the cast is kept in the same low key, thereby missing the chance of a few dramatic fireworks in the more emotional final act. In consequence, the action tends to peter out instead of building to a powerful climax.

Within the limitations of their roles, however, the principal actors give polished, believable portrayals. Gladys Cooper majestically dominates every scene in which she appears, and her gracious style and domineering tone admirably fit the part of the Englishwoman who regards India as her home, and refuses to quit when invasion is threatened.

Clive Morton plays her husband in more subdued tones, but it is a clear cut performance and provides the right degree of contrast. Diana Wynyard has the more difficult part of the Eurasian, and though there is an element of bitterness in her interpretation, it is never overdone.

Main supporting roles are capably filled by John Brown as a young captain saddled with the job of evacuating the British, Jean Marsh as Miss Wynyard's daughter, Molly Urquhart as a jolly friend of Miss Cooper's, and Marne Maitland as an Indian official. There is a romantic angle between Brown and Miss Marsh, but that's not too strongly developed, either. *Myro.*

The Blacks

London, May 31.

English Stage Co., in association with Oscar Lewenstein, presentation of a drama in two parts by Jean Genet, translated by Bernard Frechtman. Staged by Roger Blin; decor and costumes, Andre Acquart; music directed and arranged by Patrick Gowers; minuet staged by Eleanor Fazan. Opened May 30, '61, at the Royal Court Theatre, London; $2.50 top.

Edgar Alas Newport News ..... Neville Monroe
Deotatus Village ..... Harry Baird
Archibald Absalom Wellington ..... Rashidi Onikoyi
Diouf ..... Bloke Modisane
Stephanie Virtue Secret-Rose ..... Felicia Okoli
Adelaide Bobo ..... Joan Hooley
Felicity Trollop Pardon ..... Brunetta Bernstein
Mrs Augustus Snow ..... Yolande
Queen ..... Vida Deghanar
Judge ..... Neville Russell
Valet ..... Lloyd Reckord
Missionary ..... Rodney Douglas
Governor ..... Joseph Layode

Jean Genet previously baffled the critics of Paris and New York with this play, and the London reviewers share their bewilderment. "The Blacks" may be an important dramatic contribution in the current struggle for the emancipation of the Negro, but if so Genet has successfully kept it to himself. On its performance at the Royal Court it's a meaningless piece of mumbo-jumbo.

If a program note by the author is any guide, Genet had his own misgivings about the piece. "One evening," he recalls, "an actor asked me to write a play for an all-black cast. But what exactly is black? First of all, what's his color?"

With that element of doubt in the author's mind to start with, it's not surprising that the end result is a confusing, obscure, mixed-up allegorical charade, with seemingly meaningless dialog beyond the realm of an audience to comprehend.

About one thing is clear in the three hours of theatricals. The author is stating a case for the Negro against white oppression. However, he has done the Negro little service, and his own doubts, as expressed in his preface, permeate almost every scene of the play. Let it be recorded that an able cast battles valiantly under Roger Blin's persuasive direction, but to no good purpose. *Myro.*

The Merchant of Venice

London, May 30.

Old Vic revival of comedy-drama in three acts by William Shakespeare. Staged by Peter Potter; decor, Felix Kelly; costumes, Rosemary Vercoe; music, Bellini, arranged by John Lambert. Opened May 30, '61 at the Old Vic theatre, London; $1.98 top.

Antonio ..... George Baker
Bassanio ..... Michael Meacham
Lorenzo ..... Elric Hooper
Gratiano ..... John Stride
Portia ..... Barbara Leigh-Hunt
Nerissa ..... Rosemary Dunham
Shylock ..... Robert Harris
Launcelot Gobbo ..... Job Stewart
Old Gobbo ..... Gerald James
Prince of Morocco ..... Hugh Manning
Jessica ..... Sarah Long
Prince of Arragon ..... Nicholas Meredith
Tubal ..... George Howe
Duge of Venice ..... Brian Spink

Since the days of the big star performances, the Old Vic has settled into a groove of casting its Shakespeare from a group of repertory players, more honored in their determination than their achievement. That tends to stretch a director's imaginative resources. Although the setup succeeded with Franco Zeffirelli's "Romeo and Juliet," Peter Potter's handling of this "Merchant of Venice" is spotty, being particularly handicapped by the absence of a clinching personality as Shylock. With the memory of Peter O'Toole's passionate portrayal at Stratford-on-Avon last year still fresh, the reliable competence of Robert Harris doesn't really fill the bill.

Harris is okay, but isn't up to the grandeur of Shylock's concept of revenge. His grief at Jessica's flight is little more than a tantrum, and he gabbles the violent speech about the similarity of Jew and Christian, diluting the vitriol. Thus his final discomfiture at Portia's hands doesn't soar to the heights of pathos it might achieve. Always an uncertain proposition with a modern audience, this Shylock seems to a certain extent, petty and improbable.

Barbara Leigh-Hunt plays Portia, and although she lacks the right blend of feminine graciousness and masculine poise, she is competent without being memorable. Handicapped by an innate kittenishness, and an accent that suggests Mayfair small-talk, she doesn't discriminate between prose and verse, and turns it all out discriminately. She also misses clues to the character in the earlier scenes, leaving little to surprise the customers in the last act. But she does herself well in the court scene.

Other players are on the same run-of-the-mill level, although Job Stewart clicks as Launcelot Gobbo, achieving a knowing mixture of clowning and sympathy. As the secondary lovers, Lorenzo and Jessica, Elric Hooper and Sarah Long are inadequate, as is George Baker, who turns the sorely-tired Antonio into a sullen bore. The Gratiano of John Stride, however, is assured.

Visually, the production is enticing. Felix Kelly's painted vivid Venetian backgrounds are pleasing throughout. Like "Twelfth Night," currently in the Old Vic repertory, his "Merchant" is set in 18th-century costumes, which seem intrusive and purposeless in Rosemary Vercoe's designs.

Peter Potter's staging begins uneasily and improves mightily as the play proceeds. He misses the romantic mood of Belmont, but his trial scene is urgent and exciting. In fact, the general level is passable, and it clearly defines the play for those who may come to it fresh, but it won't make history. *Otta.*

Scheduled B'way Preems

Sail Away, Broadhurst (10-3-61).
Caretaker, Lyceum (10-4-61).
9 O'clock Revue, Golden (10-5-61).
How to Succeed, 46th St. (10-14-61).
Cook for General, Playhouse (10-19-61).
Complaisant Lover, Barrymore (11-1-61).
Kean, Broadway (11-2-61).
Man of All Seasons, ANTA (11-22-61).

Cheryl Crawford Gets 'Big Hello,' Renek Novel

Cheryl Crawford has acquired the legit rights to "The Big Hello," a first novel by Morris Renek.

The producer optioned the book prior to publication by Dial last month.

Off-B'way Reviews

American Savoyards

(Iolanthe)

Greenwich Players, Inc., presentation of Dorothy Raedler production (in association with Stella Holt & David Lipsky) of the American Savoyards' Gilbert & Sullivan repertory revival of "Iolanthe" or "The Peer and the Peri," with libretto by W. S. Gilbert and music by Arthur Sullivan. Staged by Dorothy Raedler; musical direction, Donald Bush; settings and lighting, Frank Wicks; musical accompaniment, Ronald Bush (electric organ) and Walter Mitchell Cree (piano). Opened May 25, '61, at the Greenwich Mews Theatre, N.Y.; $3.95 top weekdays, $4.60 weekends.

Lord Chancellor ..... Raymond Allen
Earl of Mountararat ..... Bruce Carrithers
Earl Tolloller ..... L. D. Clements
Pvt. Willis ..... Thomas S. Vasiloff
Strephon ..... Jayson Steinbeck
Queen of the Fairies ..... Sally Birckhead
Iolanthe ..... Arden Anderson
Celia ..... Suzanne Richardson
Leila ..... Joyce Miko
Fleta ..... Bonnie Glasgow
Phyllis ..... Mary Ann Staffa
Others: Kenneth B. Blount, Jo Chenley, Rita Falbel, Denise Girel, Bonnie Glasgow, Stig Helgren, George Maldonado, Gregg Nickerson, Bob Randall, Daryl Thornton, Nik Ttiakis, Marvin Zamansky.

The complexion of the American Savoyards production of "Iolanthe," at the Greenwich Mews Theatre, is generally smooth but not without blemishes. Dorothy Raedler has designed a neat and well-conceived plan for the Gilbert and Sullivan fairy tale that highlights the ensemble work but finds difficulty with some of the personal scenes.

Miss Raedler's staging of the chorus selections comes effectively to grips with the G&S satire on British politics and the airy sprite theme. Although it often seems that the peers are overdoing the "Oh, what snobs we are" bit, the young ladies of fairyland are a delight.

Raymond Allen, too, is a pleasure as the Lord Chancellor. His lithe cavorting is a production highlight. Arden Anderson is pleasing to both eye and ear as Iolanthe and Thomas S. Vasiloff is a good Pvt. Willis. Mary Ann Staffa, though vocally sound, seems self-consciously charming as an amorous maiden, and Jayson Steinbeck sings well as the object of her affections, but doesn't seem up to the spirit of his fairy half.

Sally Birckhead is quite a sight as the Queen of the Fairies, and she rules her realm with maternal mirth. Bruce Carrithers and L. D. Clements overdo as the Earls, but sing well.

The characteristic diction problem with G&S presentations creeps occasionally into "Iolanthe" and it is likely that those unfamiliar with the libretto would find some difficulty in following the swifter passages. Frank Wicks's settings and lighting set a proper atmosphere and Ronald Bush's musical direction is well paced. *Kali.*

Noontide

Mary Jordan & Sam Silverberg presentation of a drama in three acts, by Howard Hart, based on Paul Claudel's "Partage de Midi." Staged by Paul E. Davis; scenery, Peter Harvey; lighting, Walter S. Russell. Opened June 1, '61, at the Theatre Marquee, N. Y.

Mesa ..... Michel Wager
Yse ..... Tani Seitz
De Ciz ..... George Morgan
Almarie ..... Martin B. Rudy

"Noontide" is a pretentious bore. Since Howard Hart's play is based on a drama by Paul Claudel, the responsibility is necessarily uncertain. At any rate, the show is long on brooding, short on humor and full of unintended humor.

For example, when one character reaches out to shake hands, another hands him an umbrella. Similarly, when a male character seems to fall asleep the only femme in the play delivers an oration on the futility of it all.

The play's theme appears to be something about man's having to reconcile his earthly desires with his kinship with God, and his inability to live only for himself. Michal Wager, as the man whose struggle between morality and lust, forms the basis of the action, occasionally gives the lines meaning. As the girl, Tani Seitz seems more flapper than temptress. Martin B. Rudy is strong as the figure of earthy selfishness, and George Morgan is weak as the husband who takes a powder by dying between the second and third acts. *Ster.*

Asides and Ad-Libs

Writer-producer **Jerry Devine**, who's associated with **Herbert Swope Jr.** and **Joel Schenker** in the scheduled Broadway presentation next fall of **Bernard Evslin's** play, "Step on a Crack," has sold his Hollywood home and is motoring leisurely east. He's due in New York this week and plans to remain until around the first of next year, after which he may go abroad . . . Theatre Arts Books will publish a paperback edition in June of the text of London drama, "The Long and the Short and the Tall."

The stagehands union, New York Local 1, IATSE, is demanding a 20% wage raise, a producer-paid pension setup and liberalized vacation in its negotiations with the League of N.Y. Theatres for a new contract for Broadway, effective Aug. 1 . . . Perhaps the concessions offered by the Dramatists Guild will help pay the cost of the boosts to the stagehands.

Producers **William Hammerstein** and **Michael Ellis** recently returned $30,000 to the backers of "Come Blow Your Horn." That's 25% of the investment. The payment doesn't include the show's share of the screen sale to Paramount for $100,000, plus bonus payments of 10% of the legit gross on profitable weeks, to a ceiling of $250,000.

The N. Y. Public Library and the NYU library have arranged to acquire the collection of theatrical memorabilia left by the recently deceased talent agent-brothers, Chamberlain and Lyman Brown . . . Note to would-be actor-athletes: **Raymond Bramley** has taken over as the anti-war Senator in the original New York production of "Fiorello," succeeding **Rufus Smith**, who was injured in a Broadway Show League softball game.

Film and tv actress **Dina Merrill** will get a crack at her yen for legit this summer in a strawhat tour with **Cliff Robertson** in "The Voice of the Turtle" . . . **Sidney Blackmer** is ill at his home in Salisbury, N.C.

Cathy Emmett, 16-year-old daughter of actress **Kim Hunter** and her playwright-husband **Bob Emmett**, will be an usher this summer at the **Shakespeare Festival Theatre**, Stratford, Conn., where her mother will be featured in revivals of "Macbeth" and "As You Like It" . . . **Howard Lindsay**, who went to England for the West End opening of "The Sound of Music," has been a patient at the London Clinic with a virus infection, but is due for discharge this week and will return by ship next week. His actress-wife, **Dorothy Stickney**, arrived back last week.

According to Shubert Alley scuttlebutt, **Sean O'Casey**, who's generally been an amiable gent about terms, is being tough with **Paul Shyre** and **Stella Holt** about a proposed New York production of one of his work.

The cover for the Playbill for "The Happiest Girl in the World" has a photo of the show's star, **Cyril Ritchard**, in costume. His expression seems to indicate he disputes the title . . . J. C. Williamson has acquired the Australian rights to the London musical, "Oliver," and will produce it next September. **David Merrick** plans to do the show on Broadway during the spring or fall of 1962 with the West End leads.

Alexander H. Cohen's plans for a gigantic preliminary publicity campaign for his scheduled production of "Barnum" isn't just because he's ballyhoo-minded. His strictly practical intention is to lay the groundwork for a large theatre party sale.

According to N.Y. Times literary columnist **J. Donald Adams**, novelist **Howard Fast** has written a play about George Washington, and its Broadway production next winter depends on the casting of the leading role . . . The New York dailies are increasingly tending to run followup reviews of Broadway shows, a la VARIETY. The Times and Post both ran full-length check-up notices on **Frances Cuka** as femme lead in "A Taste of Honey," succeeding **Joan Plowright**.

Mrs. H. Alwyn Inness-Brown, president of the New York chapter of the American National Theatre & Academy, has written to deny VARIETY's recent report that the group is considering investing in the **Robert Whitehead-Roger L. Stevens** scheduled Broadway production of "A Man for all Seasons." The story was inaccurate. It is the national organization that contemplates the move in an effort to recoup its loss last fall on a flyer in "The Conquering Hero."

Jean Cocteau, on hearing that Jerome Kilty, author of "Dear Liar," is suing him for taking too much credit for the play though he only adapted it in France, said in an open letter that the two stars, **Pierre Brasseur** and **Maria Casares**, are the veritable authors of this adaptation in giving **G. B. Shaw** and **Mrs. Patrick Campbell** flesh and bones and verve in their portrayals. Kilty is asking for $20,000 in damages.

Samuel French has just published acting versions of "Send Me No Flowers," by **Norman Barasch** and **Carroll Moore**; "A Country Scandal," **Alex Szogyi's** adaptation of Anton Chekhov; "The Captain's Paradise," the **Alec Coppel** comedy on which the Broadway musical, "Oh, Captain," was based, and a new version by **Maria Abba** of Luigi Pirandello's "Tonight We Improvise" . . . Random House will publish the text of "A Far Country," by **Henry Denker**.

Barbara Collier, a student at Trinity College, Univ. of Toronto, and a summer boxoffice staffer at the Stratford (Ont.) Shakespearean Festival Theatre, will be in the cast of this season's revivals of "Henry VIII" and "Love's Labor Lost" there . . . **Bruce Millholland**, author of the original script adapted by **Ben Hecht** and **Charles MacArthur** for "Twentieth Century," announces that he has returned from a trip around the world and has written 12 new plays.

"I am truly happy. I am on a temporary permanent vacation. I have no deadlines, no telephone calls in the middle of the night. I go to Palm Springs in the winter, the Riviera in the spring, the Tyrol in the summer and I might stop in New York, providing that the weather is promising, to see shows I had nothing to do with."—Composer **Frederick Loewe**, who collaborated with **Alan Jay Lerner** on "My Fair Lady," "Camelot" and other musicals, as quoted by **Art Buchwald** in the N. Y. Herald Tribune.

"I have reconciled myself to the fact that acting has little to do with the modern actor. If he merely *acts*, he may become a good actor, but he will be an unsuccessful one, thereby destined for obscurity. To keep his name before the public, he should be a Don Juan with enough newsworthy romances to guarantee him a steady supply of headlines. To hold on to the smallest fraction of his income, he needs experience as an accountant, lawyer and a bit of a crook to cope with present taxes. To keep his head above water, he is required to compete on television panel shows with professional personalities who never stop acting for a second in their own spheres of life.

"He has to be advertising model, back-slapper, politician and public speaker. He must, for the sake of the sponsor, be able to differentiate between good filters and bad in cigarets, between the medically proven aspirin and the poor old-fashioned kind when he gives the demonstration with two glasses of water. He should be able to tell jokes, grab luncheon checks and write his memoirs. It is an ugly age, perhaps more down to earth, but less attractive than it used to be, and difficult for a man who started in the Edwardian age to keep pace with."—**Cedric Hardwicke**, costar of the touring "A Majority of One," in his book of memoirs, "A Victorian in Orbit."

"There are so many new talents around, it's hard to single out any one of them. There are always kids, always a lot of talent around. They come. There's never any shortage."—Composer-producer **Richard Rodgers**, as quoted by **Richard Gehman** in Theatre Arts mag.

"I don't know what makes for talent. After all, the same combination of notes is available to everyone, right? But why does one composer put them into an order that the public accepts, and another cannot? Perhaps talent comes through at certain periods in our history. Maybe the next 10 years will produce talents big enough to compete with the past. Perhaps talent is a seed planted by God, that man has nothing to do with."—Composer **Harold Arlen**, as quoted by **Joseph Wershba** in the N. Y. Post.

235 Investors In 'Kicks & Co.'

"Kicks & Co., scheduled for Broadway production next fall, is a bookkeeper's nightmare. Approximately 235 backers have contributed the $400,000 capitalization required by the venture. That's one of the largest backer lineups on record for a Broadway production.

The backing ranges from numerous individual contributions of $250 (1/32 of 1%) to an investment of $100,000 (12½%) by Ellen M. Steinberg. Miss Steinberg, who maintains a New York address, is understood to be a native of St. Louis. Besides being numerous, the investors are also widely dispersed among at least 20 states throughout the country.

"Kicks," a musical by Oscar Brown Jr., is being produced by Robert Barron Nemiroff and Dr. Burton Charles D'Lugoff. Nemiroff also functioned as Brown's editorial assistant on the musical's book. The offering was auditioned last March 28 on Dave Garroway's NBC-TV "Today" show. The entire two-hour morning network program, exclusive of news segments and commercials, was devoted to a preview of the show.

Among the investors are several show biz names: Steve Allen, $1,000; Hazel Scott, $1,000; Ossie Davis and his wife, Ruby Dee, $250; Art D'Lugoff, brother of the doctor, $650; Lorraine Hansberry, Nemiroff's wife, $750, and Sidney Poitier, $250.

Stock Review

Calamity Jane

Ft. Worth, May 29.

Casa Manana Musicals presentation of musical comedy in two acts (17 numbers), with music by Sammy Fain, lyrics by Paul Francis Webster, book by Charles K. Freeman, adapted from the screenplay by James O'Hanlon. Staged by Michael Pollock; choreography, Harding Dorn; settings, Al Shafer; lighting, Jules Fisher; costumes, Evelyn Norton Anderson; musical direction, Boris Kogan; orchestrations and choral arrangements, Philip J. Lang. Stars Betty O'Neill, Danny Scholl. Opened May 28, '61, at the Casa Manana Theatre, Ft. Worth.

Colorado Charlie ..... Carl Hoyt
Doc Pierce ..... Vern Taylor
Susan ..... Linda Johnson
Wild Bill Hickok ..... Danny Scholl
Henry Miller ..... William Pickett
Joe ..... Bud Cruse
Calamity Jane ..... Betty O'Neil
Rattlesnake ..... Johnny Sullivan
Francis Fryer ..... Jim Hampton
Hank ..... Charley James
Pete ..... Dick Hitt
Lt. Gilmartin ..... Robert Simpson
Stage Doorman ..... Carl Hoyt
Katie Brown ..... Preshy Marker
Adelaide Adams ..... Janan Hart
Hugh Kingsley ..... Ronald Knight
Stagedoor Johnnies ..... Jim Gurley, Bill Olfekehn, Eric Scott, Michael Waco
Chorus Girls ..... Carol de Onis, Barbara Ellers, Kay Sutton, Rosemary Webb
Solo Dancer ..... Ellen Ray
Hollywood City Residents ..... Bill Cook, Jody Cross, Georgia Ehly, Jim Frazier, Jack Hairston, Lorinda Jackson, Jack Stuteville, Tia Lou Taylor, David Worley

With an eye to the scarcity of musicals for the summer tents a former Warner Bros. musical (1953) been adapted. It will be leased via Tams-Witmark to various managements, each to cast, choreograph and stage for itself. Following the cold break-in here with a local ingenue subbing for the sick player originally booked, book and score are set for two weeks at the Municipal, St. Louis with Eadie Adams, for the Starlight, K.C., with Carol Burnett and into Pittsburgh with Martha Raye.

It is not the first instance of a Hollywood tunefilm being adapted for the stage. "Carnival" and "Donnybrook" are in point. Earlier still there was "The King and I." "The Conquering Hero" and "Meet Me in St. Louis" are other examples.

The present venture is not headed for Broadway. No such intention was part of the plan to create a property for summer tent markets.

Unlike most of the previous film-to-legit transformations, "Calamity Jane" was originally a musical, and therein lies its main trouble as a stage offering beyond the safety sphere of summer stock.

A formidable staging problem was involved in presenting the show in this new 1,800-seat aluminum-domed permanent arena structure resembling a planetarium on the outside a one-ring circus on the inside. The place gives a spectator the illusion, while beholding its gilt-domed interior, of being wrapped in foil.

"Calamity Jane" will probably take kindlier to conventional staging in subsequent engagements, but it is a credit to the technicians artisans and performers of the Casa Manana that it comes off here as well as it does, in the face of severe acoustical and transitional problems. The production was further burdened with a pair of last-ditch illnesses among cast members, including that of the leading lady, Deedee Irwin, replaced by localite Betty O'Neil only 10 days prior to the premiere.

In translating their product to the stage with the skillful aid of Charles K. Freeman, who adapted and closely adhered to James O'Hanlon's screenplay, Sammy Fain and Paul Francis Webster have retained 10 of the tunes from their film score and added three or four other numbers. Good as a few of the old refrains are, there is no getting around the fact that these are merely echoes of eight-year-old creations, lacking the excitement of a new original score that is traditional in the musicomedy theatre.

For the most part the few new tunes haven't even the lustre of the old, although one called "Adelaide," familiar title and all, has some merit, if not much recall power. An equally discouraging aspect of the musical is the absence of anything resembling a show-stopper, which neither music nor Harding Dorn's choreography manages to provide.

The slickest aspect of this production is its showmanship, its keen sense of spectacle in terms of arena staging, for which director Michael Pollock is to be commended. Other major assets are the elaborate, authentic-looking costume designs by Evelyn Norton Anderson, and the masterful lighting effects by Jules Fisher. Boris Kogan's musical direction, Hal Shafer's skeletal sets and Philip J. Lang's orchestral and vocal arrangements are effective.

Miss O'Neil had her troubles opening night, especially in voice projection, but she was operating as noted as a late sub in the title role. Danny Scholl's big baritone and masculine demeanor make him the standout performer in the show as Wild Bill Hickok.

Others who attract favorable attention are Robert Simpson, Preshy Marker, Linda Johnson, Jim Hampton, William Pickett, Janan Hart, Johnny Sullivan and trick roper Charley James. All in all, it appears to be a case of good try but no bullseye. *Tube.*

London Shows

(Figures denote opening dates)

Altona, Saville (6-5-61).
Amorous Prawn, Piccadilly (12-9-59).
Andersonville, Mermaid (6-6-61).
Beyond Fringe, Fortune (5-10-61).
Billy Liar, Cambridge (9-13-60).
Bird of Time, Savoy (5-31-61).
Blacks, R. Court (5-30-61).
Bride Comes Back, Vaudeville (11-25-60).
Celebration, Duchess (6-7-61).
Dazzling Prospect, Globe (6-1-61).
Flings Aloft, Garrick (2-11-60).
Irma La Douce, Lyric (7-17-58).
Irregular Verb, Criterion (4-11-61).
King Kong, Princes (2-23-61).
Lady From the Sea, Queen's (3-15-61).
Let Yourself Go, Palladium (5-19-61).
Miracle Worker, Wyndham's (3-9-61).
Mousetrap, Ambassador (11-25-52).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
On Brighter Side, Phoenix (4-12-61).
One Over Eight, Duke York's (4-5-61).
Progress to the Park Saville (3-3-61).
Rehearsal, Queens (4-5-61).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Simple Spymen, Whitehall (2-19-58).
Sound of Music, Palace (5-18-61).
South, Lyric, Ham. (4-7-61).
Suzie Wong, Prince Wales (11-7-59).
Tenth Man, Comedy (4-13-61).
Time, Yellow Roses, St. Mart. (5-11-61).
Trooper Revolution, Arts (6-13-61).
Waiting Godot, Th're Royal (3-15-61).
Watch it Sailor, Apollo (2-24-60).
Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

Bad Soldier, Westminster (6-14-61).
Bye Bye Birdie, Her Majesty's (6-15-61).
On the Avenue, Lyric, Ham. (6-16-61).
Hamlet, Strand (6-20-61).
Kitchen, Royal Court (6-27-61).
Might Be Giants, Th're Royal (6-28-61).
Oh, Dad, Poor Dad, Lyric Ham. (7-5-61).
Bishop's Bonfire, Mermaid (7-28-61).

CLOSED

Belle, Strand (5-4-61); closed Saturday (10) after 32 performances.
Three Penny, Arts (5-18-61); closed Saturday (10) after 25 performances.
West Side Story, Majesty's (12-12-58); closed Saturday (10) after 1,040 performances.

Off-Broadway Notes

Robert Magidoff's translation of Alexander Sukhovo-Kobylin's Russian farce, "Krechinsky's Wedding," has been optioned by **Richard H. Roffman** and is planned for off-Broadway presentation in the fall.

Geraldine Lust, associated in the off-Broadway presentation of "The Blacks," planed to Mexico City last week to negotiate for the presentation of a Spanish language edition of the **Jean Genet** drama there.

Perry Bruskin, who staged the national tour of the Broadway production of **Brendan Behan's** "The Hostage," is planning to present the comedy off-Broadway in the fall.

Willa Pene du Bois will design the costumes and **William Balcom** will compose the incidental music for "Red Eye of Love."

Janice Mars has succeeded **Elizabeth Parrish** in "Little Mary Sunshine."

Roger Sullivan, director of "Meet Peter Grant," at the Folksbiene Theatre, N.Y., has been awarded a New Dramatists director-observer fellowship.

A revival by **Jack G. Morris** of **Mignon** and **Robert McLaughlin's** "Gayden" is planned for an Oct. 30 opening at the Maidman Playhouse.

Out of town editions of **Theodore J. Flicker's** "The Premise" are planned by Broadway manager **Monty Shaff** for Westport, Conn., the Chase Hotel, St. Louis, and the Arena Stage, Washington. The Westport company, which will play through Sept. 4 at the former Noah's Barn, will then move to Los Angeles, San Francisco and Dallas.

Legit Followup

Bye Bye Birdie

(SHUBERT, N. Y.)

After more than a year's run, "Bye Bye Birdie" is still a solid show. The Michael Stewart-Charles Strouse-Lee Adams musical spoof of rock 'n' roll, the kids who love it, the parents who suffer it and the ones who produce it, retains its generally smooth and light quality in almost all quarters.

Gretcher Wyler and Gene Rayburn have succeeded Chita Rivera and Dick Van Dyke in the leading roles. Miss Rivera has gone to England to appear in the West End edition of the show, and Van Dyke moved to the Coast for a weekly tv series.

Miss Wyler is a winning performer. Her role as the songwriter's assistant and would-be wife is a busy one, involving several strenuous dance numbers and considerable vocalizing. She acquits herself admirably in both categories. Her execution of Gower Champion's exacting choreography is stylish and versatile and her singing is solid and pleasant.

Rayburn, a radio and tv performer making his Broadway bow, is generally a passable singer, but his dancing seems stiff and uncomfortable. He has an engaging manner as the young rock 'n' roll manager, but his lack of musical comedy experience is a constant handicap.

Champion's well-paced direction retains its originality and spark and Kay Medford, Paul Lynde, Dick Gautier, Michael J. Pollard and Susan Watson continue to be entertaining in secondary roles. Stewart's somewhat fragile book has been hypoed in spots by the addition of some timely gags pertaining to the Kennedy administration and the Cuban situation, and Adams' lyrics and Strouse's music keep their cheerful topicality and pleasant quality. *Kali.*

Legit Bits

Mary Martin and the cast of "Sound of Music" will vacation for two weeks beginning July 3. Miss **Martin** and her manager-husband **Richard Halliday,** co-producer with **Leland Hayward** and **Rodgers & Hammerstein** of "Sound," will spend the time at their ranch in Brazil.

Googie Withers will costar with **Michael Redgrave** in **Graham Greene's** comedy, "Complaisant Lover," which Irene Mayer Selznick will present at the Barrymore Theatre, N.Y., opening Nov. 1.

Fielder Cook, who will direct "A Cook for Mr. General," on Broadway next fall, left for Barcelona last week to confer with tv writer **Lee Pogostin** about a proposed fall video production of **Arthur Miller's** novel, "Focus."

Lloyd Richards, who directed "Raisin in the Sun," will stage **Seyril Schochen's** drama, "The Moon Besieged," which **Lorin Ellington Price** plans presenting on Broadway next fall.

Dick Falk has succeeded **Bill Doll** as p.a. for "Happiest Girl in the World."

Stan Watt is understudy to **Roy Shuman** in "A Taste of Honey," at the Booth Theatre.

C. Edwin Knill is general manager for "Billy Barnes People."

Michael Kidd will direct and choreograph "Subways Are For Sleeping."

David Ross, producer of the off-Broadway revival of "Hedda Gabler," is visiting England with his wife.

A second national tour of **Brendan Behan's** "Hostage" will be presented next fall by **Leonard Field** and **Caroline Burke Swann,** who sponsored the first tour and the comedy's Broadway run.

"A Knight for a Night," a comedy by **Philco Lovell** and **Clara S. Richter,** based on an unpublished novel by the latter, is planned for Broadway presentation next fall by **Richard H. Roffman** and **Miss Richter.**

Jean Pierre Aumont and his wife, **Marisa Pavan,** will appear in **Tom Jones's** and **Julian Stein's** musical comedy adaptation of Schnitzler's "Anatol," July 31-Aug. 9, at the American Festival in Cambridge, Mass., under the auspices of **Michael Dewell** and **Frances Ann Hersey.**

Jack Cole, director-choreographer of "Donnybrook," will repeat the assignment for **Robert Lantz's** presentation of "Kean," which will open Nov. 2, at the Broadway Theatre, N.Y., after trial engagements beginning Sept. 11 in Boston and Oct. 10 in Philadelphia.

Ella Gerber, dramatic coach and until recently a member of the directors unit of the Actors Studio, has joined the staff of the Play Guild of Rome, which will present a series of shows this summer at the Teatro de Servi there.

The Broadway production of "Bye Bye Birdie" will drop Sunday matinees, following the June 25 performance, in favor of a return to a regular Monday-Saturday schedule during the summer.

Vinton Freedley has been reelected president of the Actors Fund of America, **Gilbert Miller,** 1st vice president; **Katharine Cornell,** second v.p.; **Herman Bernstein,** treasurer; and **Warren P. Harvey Mann,** formerly an agent, has joined author-producer **Alan Jay Lerner** as a production assistant.

Hal Holbrook, Frederick O'Neal, Peggy Wood, Harold Clurman, Agnes DeMille, Jose Quintero, William Penn, Shepard Traube, Jerome Robbins, Arthur Miller and **Tyrone Guthrie** will take part in the American Educational Theatre Association convention, at the Waldorf Astoria Hotel, N.Y., Aug. 24-30.

Munsell, secretary and general manager. Trustees for three years are **Jacob I. Goodstein, Louis A. Lotito, Richard Rodgers, Cornelia Otis Skinner, Mrs. Martin Beck** and **Ralph Bellamy.**

U. of Wisconsin will hold its National Community Theatre Centre, June 20-July 14, at Madison, Wis.

Robert Randolph will design the settings for "How to Succeed in Business Without Really Trying," the musical **Cy Feuer** and **Ernest Martin** will open on Broadway, Oct. 14.

The International Federation for Theatrical Research will hold its third Congress, June 25-July 2. **Professor Nagler,** of the Yale University School of Drama, is president.

Under the sponsorship of **Mrs. Louis Bergman** and **John B. Turner,** the American Theatre for Children will present "The Tiniest Town In Mexico," at the Riverside Drive Park, N.Y., for four consecutive Thursdays, opening July 6. The musical has book and lyrics by David Novak and music by **Edward Herzog.**

Dance Review

Le Ballet Du Vingtieme Siecle

(THEATRE DES NATIONS)

Paris, June 2

Le Ballet Du Vingtieme Siecle was a French modern dance group headed and choreographed by Maurice Bejart which combined with the ballet company of Brussels' Theatre Royal De La Monnaie. That this was France's loss and Belgium's gain, was borne out during the company's appearance as part of Theatre of Nations season at the Sarah Bernhardt Theatre.

Bejart still is experimenting with syncopated coordination of the human body and modern music. In "Divertimento" a drummer commands the movements of dancers, who flow in and out.

The classical basis shows in individual prowess and point but there is a zesty feeling for modernism hinting an affinity with Jerome Robbins.

Bejart's early interest in psychological ballets, exploring human motives and needs, still is evident The difficulties of communication, the encroaching mechanization of life and human solitude are symbolized along with a feverish life force and an undercurrent of sensuality.

In "Bolero," he presents a stunning Yugoslav femme dancer Duska Sifnios languidly flexing and bouncing and dancing to Ravel's haunting, repetitive rhythms on a large table. She is surrounded by a ring of seated men who slowly get up and dance about her as all finally encircle the table and responding to her call for love and life.

The longest piece is the Bertolt Brecht-Kurt Weill "The Seven Deadly Sins" with Bejart expertly underlining with his dance the slashing Brecht satire and stinging Weill music It captures the Teutonic (or rad party-line) feeling of the '30s in its jazzy, frenetic, erotic fervor and turmoil and each sin made to seem a consequence of human indifference and exploitation.

Company is fresh and the numbers generally full of ideas. Some of the group work lacks the polish and dash of bigger companies but compensates in ardor and refreshing approach whether good enough for showing in New York is a moot question. Costumes are mostly rehearsal tights and jerkins Sets are inventive if sparse. Rudolf Kuefner did the "Capital Sins" sets and costumes. Also worth a kudo are "Janaine Charrat and Ursula Kubler who play the two sisters in the Brecht-Weill opus. The latter was mounted by George Balanchine at the N. Y. City Center two years ago. *Mosk.*

"Romanoff and Juliet" will be the final production of the season at the Dallas Theatre Center, opening June 22, under the direction of **Paul Baker,** in association with **Stan Fedyszyn.**

Inside Stuff—Legit

Barbara Brady Wagner, granddaughter of the late Grace George who died recently in Manhattan, is no non-pro as characterized in the obituary report. She remains an actress, though now three years between engagements. She copped an award for her performance in "The Velvet Glove" some years back.

Incidentally, spotlighting of Miss George's age has stirred discussion in the Broadway boites that the actress was older than the reported 81. However, Who's Who in the Theatre posts her birthday as Christmas Day, 1879, and her stage debut as 1894. Several professionals who were associated with her in stage productions assert that her actual age was 91.

There have been, inevitably, a few errors in the vital statistics in Who's Who in the Theatre. For instance, Howard Lindsay is listed as having been born in 1899, whereas the actor-author-director himself says his age is 72. Also, the English publication for some years listed Lynn Fontanne as having been born in 1882, but revised the year to 1887.

(S)T-1564

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'Flower' $81,421 First Toronto Wk.; Merm $71,675, Chi; 'Sound' 55G, K.C.; 'Widow' $61,032, 'Majority' $38,092, S.F.

"Flower Drum Song," which played to so-so business in Rochester the previous stanza, bounced back last week as the top-grossing show on the road. The musical took in $81,421 in the first of two frames at the O'Keefe Centre, Toronto. "Gypsy" neared the capacity mark in its first full frame in Chicago and "Bye Bye Birdie" and "Merry Widow" were strong in their respective Civic Light Opera bookings in Los Angeles and San Francisco.

"Sound of Music" slowed down considerably in Kansas City and "Miracle Worker" suffered another substantial drop in Chicago. "Raisin in the Sun" played to virtual sellout business in Washington, where it ended its tour last Saturday (10).

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Gypsy, Shubert (MC-RS) (2d wk) ($5.95-$6.60; 2,100; $72,000) (Ethel Merman). Previous week, $51,865 for seven performances.
Last week, $71,675.

Miracle Worker, Erlanger (D-RS) (7th wk) ($5.50-$6; 1,380; $45,000). Previous week, $21,710.
Last week, $16,508.

CLEVELAND

My Fair Lady, Hanna (MC-RS) (3d wk) ($6.95; 1,515; $50,000) (Michael Evans, Caroline Dixon). Previous week, $40,153.
Last week, $41,239.

HARTFORD

Music Man, Bushnell (MC-RS). Previous week, $48,043, Shubert, New Haven.
Last week, $58,645.

KANSAS CITY

Sound of Music, Music Hall (MD-RS) (Florence Henderson). Previous week, $90,838, Paramount, Omaha.
Last week, $55,067.

LOS ANGELES

Bye Bye Birdie, Philharmonic (MC-RS) (1st wk) ($5.90-$6.75; 2,670; $81,200). Previous week, $63,505 with Civic Light Opera Assn. subscription, Curran, San Francisco.
Last week, about $80,000 with CLOA subscription.

SAN FRANCISCO

Majority of One, Geary (C-RS) (1st wk) ($5.40-$5.95; 1,550; $50,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $55,832, Biltmore, Los Angeles.
Opened here June 5 to three endorsements (Fried, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin). Knickerbocker and Speegle caught show in Los Angeles two nights prior to its Frisco preem and reviewed it for regular June 6 publication.
Last week, $38,092 with Theatre Guild-American Theatre Society subscription.

Merry Widow, Curran (Op-RS) (1st wk) ($6.25-6.90; 1,758; $63,000) (Patrice Munsel). Previous week, around $80,200 with CLOA subscription, Philharmonic, Los Angeles.
Opened here June 5 to two favorable reviews (Eichelbaum, Examiner; Knickerbocker, Chronicle) and one mixed (Speegle, News-Call Bulletin).
Last week, $61,032 with CLOA subscription.

TORONTO

Flower Drum Song, O'Keefe (MC-RS) (1st wk) ($5; 3,200; $92,984). Previous week, $40,976, Auditorium, Rochester.
Last week, $81,421.

WASHINGTON

Raisin in the Sun, National (D-RS) (2d wk) ($4.90-$5.75; 1,685; $44,335) (Claudia McNeil). Previous week, $34,825 with TG-ATS subscription. Ended tour here last Saturday night (10).
Last week, $43,844 with TG-ATS subscription.

SPLIT WEEK

Fiorello (MC-RS). Previous week, $46,411 with Broadway Theatre League subscription, seven-performance split.
Last week, $52,200 for six BTL performances: Civic, Fresno, Monday-Tuesday (5-6), two, $18,056; Memorial, Sacramento, Wednesday-Thursday (7-8), two, $16,225, Civic, San Jose, Friday 9, one, $10,405; Strand, Modesto, Saturday (10), one, $7,514.

Fitzroy Davis to Oslo, Then to Tour Continent

Actor-writer-stager Fitzroy Davis sails today (Wed.) to Oslo to negotiate for a Norwegian production of his play, "Silver Fire." The script has already been sent to Norwegian star Tore Segelcke. Davis will star Tore Oslo visit with an o. o. of legit in Copenhagen, Stockholm, Warsaw, Berlin, Vienna, Budapest and Zurich. He plans returning to New York in time to report on his overseas trip to the American Educational Theatre Conference at the Waldorf-Astoria Hotel next August.

While in Warsaw, he'll meet Polish director Erwin Axner, who's scheduled to come to New York later this season to stage a production at the Institute for the Advanced Studies in Theatre Arts.

Stock Items

Adrian Hall will be director this summer at **Ben Kapen's** Charlotte (N.C.) Music Theatre, with **Don Smith** as musical director and **Max Walmer** assistant.

Robert T. Mathews will be business manager of the Williamstown (Mass.) Summer Theatre, which opens its seventh season July 7 with "Othello."

The Nutmeg Theatre of the U. of Connecticut, Storrs, will open June 27 with "Auntie Mame."

The production staff for **James Alex's** Dayton (O.) Musical Theatre which opened a 10-week season last night (Tues.) includes **James Karr**, director; Leonard Stein, production manager; **Clayton Coots**, company manager; **Bob Drumm**, musical director **Ethel Martin**, choreographer, and **Bob Holloway**, scenic designer.

M. D. Howe, manager of the Shubert Theatre, Boston, will be comptroller this summer for the Carousel Theatre, Framingham, Mass.

Robert Porterfield's Barter Theatre, Abingdon, Va., opened Monday (12) with "Pleasure of His Company."

Touring Shows

(*Figures cover June* 11-25)

Bye Bye Birdie (2d Co.)—Philharmonic, L. A. (12-24).
Fiorello (2d Co.)—Paramount, Portland (12-13); Orpheum, Seattle (15-18), Fox, Spokane (19); Queen Elizabeth, Vancouver (21-22); Capitol, Yakima (23); Temple, Tacoma (24).
Flower Drum Song—O'Keefe, Toronto (12-17); Nixon, Pitt. (19-24).
Gypsy—Shubert, Chi (12-24).
Majority of One—Geary, S.F. (12-24).
Merry Widow (Civic Light Op. Assn.)—Curran, S.F. (12-24).
Miracle Worker (2d Co.)—Erlander, Chi (12-24).
Music Man—National, Wash. (12-24).
My Fair Lady (2d Co.)—Capitol, Salt Lake (13-17); Biltmore, L. A. (20-24).
Sound of Music (2d Co.)—Music Hall, K.C. (12-15); Opera House, S.F. (19-24).

Off-Broadway Shows

(*Figures denote opening dates*)

Abe Lincoln, York (5-10-61).
American Savoyards, Mews (4-27-61).
Balcony (Rep.), Circle In Square (3-3-60)
Blacks, St. Marks (5-4-61).
Dream & Bessie, Cherry Lane (3-1-61).
Fantasticks, Sullivan St. (5-3-60).
Hedda Gabler, 4th St. (11-9-60).
King Dark Chamber, Jan Hus (2-9-61).
Leave It to Jane, Sheridan Sq. (5-25-59)
Mary Sunshine, Orpheum (11-18-59); moves next Wednesday (21) to the Players.
Meet Peter Grant, Folksbiene (5-10-61).
Moontide, Marquee (6-1-61).
Premise, Premise (11-22-60).
Red Eye, Living Th'tre (6-12-61)
Stewed Prunes, Showplace (12-14-60).
Threepenny Opera, de Lys (9-20-55).
Under Milk Wood (Res.) Circle (3-29-61).

SCHEDULED OPENINGS

Fig Leaf, Gramercy Arts (6-14-61).
Voice of the Turtle, 41st St. (6-27-61).
4th Ave. North, Madison Ave. (6-27-61).
Go Fight City Hall, Mayfair (10-30-61).

CLOSED

Evenings With Chekhov, Actors (4-20-61); closed Sunday (11) after 61 performances.

Moiseyev Over $200,000 At McCormick Place, Chi

Chicago, June 13.

The Moiseyev Dance Co. grossed over $200,000 in seven performances at the McCormick Place Theatre here last week, establishing the house record at the new 5,000-seater. Tickets were scaled from $7.70.

The engagement was SRO, with impresario Harry Zelzer limiting paper to only the essential press. Mayor Richard J. Daley, who had requested tickets for himself and his family at midweek, was turned away.

Director Group Ties Royalties To Recognition

The Society of Stage Directors & Choreographers is making a new effort to secure League of N. Y. Theatres recognition as bargaining agent for its members. The move is hinged on the recently-negotiated contract between the League and the Dramatists Guild, whereby the latter organization has agreed to modify its royalty demands providing similar concessions are accepted by a show's producer, director, stars and choreographer.

The League was infomed by letter last week that the SSDC has directed its members not to discuss with producers any proposed revisions in present royalty terms. The letter, signed by president Shepard Traube, was sent to the League following a meeting last Wednesday (7), of the SSDC executive board.

Referring to the League-Guild royalty agreement, Traube said in the letter, "Let it be stated that at the meeting of our board, there was a unanimous expression of a desire to participate in any program designed to aid the theatre in a state of economic crisis. As responsible artists and craftsmen, the organized directors and choreographers of the professional theatre will make every possible effort in the general welfare.

"However, we cannot discuss the subject of voluntary reductions in royalties or fees for directors and choreographers as individuals but only as an oganization," letter added. "We stand ready to meet at the earliest possible moment to take up the matter of recognition and deal sympathetically with the questions which appear to be of pressing importance."

Besides Traube, officers of the society include Agnes de Mille, first vice-president; Hanya Holm, second vice-president; Joseph Anthony, secretary, and Marc Daniels, treasurer. The executive board comprises Harold Clurman, Hume Cronyn, Reginald Denham, Vincent J. Donehue, Robert Fosse, Aaron Frankel, Garson Kanin, Elia Kazan, George Schaefer, John Stix, Gene Frankel and Charles Olsen.

ATLANTA'S CULTURAL LINEUP

Sutherland There Ahead of Lyric And Met Dates

Atlanta, June 13.

All Star Concert Series, Marvin McDonald, manager, has set an eight-attraction 1961-62 lineup marking its 31st season.

Series is presented in 5,500-seat Atlanta Municipal Auditorium and is an annual sellout.

Season will open Sept. 30 with concert by coloratura soprano Joan Sutherland, who is due to make her debut at Lyric Opera in Chicago in October and with Metropolitan Opera in New York following.

Violinist Yehudi Menuhin will be heard in recital Oct. 16.

Pianist Van Cliburn will return Nov. 16.

Philippine Dance Company, the Bayanihan, never before seen in Atlanta, will perform Dec. 15 via Columbia Concerts (not Hurok).

Philadelphia Orchestra, under direction of Eugene Ormandy, will be heard Jan. 13.

Metropolitan Opera soprano Birgit Nilsson who scored here with "Turandot," will be heard in an all-Wagner program Feb. 27.

National Ballet of Canada will present program of diversified ballet April 3.

B'way Defers Summer Biz Decline; 'Unsinkable' $64,764 & 'Horn' $28,407, 'Camelot,' 'Carny,' 'Mary,' 'Sound' SRO

Broadway got some relief last week from the recent steady business decline. The situation is normal for mid-June, when most shows rally prior to the start of the summer slump. Moving back into the sellout list last week with "Carnival" and "Mary, Mary" were "Camelot" and "Sound of Music."

The only closing on the Main Stem last week was "Big Fish, Little Fish." It will be followed next Saturday (17) by the fold of "Devil's Advocate." Two other entries, "An Evening with Nichols and May" and "Miracle Worker" will close July 1. The Phoenix Theatre production of "Hamlet" called it quits last Sunday (11) and the City Center revival of "Pal Joey" ends its run July 2.

The new season got an early starter with the opening last night (Tues.) of "The Billy Barnes People."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut rate tickets in circulation.

***All the Way Home**, Belasco (D) (28th wk; 221 p) ($6.90-$7.50, 967; $38,500). Previous week, $18,273.
Last week, $20,172.

***Best Man**, Morosco (C) (62d wk; 488 p) ($6.90-$7.50; 999; $41,000) (Lee Tracy, Frank Lovejoy). Previous week, $17,166. Tracy withdraws from the cast June 30.
Last week, $17,562.

Bye Bye Birdie, Shubert (MC) (60th wk; 472 p) ($8.60-$9.40; 1,453; $61,000). Previous week, $40,775
Last week, $52,922.

Camelot, Majestic (MC) (27th wk; 217 p) ($9.40; 1,826; $84,000) (Richard Burton, Julie Andrews). Previous week, $75,513.
Last week, $84,207.

Carnival, Imperial (MC) (9th wk; 68 p) ($8.60; 1,428; $67,432) (Anna Maria Alberghetti). Previous week, $67,349.
Last week, $66,932.

Come Blow Your Horn, Atkinson (C) (16th wk; 125 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $26,012.
Last week, $28,407.

Devil's Advocate, Rose (D) (14th wk; 108 p) ($6.90-$7.50; 1,162; $46,045) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, $20,288. Closes next Saturday (17).
Last week, $20,761.

Do Re Mi, St. James (MC) (24th wk; 192 p) ($8.60-$9.50; 1,615; $69,500) (Phil Silvers). Previous week, $56,583.
Last week, $66,218, after the deduction of a staggered refund payment for tickets unused because of a blizzard last winter.

Donnybrook, 46th St. (MC) (4th wk; 28 p) ($8.60-$9.60, 1,342; $65,331). Previous week, $22,586.
Last week, $33,904.

Evening with Mike Nichols and Elaine May, Golden (R) (35th wk, 282 p) ($6.90-$7.50; 773; $30,439) Previous week, $20,885. Closes July 1.
Last week, $26,638.

Far Country, Music Box (D) (10th wk; 79 p) ($6.90-$7.50; 1,101; $40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, $27,895.
Last week, $27,602.

Fiorello, Broadway (MC) (80th wk; 635 p) ($5-$7.50; 1,900; $59,000). Previous week, $37,890.
Last week, $42,808.

Happiest Girl in the World, Beck (MC) (10th wk; 80 p) ($8.60-$9.60; 1,280; $62,805) (Cyril Ritchard). Previous week, $21,470
Last week, $36,190.

Irma La Douce, Plymouth (MC) (37th wk, 292 p) ($8.60; 999, $48,250) (Elizabeth Seal, Denis Quilley). Previous week, $33,872.
Last week, $37,563.

Mary, Mary, Hayes (C) (14th wk; 109 p) ($6.90-$7.50, 1,139, $43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie) Previous week, $42,967 with parties.
Last week, $42,954 with parties.

***Miracle Worker**, Playhouse (D) (85th wk, 676 p) ($6.90-$7.50; 944; $36,500) Previous week, $14,149. Closes July 1.
Last week, $16,296.

***My Fair Lady**, Hellinger (MC) (273d wk; 2,175 p) ($8.05, 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $47,951.
Last week, $52,213.

Rhinoceros, Longacre (CD) (22d wk; 176 p) ($6.90, 1,101, $37,000) (Eli Wallach, Zero Mostel). Previous week, $17,204.
Last week, $18,640.

Sound of Music, Lunt-Fontanne (MD) (78th wk, 620 p) ($9.60, 1,407; $75,000) (Mary Martin). Previous week, $71,761
Last week, $75,928

***Taste of Honey**, Booth (D) (36th wk; 287 p) ($6.90, 807, $30,500) (Hermione Baddeley, Frances Cuka). Previous week, $12,994
Last week, $15,938.

Unsinkable Molly Brown, Winter Garden (MC) (32d wk, 252 p) ($8.60-$9.40; 1,404, $68,000) (Tammy Grimes). Previous week, $49,981.
Last week, $64,764

Miscellaneous

Pal Joey, City Center (MC) (2d wk; 15 p) ($3.95, 3,090, $60,000) (Carol Bruce, Bob Fosse, Sheila Bond, Harvey Stone) Previous week, $51,134 for first seven performances and one preview
Last week, $52,099.

Closed Last Week

***Big Fish, Little Fish**, ANTA (CD) (13th wk, 101 p) ($6.90-$7.50; 1,185; $49,178) (Hume Cronyn, Martin Gabel) Previous week, $14,008. Closed last Saturday (10) at an estimated $90,000 loss on a $100,000 investment
Last week, $14,705.

Hamlet, Phoenix (D) (13th wk; 102 p) ($4.60, 1,150; $29,882) Previous week, $10,018. Closed last Sunday (11).
Last week, $16,598

Opening This Week

Billy Barnes People, Royale (R) ($6.90-$7.50; 1,040, $45,500)
John T. Poole presentation of Billy Barnes (music and lyrics) and Bob Rodgers (sketches) revue, which ended a 24-week run at the Las Palmas Theatre, Los Angeles, last June 4. Opened last night (Tues.). Capitalized at $75,000, cost about $65,000 to bring in, and can break even at around $27,000

Bits of London

London, June 13

When "Romeo and Juliet" ends its run June 24 at the Old Vic it will have played 122 performances, thought to be the longest run of any production in the theatre's history.

William Douglas Home's play, "The Bad Soldier Smith," due June 14 at the Westminster, is based on the author's own wartime prison camp experience.

Peggy Ashcroft is to star in "The Hollow Crown," due as an addition to the Aldwych Theatre repertoire. It's about Kings and Queens of England

Victor Borge opens July 4 in his one-man show, "Comedy in Music," at the Saville for a three-week run.

Anna Quayle will be **Anthony Newley's** leading lady in "Stop The World—I Want To Get Off."

Jack Hylton has acquired **Felicity Bennett's** one-third share in six plays on which she collaborated with the late **Sonnie Hale**.

The rights of the late **Eden Phillpotts'** "Widecombe Fair" are under negotiations. It'll be turned into a musical.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading

Legit

BROADWAY

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; understudies for Redgrave and Googie Withers. Mail photos and resumes c/o above address.

"Cook For Mr. General" (C). Producers, William Darrid, Eleanor Sandenberg & David Ruskin (14 W. 55th St., N. Y., PL 7-5622). Parts available for two actor-stunt men, no taller than 5 feet, 10 inches. Mail photos and resumes c/o above address.

David Merrick. 246 W. 44th St., N. Y., LO 3-7520. Photos and resumes of sopranos and tenors being accepted for files, c/o above address.

"Get It Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"How To Succeed In Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (c/o Lunt-Fontanne Theatre (205 W. 46th St., N.Y.; JU 6-5555). Auditions for Equity dancers, Monday (19), open call dancers, Tuesday (20) Equity singers, June 26; open call singers, June 27, all calls at the Lunt-Fontanne Theatre (205 W. 46th St., N.Y.), men, at 10 a.m. and girls, at 2 p.m.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, ethereal, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s, Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kean" (MC). Producer, Robert Lantz (667 Madison Ave., N.Y.; TE 8-5838). Five major roles available: soprano, 30s, beautiful, sophisticated; soprano, 20s, beautiful, naive; man, 30-35, operatic tenor, regal; character comedian; acrobat-ballet dancer. Apply through agents or mail photos and resumes c/o Apple, above address. Auditions for dancers Friday (16), men at 10 a.m. and girls at 2 p.m. at the Ambassador Theatre 215 W. 49th St., N. Y.).

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Burton Charles D'Lugoff (337 Bleeker St., N. Y.; AL 5-3179). Available parts: Negro or white male singer, 30-40; femme, 30s, slender singer; southern belle type femme, 20, belting voice, some dancing; Negro dancer-singer-actress for major role; Negro baritone, 20s; semi-legit soprano, beautiful Negro, 20s; comedian, 20s, rotund, bariton. Apply, through agents only, c/o Sidney Eden; above address.

"Love A La Carte" (MC). Producer, Arthur Klein (St. James Theatre Buldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SC 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). "Miss Subways" participants may send photos and resumes c/o Sidney Ganis, above address.

OFF-BROADWAY

"A Word With the Governor" (MC). Producer, Governor's Company (c/o Natt Greenblatt, 10 Fifth Ave., N.Y. or CBS-TV, 524 W. 57th St., N.Y.; JU 6-6000). Available parts: three boys, native houseboys, man, 45-50; lovable, comic; woman, 40's, high-strung; five character men, eccentrics; woman, young, beautiful, eccentric; character woman, flamboyant; man, 30's, satanic writer; girl, 20-21, fresh, cute, innocent; young man, attractive, appealing; man, 50's, dry, cynical; character man, pompus, small; four assorted character men; several attractive femme singers who also dance. All applicants must sing and dance some and British accents are preferred. Mail photos and resumes c/o above address; don't phone. Rehearsals will begin late in August for September opening.

"Clandestine on the Morning Line" (C). Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N.Y.; JU 6-6300). Available parts: lead woman, 40-60; man, 40-60; girl, 17; two men, 25-30; man, 30-45; several male and femme walk-ons. All parts are Negro. Mail photos and resumes c/o Allen Davis, above address. Script available at the Drama Book Shop (51 W. 52d St., N.Y.)

"4th Avenue North" (R). Producer, Shippen Geer, in association with Michael Batterberry (341 Madison Ave., N. Y.; MU 9-2910). Parts available for a commedienne with belting singing style and lead male dancer-singer. Mail photos and resumes c/o Geer, rm. 803, above address.

"King of the Dark Chamber" (D). Producers, Van Joyce & Harold Leventhal, in association with Patricia Newhall (c/o Jan Hus House, 351 E. 74th St., N. Y.; RE 4-4605). Auditions for male and femme understudies and replacements, dancer-singers and dramatic performers, Friday (16), at 5-7 p.m., above address.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Mirrors" (D). Producer, Barbara Burns (507 Fifth Ave., N. Y.; OX 7-5895). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crain, above address.

"No Law Against Love" (MC). Producer, Vassili Lambrinos (141 E. 47th St., N. Y.; PL 1-0142). Auditions for dancers with ballet and jazz training. Equity and non-Equity, next Wednesday (21), girls, at 11 a.m. and boys, at 1 p.m., at the Sheridan Square Theatre (99 Seventh Ave. S., N. Y.).

"Young Abe Lincoln" (MC). Producer, Arthur Shimkin (c/o Little Golden Theatre, 630 Fifth Ave., N.Y.; CI 5-6400). Parts available for male and femme singer-dancer-actors. Mail photos and resumes c/o John Allen, above address.

TOURING

"Farewell, Farewell Eugene" (C). Producers, Michael Byrne & James Burr (405 E. 79th St., LE 5-8066). All parts available except Minnie and Gert. Mail photos and resumes c/o Byrne, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"Music Man" (MC). Producer Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690). Part available for a top lyric soprano, not less than 5 feet, 6 inches tall, to replace lead in the national company. Call Lillian Stein, above number. Several parts available for the second company. Mail photos and resumes to Miss Stein, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

OUT OF TOWN

CHICAGO

"Fantasticks" (MC). Producer, Faith Smeeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles, five male, one female. For audition appointment contact Jim Warner, above address.

LOS ANGELES

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

BELLPORT, L. I.

Gateway Playhouse. Managing director, David Sheldon (Gateway Enterprises Inc., 43 W. 54th St., N. Y.). Parts available for Equity leading men and women and versatile character men and women. Mail photos and resumes to Sheldon (c/o Joyce Selznick, Columbia Pictures, 711 Fifth Ave., N. Y.). Apprentices apply directly at Gateway. Theatre operates as a summer showcase for Columbia Pictures executives and producers.

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentices. Mail photos and resumes, above address. Sea-

HYDE PARK, N.Y.

Hyde Park Playhouse. Executive Director, M. David Samples (385 E. 10th St., N.Y.). Parts available for male and femme performers for the Equity resident company. Mail photos and resume c/o above address.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y., Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and femme performers for resident company. Photos and resumes being accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

SYRACUSE, N. Y.

New Playhouse. Producer, Syracuse University (610 E. Fayette St., Syracuse, N. Y.). Parts available for male, femme and juvenile dramatic performers. Mail photos and resumes to G. F. Reidenbaugh (Box 84, Brodheadsville, Pa.).

WASHINGTON, D.C.

Washington Theatre Club. Managing director, John B. Wentworth (1632 O St. N.W., Washington, D.C.; DE 2-4583). Parts available for male and femme apprentices for the Equity season. Write or phone Dan Hemenway, above address.

SHOWS IN REHEARSAL

OFF-BROADWAY

"Hector," "West of the Moon" & "Blood Bugle" (D). Producer Lee Paton (New Playwrights Theatre, W. 3d St. & Thompson St., N. Y.; GR 3-9300).

"Much Ado About Nothing" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008).

OUT OF TOWN

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520).

STOCK

"Captain Brassbound's Conversion" (C). Producer, Ethelyn R. Thrasher (58 W. 57th St., N. Y.; LT 1-0610).

"Paradise Island" (MC). Producer, Guy Lombardo (104 E. 40th St., N.Y.; TN 7-0080).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Carrado Film Enterprises. Producer, Carrado Enterprises (640 West End Ave., N.Y.). Parts available for models, actresses, and male and femme voices to dub for a series of five-minute tv shorts. Mail photos and resumes c/o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

"Portrait in Canvass" (dramatic series). Producer, Leonard Small (c/o Houlen Productions, 527 Madison Ave., N. Y.; EL 5-5260). Parts available for male and femme dramatic performers of all types. Mail photos and resumes c/o above address.

Films

"Drop of Youth" (featurette). Producer, Creative Mart Films (507 Fifth Ave., N. Y.; OX 7-5895). Parts available for attractive males and femmes, 20-23, and a woman, 35-40, heavyset, happy-go-lucky. Mail photos and resumes c/o above address.

Walter Slezak to Tour As Humorous Lecturer

Walter Slezak will make a cross-country lecture tour, probably starting in October. The actor will offer backstage experiences, stressing the humorous angle, under the title, "Showbusiness Is No Business."

The Keedick Lecture Bureau is booking the tour.

Corning Strawhat Sells Discount 'Patron Passes'

The Corning (N.Y.) Summer Theatre is switching this season from its previous subscription setup to a "patron pass" plan designed by Omar K. Lerman, co-producer of the operation with Dorothy Chernuck. The coupon, selling for $2, entitles the holder to special b.o. discounts.

The takeoff is worked on a percentage basis against the $3.30 top, with the discount at 15% and increasing 5% for each new show attended, to a 50% maximum. The "passes," available only during a two-week sales campaign, have reportedly exceeded the 2,000-sold mark.

Corning opens its 11th season June 23 with "West Side Story" and features a season of musicals, resident-stock plays, ballet and star packages. The Young Danes of the Royal Danish Ballet company will make its only strawhat appearance Aug. 13, prior to its opening at Jacobs Pillow.

Richard Stuart Flusser is director of the musical productions; Lucille Burnham, musical director; Betty Low, choreographer; Miss Chernuck, director of the resident acting company; Peter Wingate, set designer; James Treble, company manager; Lawrence Bahler, business manager, and Richard Asch, pressagent.

Shubert-Twofers

Continued from page 55

as "All the Way Home," "Tenth Man," "Gypsy" and "Music Man." In contrast, "Period of Adjustment" folded quickly at the independently-owned Helen Hayes Theatre after a publicly-announced general price-cut was begun, and "Fiorello" has done only so-so business at the Shubert-owned Broadway with a regular price-reduction.

If as anticipated, there's the usual theatre shortage next fall, the Shuberts may try to carry out their anti-twofer edict, it's figured. But when some of the long-run holdovers begin to slip near the break-even point and marginal newcomers are in trouble, with no lineup of Broadway-bound productions on the horizon, the Shuberts aren't expected to enforce a no-twofer policy if it means allowing their theatres to go dark.

Broadway managers point out that even under the modified terms that theatres sometimes grant when borderline shows go on twofers, the house usually makes a small profit and invariably gets enough to pay the fixed charges and overhead. During that period, a show may also make a small profit, meantime providing employment for everyone concerned.

The curious thing about the agitation against twofers is that virtually everyone in the theatre as well as the playgoing public approves of them. The exceptions are generally limited to ticket brokers, boxoffice personnel, a few newspaper commentators and chronic writers of letters to the editor.

Those connected with twofered shows say that twofer audiences are among the most attentive and responsive they get during an entire run.

Aurelia de Felice and Paul Panish have succeeded Angela Williams and Ed Karp in "Evenings With Chekhov."

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Literati

Gable Biographies

Kathleen (Kay) Gable, widow of the star, will probably beat out this summer via Prentice-Hall, another memoir of the actor which Little, Brown has scheduled for Oct. 19. The widow's book, titled "Clark Gable: A Personal Portrait," will include some 200 photographs of the actor, many by Earl Theisen, Hollywood lenser, many never before published.

"Dear Mr. G—(The Biography of Clark Gable)" is the title of Jean Garceau's book (in collaboration with Inez Cocke) which Little, Brown will publish in the fall. Miss Garceau was for 21 years secretary to the Gables (the late Carole Lombard, when she was married to the star) and thereafter.

There have also been a couple of newsstand one-shots on Gable shortly following his death.

Fawcett's Hollywood Pitch

Paperback tie-in competition is intensifying. Fawcett's softcover line (Crest, Premier, Gold Medal), already with a hefty slice of the biz, indicates it's serious about bagging all that the traffic can bear, hence the setting of the Coast agency, Preminger-Stuart-Feins, for on-spot negotiating.

Company recently pitched 175 picture execs, producers and exploiters, first by wire, then with letter to each, plus Fawcett editions of "Psycho" and "Pillow Talk," as recent prime examples of what the outfit delivers to filmmakers. Key point made by the publishing house is that tie-in novels rate automatic plugs in Fawcett magazines, including True, Woman's Day, Cavalier, Motion Picture and True Confession. (Total sales over 12,000,000.)

Gold Medal handles original screen yarns, while Crest reprints hardcover tomes transferred to the screen.

Fokine's Memoirs

"Fokine," translated by the late ballet master's son, Vitale (Little, Brown; $7.50), is a handsomely-produced volume of the Russian choreographer's memoirs. Younger Fokine has sifted personal papers and documents of his famous sire. These have been reduced to deal directly with Fokine's life (1880-1942) and work, and book is well-edited by Anatole Chujoy. Tome seeks to amplify in the artist's own words the outline of Fokine's career set forth in Cyril Beaumont's "Michel Fokine and His Ballets."

Of special importance are complete descriptions of all the ballets Fokine created, plus an appendix of statistics concerning his work. There are excellent illustrations. A valuable addition to terp history. *Rodo.*

Still Another Merger

Two of the oldest American publishing houses have merged, with acquisition by J. B. Lippincott of the A. J. Holman Co., both based in Philadelphia. Holman Bibles have been a book publishing staple since the firm was founded in 1801. Joseph W. Lippincott, prez of the parent company, is the fourth generation of the family active in his firm's management, since its founding in 1792.

Cdr. Scott G. Lamb, president of Holman, will continue his operation as a wholly owned subsidiary of Lippincott. Eventually, warehousing, shipping and billing will be consolidated.

Anthologies Etc.

Esquire travel editor Richard Joseph, who usually publishes via Doubleday, had shifted to Harpers for his "Esquire's Shopping Guide to Europe," due soon. Doubleday has just published his updated money-changer guides and other guides.

Former Esquire editor-in-chief Frederic A. Birmingham, an expert chef avocationally, is the author of "The Complete Cookbook for Men," via Harper, which also is publishing Times food editor Craig Claiborne's "The N. Y. Times Cook Book." "Esquire's Great Men and Moments of In Sports" is another anthology from that monthly, while its companion Coronet is the source for "Fabulous Yesterday," that mag's 25th anni collection; also Harpers.

John Fischer and Lucy Donaldson have edited "Humor From Harper's" (Introduction by Ogden Nash), intended as a pre-Xmas gift item, and mag writer Bill Davidson's "The Real and the Unreal," pieces on personalities such as Elizabeth Taylor, Sinatra, Gable, Kim Novak, Astaire, Joshua Logan, Ingrid Bergman and Dick Clark, is another fall item, same pub.

Meredith's Trade Books

Meredith Publishing (Better Homes & Gardens mag) has launched Meredith Press to publish trade editions of the recently bought-out firms of Appleton-Century-Crofts and Duell, Sloan & Pearce and all BH&G books.

Jack Barlass, Meredith veepee, has been named director of the new division. Charles H. Duell, DS&P prexy, is manager of general trade-book publishing, and Robert B. Nelson is marketing manager.

On the editorial side, C. A. Pearce, veepee of DS&P, and Theodore Purdy, formerly editor-in-chief of Appleton's trade department, have been named associate editors-in-chief for trade book publishing.

Pre-Civil War Reprint

Alfred A. Knopf is republishing a Civil War volume written by actress Frances Anne Kemble, "Journal of a Residence on a Georgian Plantation in 1838-1839," picturing deep south plantation life in slave days.

Fanny Kemble was a prominent legit thesp on the English stage of the mid-19th century. She toured America and married wealthy Philadelphian Pierce Butler, owner of a Georgia cotton plantation. The "Journal" is the recounting of a life and master-slave relationship that left her profoundly shocked.

From a celeb family, her father was Charles Kemble, actor-manager of London's Covent Garden Theatre, and her aunt was renowned actress Sarah Siddons.

P-H's 1961 Peak

In a brief report to stockholders, Prentice-Hall predicts, "The record to date clearly shows that 1961 will set an all-time high in both sales and profits."

Sales to date, says the memo, are well ahead of the same period last year and indications are that the balance of the year will be equally successful — "The substantial investment in research, in new products and in acquisitions is starting to pay off and is reflected in these increases."

Cited among developments is a recent arrangement with Litton Industries to produce and market teaching machines and related educational materials.

CHATTER

Mrs. Lawrence Rosenberg, nee Nancy Sherman of Scarsdale, N.Y., mother of three and teacher of mathematics and physics at Fieldston School, Riverdale, has published her first book under the Golden Press imprint, "Gwendolyn, the Miracle Hen." It received the N.Y. Tribune's Spring Book Festival first prize in the kid-pix books category, ages four to eight.

Author Carl Winston has done a paperback under the Belmont imprint to tie in with Jerry Lewis' "The Ladies Man," (Par).

"The Caretaker," three-act play by Harold Pinter, on longrun in London, is in the bookstalls via Grove Press ($1.75). A Broadway production, presented by Frederick Brisson and Roger Stevens, is in the works.

John S. Knight, publisher of Knight Newspapers Inc., made an honorary doctor of laws degree at the June commencement at Ohio State University, Columbus. He has twice served as president of the American Society of Newspaper Editors.

BBD&O's Bernard Ryan Jr. is the author of "So You Want to Go Into Advertising" which Harper will publish next fall.

Caricaturist Al Hirshfield is the author of an anthology on "The American Theatre," covering five decades of his drawings. Brooks Atkinson did the foreword and the cartoonist dedicates it to the late Fred Allen. George Brazziler will publish in October at $10.

Teen Magazine's "Miss Teen 1961" contest will be judged by Peter Lawford, Eva Marie Saint, Robert Wagner, Joanne Woodward and pic producer Robert Radnitz.

Richard Gehman is calling his "Sinatra And His Rat Pack," which Belmont Books is bringing out in paperback June 19, "an unauthorized, unbiased, irreverent biography." The book is a collection of pieces about the lively members of the circle around Sinatra—about 25,000 words on "The Leader" himself plus pieces about Sammy Davis Jr., Peter Lawford, Dean Martin, Shirley MacLaine, Joey Bishop, et. al. Some of the pieces are adapted from Gehman's magazine pieces with new material added to bring it up to date.

Publishing Stocks

(*As of June 13, 1961, closing*)

Allyn & Bacon (OC)	43	+2
American Book (AS)	65½	—½
Book of Month (NY)	25⅝	—2
Conde Nast (NY)	13⅞	—⅜
Crowell-Collier (NY)	39¾	—2¼
Curtis Pub. Co. (NY)	15¼	+¾
Ginn & Co. (OC)	29¼	—1½
Grolier (OC)	51	—3½
Grosset & Dunlap (OC)	28	—¾
Harc't Brace (OC)	38½	—1⅛
Hearst (OC)	24	—½
Holt, R&W (NY)	55	
L.A. Times Mirror (OC)	41	—9
Macfadden (AS)	12½	—⅜
McCall (NY)	34½	—1
McGraw-Hill (NY)	35¼	+1½
New Yorker (OC)	113	—2
Pocket Books (OC)	32½	—4½
Prentice Hall (AS)	42¾	+1½
Ran'm House (OC)	39	—4½
Scott Foreman (OC)	27	—½
Time Inc. (OC)	85	—4½
H. W. Sams (OC)	43	—1
Western Pub. (OC)	77	—½

OC—Over the Counter.
NY—N. Y. Stock Exchange.
AS—American Stock Exchange.

Hal Roach at 69

Continued from page 1

the visual sight gags and the zany situations, somehow modernizing on the type of fun stuff that clicked with Harold Lloyd, Laurel & Hardy, Patsy Kelly and ZaSu Pitts. Also, the "Our Gang" shorts, to mention just some.

First feature, untitled, will have a theatrical background. Roach will do the casting in England, for the most part taking unknowns for the leads.

And he'll shoot in black & white (with no "scope" frills) because, he says, the unembellished screen is best suited for the cinematic burlesque he has in mind.

Sutherland

Continued from page 2

Venice Opera House's 1961-62 season. She was replaced in "Somnambula" by Renata Scotto.

Local source notes that soprano has had previous differences of opinion with maestro Nello Santi, similar to the one which is said to have triggered the most recent dramatic walkout. These, says source, occurred during a London recording session of "Traviata."

Atkinson on GSK

Continued from page 2

period the psychological center of his professional life.

If he had not been so disciplined, the load of work he carried in both The Times office and the theatre would have crushed him. But everything was coolly organized in his mind. Tall, spare, nervously intense, civil, he was in and out of the office several times a day, rattling his typewriter and supervising the work of his assistants; and after the theatre he returned to put everything in order for the night.

Standing at the stone in the composing room on make-up day, he efficiently put together the text, drawings and headlines of the Sunday section. Although he was unaware of it, he was a conspicuous man there. Everyone admired him, not only because he had become a theatrical celebrity, but because he acquitted himself as drama editor with scruple and skill.

On The Times his happiest days were probably those when Alexander Woollcott was critic. Both were temperamental men in very different ways, but both relished the follies of the theatre, and their gaiety spilled over into the Sunday pages. Out of an excess of high spirits, Mr. Kaufman inaugurated a series of holiday tables, like almanacs, with wry footnotes that destroyed the dignity of plays and people. And during the years when he wrote the news notes (called "What News on the Rialto?" in those days) he also managed to give routine information the sharp edge of skepticism.

Mr Kaufman resigned in August, 1930, not because the duties of drama editor no longer interested him, but because he thought his increasing involvement in the theatre made his news objectivity vulnerable to criticism. It was a characteristic decision of conscience. In many ways we had the best of him in this office. We had not only his knowledge, honesty and wit, but also his unfailing goodwill.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, May 23

It is 15 years since founder Joseph Medill Patterson of the N. Y. Daily News turned in his chips, but the picture paper goes on making millions and convincing New Yorkers that they are like Chicagoans and can't live without comic strips or prizes, surprises, nearly 1,000,000 limericks, bright sayings, Golden Gloves contests, Harvest Moon dances or Silver Skates.

How About Element 103?

In the field of metallurgy, the circulation department of the News still has platinum, uranium and cobalt to work into a contest and it probably will, since John Chapman, author of a most sympathetic and informal history of the News, reports in "Tell It To Sweeney" (Doubleday, N. Y. $4.95) the paper is no longer what it was in 1919 but changes with the times. And he thinks that it will continue to change and continue to act like an upstart.

As all New Yorkers know before the News entered the field there were eight morning dailies and 10 in the afternoon. Now there are only four morning dailies, and three in the afternoon. In the old days, the morning papers had the prestige and the afternoon papers made the money. Now this no longer true because the News and the Times, as opposite as papers can be, are the big moneymakers in the big town. Both are morning dailies.

Chapman, who was many things on the News before he became its dramatic critic, is the son of the Arthur Chapman who wrote "Out Where The West Begins," as soothing and as lovely a poem of hospitality as any poet ever penned. By now John, too, is well welded into the format of the News' idea of what New Yorkers can't live without.

Sell It To Sweeney

But long before Patterson invaded N. Y. with his hinterland drive to prove that mediocrity is the great thing to strive for, John Siddal, then editor of the American Magazine, wrote "Don't shoot above their necks. There's nothing there." The Patterson version of it was, "Tell it to Sweeney, Stuyvesant will understand."

According to Chapman, who's been on the News since 1920, professionals and readers alike consider it one of the best written, best-edited papers in the U. S., and that it is years since intellectual snobs excused themselves for having read the paper by offering the alibi, "The cook brings it in." The cook didn't bring it in. Isolationist Joe did.

Chapman denies that the paper was worked out by McCormick and Patterson on a manure pile in France when Bertie was a colonel and Joe was a captain in the Armed Forces, but he admits it was conceived *near* a manure pile, and was inspired by Lord Northcliffe's London Mirror which had a circulation of 800,000 in 1918.

Two Yalies And How They Faded

Both Bertie and Joe were Yale men, but that wore off very quickly when they returned to Chicago. Bert became a magnificent stuffed shirt of journalism while Joe dipped into socialism, got elected to the Illinois legislature and aided in a campaign that elected a municipal ownership mayor of Chicago. He also did some writing in his younger years, "Confessions of a Drone," and a play with Harriet Ford and James Keeley, called "The Fourth Estate." "Estate" opened at Wallack's in October 1909, one of those things about a crusading newspaper editor who fights the "interests." They even used the dodge of having ushers run down the aisles handing out copies of the crusading editor's extra edition, an idea suggested by Joe Plunkett, who later ran the Strand Theatre.

But by the time Joe Patterson had the News rolling, he was just about through with writing and social reform. He talked his editorials to writers and God help them if they took as much as a note while he talked, because this disturbed his trend of thought. He was a tyrant but with an unctuous approach. He would preface a remark with "Don't you think?" But that phrase was really an order, and anybody who violated it would find himself shifted or fired.

Patterson A Movie Buff

Joe Patterson was a real movie buff and one of the few editorials he wrote told how he read "Camille" when he was a boy of 14 and how his father was sorry about it, because he thought it was a harmful book. "It's false romance which makes a heroine out of a whore."

Patterson then told about the "Camilles" he had seen from Bernhardt, down, or up, to Garbo. He thought Garbo's performance ranked with Norma Shearer's in "Romeo and Juliet." He liked films, but he didn't like whodunits.

Like modern generals, Joe Patterson launched the News by remote control from Chicago where he was Sunday editor of the Chicago Tribune, his cousin Bertie being the editor of the daily. It looked for a while that the picture paper was going to fold, but fast. However, they worked out a system of deliveries and this in the end gave them distribution and circulation thanks to William H. Field, Roy Hollis and George von Utassy, who later dropped the "von."

The paper at first was printed on the old Daily Mail presses. That's where the Macfadden's Graphic started, too, but the News in time moved to Park Place and when the paper outgrew that plant moved to East 42nd Street where it now rolls on new $10,000,000 presses in its own skyscraper. There it has worked out ways to cut columns from 22¾ to 21½ inches, and thus save $1,764,000 a year on paper alone.

JMP Vs. FDR To A Finish

Chapman does a fine and fair job of relating the friendship and split between Joe Patterson and FDR. The split went so far that when Alicia, Joe's favorite daughter, still believed in the four-time Prez, Joe cooled toward his daughter and in a will he wrote the year before he died moved her out as a possible trustee. It may have been also because he didn't think a woman could run a newspaper, though his sister seemed to do very well with hers in Washington, and Alicia and her husband did okay with the Long Island Newsday.

But one group of dames crossed him up. He held a beauty contest and a run of 125,000 copies was ordered. Few came back the first day, but on the next day's run his circulation manager said there must have been at least 123,000 returns.

Patterson's greatest success, however, was proving there was dough on the East Side and that's where Leo E. McGivena became the goghetto boy of the Ghetto with his "Tell It To Sweeney" series in Printer's Ink. The contention was that if you talked to the Stuyvesants the Sweeney's won't listen, but you can't lose by saying it so Sweeney will understand. The logic really sold the paper and the advertisers, but at least the Gumps died in the process.

John Chapman confesses that when he was ordered to do a column called Mainly About Manhattan, he aped the front of the New Yorker magazine, the pars written by E. B. White giving hope to the suspicion that the News will eventually lose all earmarks of its Chicago original and become as good as it is big in a big city.

Chapman has written a solid and honest bio of his tab, and what's more it has an index.

Broadway

Simone Simon in from Paris Monday (12) on the Liberte.

Ed Seas, public relations head at the Plaza Hotel, recuperating from surgery at the Roosevelt Hospital.

Mr. Basso Jerome Hines off to Europe June 22. Family going, too. Will sing "Rheingold" and "Walkure" at Bayreuth.

Singer Constance Towers to byline a monthly beauty and fashion column for college mag, initial stint in the November issue.

Carl Pick Productions Inc. authorized to conduct a film productions business in New York. Capital stock is 200 shares, no par value.

Howard Lindsay, Dorothy Stickney, Leland Hayward, Chaz Chase and set designer Oliver Smith in from Europe yesterday (Tues.) on the Queen Mary.

London publicist Jack Oliphant in Gotham on (1) his memoirs: "Extra—Read All About It" and (2) a legit musical based on Mozart's early days.

Esquire coloring America's "new sophistication" via an entire issue. Say nobody would recognize the old American hick celebrated in "On A Slow Train Through Arkansas."

Edith Piaf, supposedly en route to recovery, had a second operation within two weeks at the American Hospital, outside of Paris, for an intestinal ailment, which took three hours and 15 minutes to perform.

Rasponi Associates have been named public relations reps of the Hotel St. Regis, N. Y. Mrs. Frances Preston, will continue as director of publicity for the St. Regis and will work in association with the Rasponi firm.

Elizabeth Winston, dreamer-upper of the 57th Street Music Tree Society, goes further: now envisions an information bureau in Manhattan to give concert information to longhair tourists coming here from Europe.

Claude C. Philippe birthday-partyed, per annual custom, at his Watch Hill Farm, near Peekskill, for Cecelia (Mrs. Crosby) Gaige, and vet maitre d'hotel Rene Black, who gave Philippe his first U.S. hotel job. Black is now at the Fontainebleau, Miami Beach.

Mortimer Becker, general counsel for the American Federation of Television & Radio Artists, and Don Conaway, national executive-secretary, plane to the Coast next week to attend the union's national board meeting.

Amateur photographers will be going like mad, with management's sanction, at Lewisohn Stadium concert June 28 when Marjorie Mitchell is piano soloist and Fritz Allers conducts. It's a tieup for prizes with Photographic Fair Inc. and reverses the concert convention that cameras are poison.

New merchandising wave in New York and elsewhere will be those measured-in-U. S. and made-in-Hong-Kong suits, for $37.50 to $45. This is the nontraveller's defi to those $18 made-to-measure suits (in 24-48 hours), so long favored by tourists to the Oriental cutrate shopping capital.

Dryden East Hotel (East 39th) is the scene of a cocktailery on behalf of The Third Avenue Boosters, tied in with Matty Simmons' just published "Diners Club Drink Book" (for which Joe E. Lewis did the introduction, appropriately enough). Simmons is m.e. of Diners Club mag.

"Harpo Marx is not going to play with the Israeli Philharmonic Orchestra. We admire very much Harpo's ability to play the harp, but neither we invited him, nor has he offered his services;" this is how Zvi Haftel, director of Israeli Philharmonic Orchestra, has reacted to a news item which first appeared in New York Post, in Leonard Lyons's column.

Paris

By Gene Moskowitz
(66 Ave. Breteuil, SUF. 5920)

Noel-Noel back from his stint in Jean Negulesco's "Jessica" (UA), shooting in Italy.

On a recent visit, Don Murray picked up film rights to the Romain Rolland novel, "Jean-Christophe."

Yank actress Diana Faith in to do dubbing work on many foreign pix being dubbed into English here for U. S. general film slotting and tele airing.

Edith Piaf's new operation has forced her to give up a series of singing dates around France. But she is resting well and may sing again next season.

Society of Dramatic Authors and Composers awarded their yearly Grand Prix Du Cinema to Jean Delannoy's costume romancer, "La Princesse De Cleves."

Japanese director Kon Ichikawa in to set up a Japanese-French co-production. He is accomped by assistant Kasuko Kawakita and actress Mari Yoshimura.

Betsy Blair probably will star in a French upcoming film version of Franz Kafka's "The Castle," which M. Ulrych produces and Armand Gatti writes and directs.

"Good-Bye Again" (UA), the made-in-Paris U. S. pic of Anatole Litvak with Ingrid Bergman, Tony Perkins and Yves Montand, looms as a hit here. And so does "Exodus," also United Artists.

MCA here will cut down its vid-film sales bureau drastically and probably handle most of it from London. The MCA tele sales head, John B. Spires, who exited his post recently, may not be replaced.

Francoise Sagan won a suit for plagiarism from Dutch writer T. W. Morgenkrieken, whose "Like the Dawn" was found too much like Miss Sagan's "A Certain Smile," and withdrawn from the market.

Nicolas Darvas (of Darvas & Julia) here re his U. S. bestseller, "How I Made $2,000,000 in the Stockmarket." Book comes out in French version with Colbert publishing in standard soft-cover edition here and selling for $1.25.

Philadelphia

By Jerry Gaghan
(319 N. 18th St., Locust 4-4848)

Pianist Rudolph Serkin to play special concert in Israel next September.

The 32d annual Robin Hood Dell Season tees off with Alfred Wallenstein conducting.

Zac Freedman subbing as the Valley Forge Music Fair for ailing Ned Armstrong.

Brandywine Music Box shuttered this season. Jazz bash policy ended up in red last summer.

Chubby Checker cited for his contribution to the entertainment field and teenagers on the Dick Clark show.

Censorship Hurts

Continued from page 1

ill afford—especially in view of the critical issues which confront us today."

During his talk he cited a clear-cut example of Memphis' erratic censoring powers and said "an example is the NBC program prepared last year in Nashville which was designed to show the motivations of the students who were taking part in the sit-in demonstrations. Instead of that program being shown here in Memphis, we had an hour of chamber music. This was done to shield us from unpopular ideas."

(Sugarman interjected a compliment to Memphis' VARIETY reporter Marty Brescia for handling all censorship news "in an objective and non-supressive manner").

Lawyer wrapped up his remarks by stating "we need to know how things actually are. We need to know how our program is really being received. If we are going to govern ourselves, we must have as much factual information as possible. We cannot afford censorship in any form." This brought a salvo of applause from the crowd with Ryan putting his group's full stamp of approval on Sugarman's timely and pointed remarks.

Vienna's Horses

Continued from page 1

tertainment of President Kennedy's party, he held out little hope. He explained that the Lippizaner horses used by that riding school are probably the most highly developed equine livestock in the world.

Because of U.S. customs regulations, the horses would have to undergo several shots and be quarantined before they could enter the country. The heads of the Spanish Riding Academy are loath to subject the steeds to this kind of treatment. As result they are turning down trips to the U.S. despite the huge guarantees that have been offered them.

London

(HYDe Park 4561/2/3)

Vivien Leigh attended last week's preem of "Gone With Wind" at the Coliseum.

According to a statement in the House of Commons, 96 cinemas have shuttered within the first four months of 1961.

Mike J. Frankovich, Columbia veepee in charge of foreign production, to N.Y. and the Coast.

Sophie Tucker was one of toptable guests of honor at yesterday's annual Ladies Day luncheon of the Variety Club here.

Barry Goddard joined Miracle Films as publicity director, succeeding Robert Giles who has taken a job outside the industry.

Big show biz contingent currently around the town includes Edward Padula, Steve Broidy, Philip Dunne, Jack Levien, Lucille Ball and Don Sharpe.

Producer Irving Allen, director Ken Hughes and star Peter Finch, going to the Moscow Film Fest next month. Their production of "Trials of Oscar Wilde" is the official British entry.

It's now virtually certain that the Queen will attend next year's Royal Film performance in aid of the Cinematograph Trade Benevolent Fund. Last time she was there was in 1957.

Harold and Marvin Mirisch guests of honor at a press luncheon. They're here to plan the West End preem of "West Side Story" with United Artists and their London rep, Ben Henry, before going on to Paris and then the Munich location of "One, Two, Three."

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

Paolo Carlini back from U.S. on Italian liner.

Rex Harrison vacationing at his Portofino (Italian Riviera) villa.

Domenico Modugno off for South American swing of month and half.

Alberto Lattuada to Yugoslavia to start "La Steppa" for Zebra Films and Columbia.

Plato Skouras poured in honor of composer Mario Nascimbene, who's working on "Saint Francis of Assisi."

Fernandel in for tele appearance followed by stint in "Don Camillo Number Four" for Cineriz, opposite Gino Cervi.

Anthony Mann, Samuel Bronston and Nicholas Ray in from Madrid and huddles anent "El Cid" and "King of Kings."

Jean Negulesco, Maurice Chevalier, Angie Dickinson, and cast of Dear Films' "Jessica" wined and dined press at Cinecitta to celebrate winding the UA release.

Arthur Lubin off on Aegean cruise after which he returns to the Coast and his "Mister Ed" series. May come back here in fall to direct pic, "Chianti and Coca Cola."

Walter Chiari leaves for U.S. soon to prep his first Broadway role in "The Gay Life," Schwartz-Dietz presentation in collaboration with Michael and Fay Kanin. Bow is set for November.

Berlin

By Hans Hoehn
(760264)

Maurice Abravanel, of California, conducted the Berlin Philharmonic.

Wolf Voelker, stage director at Municipal Opera here, observed 65th birthday.

Comedienne-songstress Trude Herr currently filming in two Artur Brauner pix.

Samy Molcho, from Israel, gave a night performance at Schiller Theatre. It's his first European tour.

A remake of the old Marika Roekk musical, "Kora Terry," planned, with Caterina Valente in the title role.

Ufa reportedly still treasures 700 old talking pix and around 1,000 silent films in its Duesseldorf archives.

Senta Berger, one of the fast rising newcomers, has title role in another Alfa production, "My Wife, the Call-Girl."

The 14-part tv series, "The Third Reich," recently completed. It was a joint production of the Stuttgart and Cologne stations.

Berlin Philharmonic with chief conductor, Herbert von Karajan, will take part in 23d Music Festival (June) in Strasbourg, France.

Marianne Koch, Peter van Eyck and Eva Bartok have principal roles in "Without Public Attendance," new CCC production directed by Harald Philipp.

"You Have to Be Blond on Capri" is the title of a new Kurt Ulrich production currently shooting on Italy's Capri isle. Wolfgang Schleif directs with Karin Baal and Helmut Lohner in the leads.

Lilli Palmer and Carlos Thompson, her actor-husband, have the leads in "Mrs. Cheney's Ends" (Roxy-Cinecustodia). Franz Josef Wildt directs film which features Francoise Rosay, Martin Held and Ann Smyrner.

Hong Kong

By Ernie Pereira
(Tel. 774156)

Metro held a press confab last week in connection with local release of "King of Kings."

Albert K. Webster, manager of 65-member Harvard Glee Club, in the Colony to make advance preparatons for club's appearance here in July for three concerts.

The 17th Junior Chamber International World Congress will be held here next year. An estimated 1,500 Jaycees expected to come from 50 countries for the occasion.

Robert B. Weiss, WB Records' International Director, based in Paris, here on his Far East tour to look into the disk business. He is on a world tour appointing global licensees as well as distributors.

American jazz clarinetist Tony Scott gave a jazz concert under aegis of Hong Kong Jazz Club, backgrounded by four alternating local bands, the Giancarlo quintet, Berry Yaneza, Joseph Koo and Eddie Costa's combos.

Nicolai Nabakov, secretary-general of Congress of Cultural Freedom and Director of the East-West Music Encounter held recently in Tokyo, in for a few days before leaving for New Delhi to discuss preparatory work of the 1962 East-West Music Encounter to be held there.

'Hollywood Lags'

Continued from page 1

the resourcefulness, the adventure, the excitement or even call it the conniving in some instances, of the European producer. First of all, he is a showman to his fingertips. He gets an idea. He manipulates manpower and marquee-power, and he knows his way around people and places so that if one star isn't available he knows how to get another. To begin with, each of these individual entrepreneurs come fundamentally into the picture business with a financial savvy and shrewd economic approach which makes some of the Hollywood so-called producers look like babies. There is an electricity and a kicker in every picture deal they manipulate — and that's good for our business. We've lost it. I haven't seen this in Hollywood for the past 25 years but here they're still operating to a final goal. Maybe it's wheeling-and-dealing in some respects but it is never lacking for excitement. Result is that the product is different, offbeat, exciting—and boxoffice. I'm very much impressed!"

There are others who feel the same way, in virtually every company. They know that all the old rules are out-the-window if Hollywood is to maintain its leadership in the overseas market.

Maybe it looks like fun and tinsel as this or that Sam Spiegel rolls up his yacht to Cannes, especially during the film festival, for some seagoing ginrummy, but none disputes that the Spiegels et al., while having froth and frivolity in their filmmaking, also manage to make some very exciting films. This isn't true of the run-of-the-mine Hollywood production line, they feel. They make no bones telling this to the homeoffice toppers either. Joe Vogel, Jack Karp, Arthur Krim, Barney Balaban, and others commute now to the axis capitals with the same casualness as they flit to Moore's for lunch. This ever-expanding global picture business has set a resourceful standard that may burst into the sunshine of the croisette during a Cannes Film Festival but has its hardheaded roots in deals spawned in London, Paris, Rome and Madrid.

Hollywood

Steve Broidy returned from European jaunt.

Nate Monaster elected second veepee of Writers Guild of America, West.

George Seaton skied to Stockholm for resumption of "Counterfeit Traitor."

Joan Blondell forced out of "Bye Bye Birdie" cast for few days due to dislocated spinal disk.

Harry Joe Brown nominated for eighth consecutive term as Harlequin (prexy) of The Masquers.

William Fadiman to chair a mass roundtable at annual Writers Conference June 24 at UCLA.

Edward Padula and Charles Strouse hopped to London for June 15 preem of "Bye Bye Birdie."

Rod Serling will conduct four classes on tele writing during fall term of ANTA-L.A. Drama and Music Theatre Academy.

Stanley Kramer set Souvenir Program Co. of Calif. to publish-distribute "Judgment at Nuremberg" souvenir programs.

Veterans of Foreign Wars kudosed UI's "Spartacus" for "spelling out clearly the basic principles of freedom and justice for which men have fought and died throughout the ages."

M. Spencer Leve, retired veepee of National Theatres & Television, and Lloyd C. Ownbey, coast division manager of National Theatre Supply, kudosed with Film Row Club's first annual "Outstanding Achievement" awards.

Chicago

(DElaware 7-4984)

Blue Angel notched its 10,260th Calypso performance.

Studs Terkel hosting "Monday Omnibus" at Gate of Horn's new policy of art attractions.

Frank and John Cale unveiled their posh East Walton nitery, Velvet Swing, Monday (12).

Spring Byington playing first Chi legit engagement since 1933 at Drury Lane in "The Curious Savage."

Hotels Drake and Blackstone return to dine and dance format, dropping entertainment policy for summer.

Michael Todd Jr. and press-agent Bill Doll in for Chi preem of "La Dolce Vita" tonight (Wed.) at Todd Theatre.

Ringling Bros. and Barnum & Bailey Circus doing 10 days at International Amphitheatre, opening this Friday (16).

Chicago American film critic Ann Marsters cut short her Florida vacation to return husband, Sabie, to the hospital.

Irving Roth returns as owner of Cafe Continental. Buying back from Jerry Finkle and Mike Cooper who bought it a month ago.

Ella Fitzgerald does a special benefit concert for U. of Chicago Cancer Research Foundation this Friday (16) at McCormick Place.

Sun-Times gossiper Irv Kupcinet, and Sam Lesner, film critic for the Daily News, on the Coast last week on Warner Bros. press junket.

Ginger Rogers opening in "Bell Book and Candle" next Monday (20) at Tenthouse Theatre. Ditto Tony Bennett in "Guys and Dolls" at Music Theatre.

Scotland

By Gordon Irving

Vannessa Lee and Peter Graves to King's Theatre, Glasgow, in Norma Krasna's comedy, "Kind Sir."

Only cinema in Gourock, West Scotland holiday town, likely to shutter because of declining attendance.

Stewart Cruikshank, London-based impresario, to Glasgow for first-night of his 1961 "Five-Past Eight" revue at Alhambra, Glasgow.

BBC mounted variety spectacular from Alhambra Theatre, Glasgow, with Rikki Fulton, Kenneth McKellar, Marge Henderson starred.

Jeannie Carson, at King's Theatre, Glasgow, in "Finian's Rainbow," entertaining members of cup-winning Dunfermline Football Club.

Margo Henderson, impressionist, pacted for stage version of tv show "The Black and White Minstrels." She'll open at Royal Court Theatre, Liverpool, Eng., next Christmas.

OBITUARIES

ROBERT E. GRIFFITH

Robert E. Griffith, 54, Broadway producer, died June 7 in Port Chester, N.Y., after suffering a heart attack while playing golf with Broadway director-producer George Abbott, music publisher Tommy Valando and actor Russ Brown.

Griffith, who started in legit as an actor and later worked for many years as a stage manager for Abbott, branched out into production in 1954 in partnership with Harold S. Prince. As a stage manager, Griffith had been associated with more than 50 Broadway productions beginning in 1935. This experience distinguished him from most other producers, whose knowledge of production was limited primarily to business matters.

The initial Griffith & Prince production, which they co-sponsored with Frederick Brisson, was the musical smash, "Pajama Game." The trio were subsequently partnered in the presentation of two other hit musicals, "Damn Yankees" and "New Girl in Town." Griffith & Prince then continued on their own with another click, "West Side Story," which they produced by arrangement with Roger L. Stevens. They presented two other musicals after that, the still-running 1960 Pulitzer Prize-winner, "Fiorello," and "Tenderloin," which is currently playing Las Vegas following an unsucessful Broadway run.

Most of the musicals in which Griffith & Prince were partnered were directed by Abbott. The producing team was less successful in its straight play endeavors, of which there were two. The first was "A Swim in the Sea," which they produced with Shirley Ayers. That folded during its out-of-town tryout in 1958, but represented a comparatively modest loss. The second play, which they produced themselves, was the recent Broadway fold, "A Call on Kuprin," also directed by Abbott.

"Kuprin" represented a substantial loss for Griffith & Prince since an estimated $65,000 is figured to have been dropped by them in excess of the show's $150,000 capitalization. The play closed June 3 after a 12-performance run at the Broadhurst Theatre, N.Y. Griffith & Prince were also associate producers of the film versions of "Pajama" and "Yankees."

Griffith produced television shows for the Ford Theatre and directed London productions of "Touch and Go" and "Pajama." Besides his theatrical activities, he headed Boothbay Boats Inc., builder of pleasure cruisers in Boothbay, Me. He was born in Methuen, Mass., and lived in Essex?, Conn., maintaining an apartment in New York also.

Surviving are his wife, son, daughter, two brothers and a sister.

GREEN IS HER MEMORY IN OUR HEARTS
RUTH ROYE
(Died June 12, 1960)
Janice Cederbaum, Marcia, Roye, Rae, Anna, Arthur and Charles

JOHN STONE
The officers and directors of the American Jewish Committee mourn the passing of John Stone, long an advisor to the film and TV industries on the treatment of minority groups. Mr. Stone was a leader in combating harmful stereotypes in the mass media field and was dedicated in his efforts to advance the cause of human relations for all groups in our society. To his family, associates and friends, we extend our heartfelt condolences.
Frederick F. Greenman, Pres.
John Slawson, Exec. Vice Pres.

In Fond Memory of
S. JAY KAUFMAN
JUNE 20, 1957
Florence Anglin Kaufman

JOHN PERONA

John Perona, 64, operator of New York's El Morocco, and one of the more celebrated figures in the cafe society orbit of Manhattan, died of double pneumonia in New York June 10. He had been ailing for the past nine months and had recently returned from a recuperative trip to Palm Beach.

Perona was one of the more noted exponents of fashionable dining and dancing. His zebra-striped motifed nitery was a favored oasis for the haut monde. It was one of the few remaining spots where black tie still prevailed, and where brown shoes after sunset were rarer than a nickel beer.

Perona came up from the ranks, having started as a busboy and eventually opened his own restaurant on W. 46 st., N.Y. Prior to that, he had been a sparring partner for heavyweight contender, Luis Firpo, and it was his friendship with the Argentine boxer which helped establish him in cafe society during the Prohibition era.

Firpo's visit to Perona's spot after his famous fight with Jack Dempsey helped publicize the boniface. He moved to 49th St. & Sixth Ave., and later opened the Bath Club which had a summer annex in Mamaroneck, N.Y. His greatest fame came at the E. 54 St. site, from which he recently moved the El Morocco into his presently larger establishment, not far from the previous place. He spent more than $1,000,000 in furnishing and outfitting the new spot.

Perona believed in snobbery and frequently confided that a successful restaurateur had to select and blend clientele like the ingredients of a fine sauce. He steered the spot along the paths of an expensive, chi chi, caste conscious gathering spot of the noted who not only did their drinking there, but also their fighting. There were some well-publicized cafe society brawls on his premises which added to the lustre of the cafe.

El Morocco is now being run by his son Edwin. In addition, he is survived by two brothers. His wife, Eleanor, died two years ago.

WILLIAM (BILLY) SEEMAN

William (Billy) Seeman, 69, retired former veepee of Seeman Bros., 75-year-old food canners and wholesale grocers, who died at his Park Ave. home in New York last Tuesday (6), was one of the better known Broadwayfarers, dating back to the pre-Prohibition era. With Seeman trading with the top niteries, eateries and hotels the integration of business with pleasure was automatic.

Longtime pal of the late Mayor James J. Walker, with whom he once shared a Washington Sq. apartment (Walker officiated at Seeman's marriage to late film star Phyllis Haver in 1929), Seeman was a w.k. boulevardier. As a result, his pals at "21" and kindred haunts were apprised with almost daily bulletins of his health since entering the Unity Memorial Hospital, Baltimore, among others, for an abdominal ailment.

Seeman's second wife was Marie Johnson, from whom he was divorced two years ago. Seeman's sister, Irma, is Mrs. Rube L. Goldberg, wife of the Pulitzer Prize-winning cartoonist. She survives.

JOHN STONE

John Stone, 72, early-day western director, died in Hollywood June 3, having lived in retirement for past 25 years. He launched his career as a [illegible] with Fox Films in 1919, [illegible] started writing oaters, [illegible] coming producer [illegible] Dustin Farnum [illegible]. He wrote and directed [illegible] number of years.

In 1931 he [illegible] of Winfield Sheehan [illegible] 1944 [illegible] Pictures. [illegible] period he produced various "Cisco Kid" westerns.

Upon his retirement from active production 15 years ago he was asked to head a committee seeking to develop a better understanding of minority groups being depicted in films. He also acted as consultant on such films as "The 10 Commandments" and "Ben-Hur."

Surviving are his wife, two sons and a brother.

FRANK B. SMITH

Frank B. Smith, 84, dean of Chicago's theatrical agents and managers and former head of ATPAM there, died June 5 in that city. Associated with the RKO organization for more than 26 years, he began his career in Champaign, Ill., as manager of the Radio Keith-Orpheum vaude and picture houses there, before coming to Chicago in 1926.

Smith managed the RKO Palace Theatre in Chi for 18 years, and had come to be known in Chi trade circles as "Mr. Randolph Street." He was promoted to divisional manager and labor consultant in 1944, a position he held until 1952, when he left to become an independent theatrical agent.

He is survived by his wife.

J. HAROLD RYAN

J. Harold Ryan, 75, co-founder and senior vicepresident of the Storer Broadcasting Company, died June 6 in Miami, Fla.

During World War II, he served as assistant director of censorship, in charge of radio for the Government. He was a former president of the National Assn. of Broadcasters and of Broadcast Music, Inc., and a former chairman of the Broadcast Measurement Bureau. Ryan founded what is now the Storer Broadcasting Co. with George B. Storer in 1928. At his death he was director and senior veepee of the company.

His wife and two sisters survive.

HARRY B. CLIFTON

Harry B. "Squire" Clifton, 58, onetime vaude and circus performer who was billed as Slipfoot Clifton, died May 26 in Lyons, N.Y. Born in Shelbyville, Ky., he worked as a dancer and occasionally appeared in dramatic productions.

Clifton, who later turned to the newspaper field, worked for several upstate New York papers. He joined the advertising staff of the Newark (N.Y.) Courier-Gazette in 1952. At the time of his death he was that paper's ad manager and also authored its "Town Squire" column.

There are no survivors.

A. LOUIS MARTIN

A. Louis Martin, 66, business manager of the Majestic, Paterson, N.J., who had been with that house since 1920, died June 3 in Paterson after a short illness. Born in New York, he was a former treasurer of Allied Theatre Owners of N.J.

Surviving are his wife, son, two brothers and two sisters.

GEORGE MOON

George Moon, 75, retired Australian vaude and musicomic, died June 4 in London. Billed as "The Shoeshuffle Comic," he also was starred in legit and pix.

He was the father of George Moon, tv and stage actor. Also surviving is his wife, Gertie McQueen, one of the McQueen Sisters vaude act.

MARIE T. TUTTLE

Mrs. Marie T. (Pat) Tuttle, 39, former Metro hairdresser and wife of Metro makeup dept. head William Tuttle, died June 3 in Santa Monica, Cal., after a long illness. Her husband, son, daughter, father and brothers survive.

KENNETH CHERNIN

Kenneth Chernin, 41, died June 7 in Philadelphia after he fell or jumped from the 26th floor of a midtown building. He was promotion director for the radio and tv stations of Triangle Stations.

He is survived by his wife.

MARIE FISHER

Mrs. Mary E. Weber, retired vaude performer who trouped on the major circuits as Marie Fisher died June 8 in Red Bank, N.J. She was a native of Dallas, Tex. There [illegible] no immediate survivors.

JOSEPHINE WHITTELL

Josephine Whittell, former actress, singer and onetime wife of actor Robert Warwick, died in Hollywood June 1 following a prolonged illness. She started her career in Frisco as a prima donna, working in musicals between 1912-23. She last appeared on Broadway in "No, No, Nanette."

Going to Coast, Miss Whittell appeared in films from 1932 to 1951, her latest role having been in "Mills of the Gods."

CRAY STEWART

Cray Stewart, 37, Broadway and Hollywood actor, died of a heart attack May 30 while water skiing on the Salton Sea, Southern California.

Sister survives.

Robert P. Hill, 52, pianist, organist and accompanist to numerous concert performers, including Rise Stevens and the late James Melton, died May 29 in New York. His wife, two brothers and two sisters survive.

Mrs. Katherine Moran Douglas, voice teacher and former Metropolitan Opera soprano, died May 18 at her home in Ossining, N.Y. She sang at the Met from 1903-08. Her daughter survives.

Charles Boodakian, 41, band director, died May 17 in Bennington, Vt.

Blackout

Continued from page 1

the prospect of being forced to cancel performances. Ticket holders were in doubt as to whether the shows would go on or not. Suburbanites obviously were hesitant about trekking to Gotham, not knowing how long the blackout would endure.

Times Get Better

Curtains rang up at most legit houses, a number of which are on DC current, which were not affected by the power failure. Among cancelled shows were "Donnybrook" (46th St. Theatre), "Mary, Mary" (Helen Hayes Theatre) and "Bye Bye Birdie" (Shubert Theatre). "Sound of Music" went on at the Lunt-Fontanne Theatre, using spotlights only, limited sets, costumes and no props.

Preem of "Billy Barnes People" at the Royale Theatre, originally scheduled for 8 p.m., was delayed until 8:35, with theatre operating on DC current, plus two generators.

Television stations seemed to be unaffected with the exception of WNEW-TV (Channel 5). No picture transmission was possible, and the sound carried was that of WNBC-TV (Channel 4).

(Late flash had WNEW-TV broadcasting again on normal beam.)

Transportation was also severely hit. Independent subway wasn't running at all in mid-Manhattan, and both the BMT and IRT had to curtail their runs.

The IND as the Independent is billed in Manhattan, shortly resumed normal service taking the load off the BMT and IRT.

Such sites as the Criterion, State and Mayfair were able to stay in business, these having the geographical advantage of being on the east side of Seventh Avenue. West side was severed from the power lines. Thus the Paramount, Capitol and others were closed.

N. Y. Times was the only newspaper apparently hit. Daily had to come off with it's first edition in an eight-page version using the facilities of the New York World-Telegram & Sun.

BIRTHS

Mr. and Mrs. Jay S. Lowy, daughter, Hollywood, June 4. Father's a music publisher's rep.

Mr. and Mrs. Bob De Cost, Encino, Cal., June 5. Father's an actor.

Mr. and Mrs. Mario Bella, daughter, Hollywood, May 2[illegible]. Mother is Israeli fashion model Sonia Mike; father's an actor.

Mr. and Mrs. Percy Livingstone, daughter, London, June 5. Father is general sales manager of Warner Pathe.

Mr. and Mrs. [illegible], Burbank, Cal., June 6. Father is Publicist [illegible] rep.

Mr. and Mrs. [illegible], daughter, [illegible] June 3. Father [illegible].

Mr. [illegible] daughter [illegible]. Father [illegible].

Mr. [illegible] daughter [illegible]. Father [illegible].

MARRIAGES

Robin Beverly Fischer to [illegible] Martin Lyons, June 11, New York. He's the son of N.Y. Post columnist, Leonard Lyons.

Margaret Jones to R[illegible] Baker, London, June 2. He's a television announcer.

Jean H[illegible] to R[illegible] Bel[illegible], June 2. Bride is secretary to producer [illegible].

Jill Pattison to Bernard Preston, Newcastle-on-Tyne, Eng., June 3. He's a tv producer.

Adrienne Harper to Cyris Palmer, Newcastle-on-Tyne, Eng., June 3. Bride's a tv make-up artist, he's head of camera dept. at Tyne Tees Television.

Janice Harper to Cecil "Butch" Kitchens, June 3, Queens, New York. She's a singer.

Jean Marie Dougherty to Hank Schnaue, New York, June 3. He's city editor of the WINS newsroom.

Marjorie Perrin to Bernie Schayman, New York, June 10. Bride is a tv writer and niece of tv writers Sam and Nat Perrin; he's in the video dept. of the William Morris Agency, N.Y.

Gail Kloke to Tom Neal, Las Vegas, June 7. He's a former actor now working as a landscape architect in Palm Springs.

Irene Kane to Michael Chase, Las Vegas, June 3. Bride is femme lead in "Tenderloin" at the Dunes; he's son of Denver Rocky Mountain News associate editor Robert Chase and playwright Mary Chase.

Ida Wagner to Dean Miller, Sidney, O., June 10. He is star of NBC-TV's "Here's Hollywood"; bride is former employe of WCPO, Cincy, where Miller was a staffer.

Sheila Bownes to Ken Street, London, June 4. He is a guitarist with Emil Ford's "The Checkmates."

Shirley Bassey to Kenneth Hume, London, June 8. Bride is the pop singer and nitery performer, he's a film and tv director.

Terrytoons-Up

Continued from page 5

new Xerox duplicating machine, cutting time and costs considerably. Another saving is in Terrytoons' emphasis on series characters.

Nevertheless, theatrical cartoonery is a pretty difficult business. According to Weiss, it now takes at least three years to earn back the investment on a seven-minute short. However, the domestic market can now be serviced by approximately 170 prints, against 230 in years gone by. This, of course, reflects the shrinkage in the overall theatrical market, with less theatrical accounts to play.

As for the "new style" of cartooning, Weiss indicates that Terrytoons is "taking it easy," letting the subject of the individual cartoon dictate the pictorial style. As example, he cites the obviously Japanese influence in the pictorial quality of Terrytoons' "Hashimoto" series. ("House of Hashimoto" was an entry in the shorts division at this year's Cannes fest.)

In the past, he says, Terrytoons has experimented and found that when its pictorial style went "too non-representational," both adults and kids in the general audience were disturbed. "And it's not as if we were designing cartoons for the kid audience," he says. "Cartoons have never really been designed for kids but for the adult audience [illegible] representational pen and ink fantasy stuff."

Asked how Terrytoons' domestic and foreign business had been during the last year, Weiss was [illegible] though he did point out that Terrytoon, [illegible] connected with the [illegible] of 20th-Fox features since [illegible] handle the Terrytoon product [illegible] here and [illegible]. And as anybody who reads the film trade press knows, 20th's film earnings have been off the last [illegible] year.

Terrytoons' prestige, however, has been building. In addition to [illegible] Cannes, the company expects to have [illegible] in competition at Venice [illegible] summer, in both the [illegible] tv category. [illegible] theatrical [illegible]

"SWEET SOUND OF SUCCESS"*

ANTHONY F. SHANNON
New York World-Telegram
"CONNIE CAPTURES THE COPA. Connie Francis, who has sold more than 20 million records, bounced into the Copacabana with all the poise and charm of a veteran . . . After a highly successful tour of Europe and Australia, Connie—exuding confidence—had the Copa full house in the palm of her hand. This lovely five foot one is nothing less than spectacular."

MILTON ESTEROW
New York Times
"The queen, of course, is Connie Francis who is at the Copacabana. The fact that Miss Francis is something of an institution emerges when she gets applause after the opening lines of about a dozen songs."

MARTIN BURDEN
New York Post
"Connie Francis is a hit with the crowds at the Copacabana."

VARIETY
"Miss Francis, who rates this Copa comeback because of her string of disclicks, is a pert pop songstress with an appealing mein and a growing showbiz savvy. She dishes up a well paced songalog."

GENE KNIGHT (Jim O'Connor)
New York Journal-American
"ENCORES FOR CONNIE. Singing excitement swept through the Copacabana last night when Connie Francis, summit soloist of the recordings, went into her act . . . the plaudits of the patrons brought her back again and again. Connie Francis is extraordinary."

DOROTHY KILGALLEN
New York Journal-American
"Arrangements are being made for Connie Francis to sing in the Copa lounge between the regular shows for those who come to see her but can't get in because there simply aren't any seats left in the main room."

LOUIS SOBOL
New York Journal-American
". . . one of our real favorite singers, Connie Francis. You take Callas, I'll take Connie Francis anytime."

BURT BOYAR
Long Island Press
"CONNIE'S GOING ALL THE WAY. . . She's going to be around for a long time, growing better and more important every year."

HAROLD BENDER
New York Journal-American
"Singing star Connie Francis is in tune with the sweet sound of success. It is richly deserved."

FRANK QUINN
New York Mirror
". . . She had the nightlife mecca packed for her opening. This gal can sing and loves doing it."

HY GARDNER
New York Herald Tribune
"Connie Francis, the latter day Judy Garland, thrilling the Copa first-nighters with her song magic."

Connie FRANCIS

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Latest Record Release
TOGETHER
TOO MANY RULES
M-G-M Records

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CRITICS' CHOICES: THE OLIVIERS

French Agent Dubs 'Unfair' New York Legit Urging Dramatists Take Cut

By GEORGE MARTON

Paris, June 20.

With great interest and considerable consternation I am following the negotiations which are going on in New York between the theatrical producers and the Dramatists Guild and the purpose of which is to reduce the authors' royalties in order to help the legitimate theatre to survive in New York.

The problem of the survival of the theatre is not limited to New York. It is a universal problem. The producers all over the world try to find all kinds of remedies for the ailing theatre. The obvious steps taken are: reduction of taxation, subvention by the municipalities and the State and Federal Governments, and reduction of running expenses.

I am in very close touch with theatres in England, France, Germany and the Scandinavian countries. In all of the above countries steps were taken recently to reduce expenses, cut taxes, etc., but, to my knowledge, in none of the above has it ever been suggested to reduce the authors' royalties.

As you know, the authors do not receive a fixed fee like actors, stage hands, etc., but simply participate in the receipts of theatre. It is the public which pays the author. In case of a success the author gets more and in case of a failure, less. This procedure is as old as the copyright law. The minimum royalty is fixed in France by 12% of the gross and in Germany, Austria, etc., by 10% of the gross. There is no deviation from these percentages. The European producer does not have any

(Continued on page 66)

Jehovah's Witnesses Again Convene in N.Y. But Cafes, Theatres Fail to Rejoice

One of the largest conventions on the books started in New York yesterday (Tues.). But there is little joy to be found among theatre operators, cafe owners and impresarios of other entertainment enterprises. The convention is Jehovah's Witnesses, a religious sect, which met here last 1958.

During that time a phrase was coined which is expected to apply to the current convocation. "They came with the Ten Commandments and a $10 bill—they never broke either."

There is naturally some upbeat in hotel attendance, parking garage business, also on a smaller scale in the restaurants, particularly, the inexpensive variety. However, the Witnesses' spending is less than any other conventioneering group.

They believe in a strict interpretation of The Bible, and each

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Guy's Singing Sidekicks Yanked From La. Payroll

Baton Rouge, June 20.

Three members of Gov. Jimmy H. Davis' "Plainsmen" quartet, under fire for touring the midwest while on the state payroll, went on leave without pay from their unclassified jobs last week. District Attorney Sargent Pitcher said the public payroll fraud law applies to all state employes and officials for whom they work—and not just civil servants.

The fourth member of the quartet, Jack Lee Malmord, who helped gospel and country singing Gov. Davis in his campaign last year, is under investigation by the state department of civil services. The State Dept. of Agriculture & Immigration cut off the other three quartet members under orders from Commissioner David Pearce. They are Charles Goodman, Thurmon Bunch and Howard Wellborn.

Morgan Uses ABC To Blast Parent Co.'s Segregation

Edward P. Morgan, the ABC radio commentator, took a sharp swipe at his employers' segregation policies in Texas theatres. In a seven-minute commentary, at the end of his regular broadcast on Thursday (15) evening, he chided executives of ABC-Paramount and the subsidiary Interstate Theatres chain for pressures brought against sit-ins and pickets and for failing to recognize "good business" policy in their failure to desegregate Austin, Texas, theatres.

There seems to have been no reaction to Morgan's remarks from

(Continued on page 40)

GOV'T OKAYS LOANS TO TYROS, NOT PROS

Although theatre "subsidy" remains a dirty word in the United States and the Federal government would not possibly loan money to an established professional actor, it is now possible for a boy or girl student of acting to borrow up to $1,000 via Uncle Sam. The difference is a subtle one, reflective of American folkways, willingness to help the boy or girl's dreams but not the adult's necessities.

The loans to actors-to-be are

(Continued on page 68)

OTHER 'BESTS' IN 'VARIETY' POLL

Laurence Olivier and Joan Plowright gave the best performances in leading parts in straight plays during the 1960-61 Broadway season. Richard Burton and Tammy Grimes were the best in leads in musicals. They were the principal winners in VARIETY's 23d annual poll of the first-string New York drama critics.

Olivier was virtually a double-winner, being selected primarily for his portrayal of the title role in "Becket," but also being tied for runner-up for his performance as King Henry II in the same play. He originally appeared in the former part, but shifted to the latter when Anthony Quinn withdrew from the Jean Anouilh drama. He was seen as the King when the production returned to Broadway after a brief tour, with Arthur Kennedy in the title role.

Miss Plowright was cited by the critics for her performance as the lead in "A Taste of Honey." It was her first "best" selection by the New York critics, although she had previously received favorable attention in "The Entertainer" and the Phoenix Theatre dual-bill, "The Lesson" and "The Chairs." For Olivier, it was a repeat win, his previous citation having been in 1945-46, as costar of a visiting Old Vic troupe.

Since Olivier and Miss Plowright were recently married (although subsequent to the Broadway openings of their respective shows) their selection by the critics marks

(Continued on page 62)

Lotsa Conventions Oiling Borscht Belt B.O.; Agents High

An unusual condition is prevailing in the Catskill resorts this month which has resulted in a greater number of shows in the area. For the first time in the region's history many of the smaller hotels, instead of closing after Memorial Day until late June, have remained open on the basis of convention bookings. Some are open for weekends, while others in order to maintain staffs are open throughout the week. Nearly all are using shows over the weekend.

The Catskill activity is causing some of the booking offices to be busier than usual during this month, and many hope they will be able to nab more confab business during the summer. Frequently, the large hotels such as the Grossinger's, Ferndale, and the Concord, Kiamesha Lake, will not accept conventions that extend

(Continued on page 54)

Writers Blast Dearth of Quality TV, Blame 'Controls' & 'Cost-Per-M'

By BILL GREELEY

A quartet of television writers chorused a loud howl about the sorry state of video drama as the Federal Communications Commission network program hearings returned to New York's Foley Square yesterday (Tues.).

Before chief hearing examiner James D. Cunningham, the probe, which has been under way for two years with hearings in Washington, New York and Hollywood, is slated to hear an impressive roster of tv talent within in the next week and a half.

The writers, under cross-examination of Ashbrook P. Bryant, charged network advertisers and their agencies with killing off the "golden age" of tv drama—the middle 1950s—when there were a dozen outlets in New York for significant video theatre.

Heard ever and over were bitter charges of "formula," "script control," "violence and crime," "cost-per-thousand calculations," and "drama by committee."

A final witness, unscheduled

(Continued on page 45)

CORE'S TELETHON TO AID FREEDOM RIDERS

CORE, the Congress of Racial Equality, will run a telethon for aid of the Freedom Riders over WNTA-TV, New Jersey independent station covering the metropolitan area, July 7, from 10:30 p.m. to 2:30 a.m.

Writer Louis E. Lomax is handling arrangements, and talent already confirmed for the video benefit includes Orson Bean, Nina Simone, Theodore Bikel and the cast of the off-Broadway show, "Premise."

Carl Sandburg, At 84, Organizing 'Peasant' Friends

Hollywood, June 20.

At 84, writer-poet-historian Carl Sandburg continues as one of most prolific literary men of our times. In proof, he has five literary projects going on at the same time in addition to an undertaking with Frank Sinatra of a personal nature. Here's what he has cooking, as he explained it:

(1) Biography of producer-director George Stevens.

(2) Book of poetry.

(3) Collection of short stories. (Says he's taking more time to write them today, not like when he first started turning them out).

(4) Book on Abe Lincoln, title in mind but yet to come.

(5) Creative collaborator in all aspects of production with Stevens on "The Greatest Story Ever Told."

Private project he has going with Sinatra deals with formation

(Continued on page 69)

CON EDISON FOULS UP MANEY AS A PUNDIT

Con Edison has crossed up Broadway legit pressagent Dick Maney. Last week's power blackout in midtown Manhattan, which caused the cancellation of the June 13 performance of "My Fair Lady" at the Hellinger Theatre, has upset Maney's calculations, after arduous research, in setting the date when "Lady" would top "Oklahoma" as the longest running musical in Broadway history.

Maney, who waded through all the boxoffice statements on "Oklahoma" to set the record straight on the number of performances registered by that production, had

(Continued on page 69)

Negro World's Fair In Chi To Mark 100 Years Since Emancipation

Chicago, June 20

American Negro Emancipation Centennial Authority, which bases here, has opened a national fund drive to raise $6,300,000 from business and industry for a Negro Worlds Fair in 1963, the year that marks the 100th anni of the Lincoln Emancipation Proclamation. It's to be held at McCormick Place expo centre in Chi the last three weeks in August of that year.

Dubbed the Century of Negro Progress Exposition, it will aim at showing how the Negro has contributed to the American way of life. Accordingly, three musical presentations are planned for Soldier Field, a 100,000 seat al fresco stadium, for the three Tuesday evenings during the fair. First will be devoted to folk and spiritual music, the second to pops and jazz, and the third to a production of "Aida." ANECA will try to engage top Negro names in the respective musical fields.

Some 25 African nations will be invited to exhibit, and displays will be in the fields of science, religion, industry, agriculture, armed forces and the arts.

Please don't cover this advertisement with your thumb when you turn the page

TELEVISION ZOOMAR

Maurice Chevalier on Career Planning With Asides As to Lauder and Jolson

By ABEL GREEN

"This may sound immodest," sez Maurice Chevalier the other day in Europe, "but since it is a fact, there is no use dodging fact. If I am the last of the one man entertainers who were as famed away from their homeland as on their native soil, this must be recognized I guess. Certainly this will have to be the essence of 'With Love,' my autobiography, on which Karl Tunberg is doing the script for Warner Bros.

"If as my autobiography indicates a performer like myself can stay up there for 60 years and command the respect of his profession, and also indicate that he has appeal for the young, new audiences, as well as the oldtimers, then perhaps the WB film version will have a special value."

The 73-year-old French star, perhaps more prolific than ever in U.S. and Franco-American film coproductions, in tv, in the music-halls and in the niteries, referred to Sir Harry Lauder and Al Jolson as the others of the triumvirate "and yet," he footnoted, "the last time I saw Lauder in New York he had half a house, so I suppose the problem is when to quit, or when to have the true 'farewell' tour. But who knows? Or even wants to know? So long as Paul Kohner, my Hollywood agent, and Francois Vals, who takes care of my personal affairs, keep me hopping, and so long as I still have a spring in my step and the esprit I suppose I'll keep going."

Chevalier's chat spanned a week's time lapse from a Via Veneto aperitif, in front of Rome's famed Doney's sidewalk cafe, to

(Continued on page 21)

YANKS WIN FIGARO'S LES VICTOIRES VOTE

Paris, June 20.

What has become known as the French version of the Hollywood Oscars—Les Victoires—statuettes of The Winged Victory of Samothrace at the Louvre Museum—were handed out this week. America scored via "Ben-Hur" (MG), Shirley MacLaine and John Wayne. Awards are handed out by public and exhibitor referendum handled by the daily paper Le Figaro, the fan mag Cinemonde, and the pic tradepaper Le Film Francais.

Public and exhibs concurred on only one item, giving the Brigitte Bardot starrer "La Verite" (The Truth), directed by H. G. Clouzot, the nod as the best French pic of the year.

Public had best foreign pic Federico Fellini's "La Dolce Vita," best French actress Annie Girardot, top foreign thesp Shirley MacLaine, with lead local actor Jean-Paul Belmondo and foreign one the Italian Marcello Mastroianni.

Exhibs gave best pic choice to "Ben-Hur" with best French thesps Jeanne Moreau and Charles Aznavour, and chief foreign actress Melina Mercouri, the Greek player in the Greek "Never on Sunday" made in English by Yank director Jules Dassin for UA.

Grierson, Daubeny Honored By Queen

London, June 20.

John Grierson, one of Britain's leading documentary film producers, who has been associated with Scottish-TV since its inception a few years ago, was made a Commander of the British Empire (CBE) in the Queen's Birthday Honor's List last week. Also honored was impresario Peter Daubeny, who receives the Order of the British Empire. The same award goes to Victor Sylvester for his services to ballroom dancing.

The list of honors, which coincides with the Queen's official birthday, includes a knighthood for Alan George Clark, chairman of the radio manufacturing company of Plessey, and a CBE for George Rylands, Governor of the Old Vic, and opera singer Joan Sutherland.

Others to receive the CBE include Rowland Miall, head of BBC-TV talks; trumpet player Alexander Hall, Welsh opera producer John Moody and Maurice Smith, orchestral director of Covent Garden Opera House.

TV's Cartoon Characters Have Acts Emulating 'Em On Supermarket Circuit

The popularity of cartoon characters on video is creating a condition within the ranks of performers that encourages moonlighting and doubling. The appeal of such shows as "Huckleberry Hound" and "Rocky & His Friends" with moppet viewers has caused the creation of characters depicted in the cartoons to play supermarkets, fairs, department stores and other sales areas.

Because these acts work in the daytime, they are in position to doff their animal suits and work in regulation cafes and club dates in the evening. An example is the "Rocky & Bulwinkle" act, produced by Leon Newman, veepee of Licensing Corp. of America.

Pat Cooper dons a moose head to portray Bulwinkle. Once he gets a lineup on his route for LCA, his agent Charlie Green scampers

(Continued on page 38)

JULES PODELL

Astute entrepreneur of World Famous COPACABANA, New York, says:

"Following many veteran headliners, it was indeed gratifying the young PAUL ANKA in an early repeat engagement scored again so brilliantly. He not only garnered the adoration of teenagers but also the acclaim of sophisticates. PAUL ANKA is a truly versatile talent."

Joyce's 'Ulysses' Sans Those Words; Cardiff's Credo

By WILLIAM ORNSTEIN

Hollywood, June 20.

James Joyce's "Ulysses" is a film director's dream; it has everything a director wants, it can be as arty as you like and on the controversial side it has an embarrassment of riches." So opines Jack Cardiff, assigned by producer Jerry Wald to direct pic for 20th-Fox. Cardiff planes to Dublin Wed. (21) to meet Wald to discuss script, cast and filming there.

Speaking frankly about literary property that's been eschewed by pic industry—and others apparently—for years, Cardiff revealed Wald bought dozen books by authorities on Joyce interpreting "Ulysses" and "how to read it." Of 12, 90% are American, balance European, including one Englishman.

"Some professors have devoted a lifetime to deciphering this book," declared director. "Joyce talks in erudite, garbled phrases and often breaks into Greek, Latin and German. I haven't gotten through all 12 books, but more than half are behind me."

Important facet in making pic, Cardiff says, is he won't change Joyce's dialogue. "The script has to be verbatim." He will work with

(Continued on page 66)

Clerical Exaggeration: Pagan Hordes Follow Amusements on Sunday

Hamilton, Ont., June 20.

"Toronto the Good has become a leader in the abolition of Sunday," United Church of Canada moderator Rt. Rev. Hugh A. McLeod told a conference in this steel town last week.

"Sometimes on a Sunday," he said, "I fancy I hear the laughter of the banquet halls of Rome. But I also hear the marching, the inexorable marching of the feet of the hordes of Vandals, Goths and Huns as they advance on Rome."

This came out because legit, concerts, lectures, films and burlesque (as well as sports—but not beer, wine or liquor) are now legal on Sunday in Toronto.

Nix Sickniks' Disk

Broadcast sensitivities about satirizing Pres. Kennedy has cued a widespread radio banning of the Sickniks' "Presidential Press Conference" disk on the Amy label. Disk is nonetheless selling well, hitting the 60,000 marker.

Disk is an innocuous takeoff on the President's speaking style during a press conference in which various click vocal artists and combos ask him way-out questions to which he is given even further-out answers.

11th Berlin Film Festival Preems June 23; U.S. Repped by '2 Loves'

By HANS HOEHN

Berlin, June 20.

"If only the weather will be good. Bad weather can handicap our festival," Dr. Alfred Bauer, head of the annual Berlin Film Fest, told VARIETY. Bauer admitted that the weather angle is one if not his biggest headache for the upcoming local film festival. The festival runs June 23 to July 4.

Otherwise, Bauer is very optimistic. He believes that the fest will be a very successful highlight of the international film scene and is rather certain that, as per the number of quality pix, star participation and other ingredients, it'll even surpass many people's expectations.

Indications are that the 11th Berlin Fest will become a big event. The average quality of official festival entries promises to be higher than that of Cannes.

There will be 24 feature pix participating in the sweepstakes. The U. S. will have Metro's "Two Loves" (official nomination) and "Question 7" (officially invited by the festival). Germany's official entry is "Miracle of Malachias" which Bernhard Wicki ("The Bridge") directed. The United Kingdom will be repped by "No Love For Johnnie" and "Macbeth," France by "Une Femme est une femme" and "Amelie ou le temps d'aimer," Italy by "La Notte" and "L'Assassino." Switzerland has "The Marriage of Mr. Mississippi" and "The Shadows Are Getting Longer."

As usual, the Soviets won't take

(Continued on page 21)

WASSERMAN A V.P. OF STEIN'S PET CHARITY

Lew R. Wasserman, president or MCA, has been elected a trustee and vice-president of Research to Prevent Blindness Inc. He helped raise more than $2,500,000 for this national health agency as a tribute to Jules C. Stein, chairman of RPB, on his 65th birthday last April. The appeal was limited to friends and associates of the two men.

Research to Prevent Blindness Inc. has also announced an allocation of $60,000 in grants to support eye research in leading medical schools and institutes. These unrestricted gifts bring the total of RPB grants to more than $172,000.

RPB was established in 1960 by MCA board chairman Stein and other business and civic leaders to stimulate greater research in the causes, cure, and eventual prevention of blinding eye diseases.

Other RPB trustees, in addition to Messrs. Stein and Wasserman, are Mrs. Mary Lasker, president of the Albert and Mary Lasker Foundation, Robert E. McCormick, recently retired v.p. of Olin Mathieson Chemical Corp., and James S. Adams, a general partner of Lazard Freres & Co.

Youngman's Straight TV Role As a Legiter

Henny Youngman, the cafe comic who finally made the Persian Room of N.Y.'s Plaza Hotel earlier this season, has made another plateau professionally. He will handle a straight acting role, albeit that of a borscht resort comic, on the U.S. Steel Hour over CBS-TV come Aug. 9. Contract set by General Amusement Co. with Theatre Guild. Vehicle is by Larry Cohen, intitled "The Golden Thirty." Tom Donovan will direct.

Meanwhile Youngman will do his standup routine in the lounge of the Tropicana at Las Vegas for two weeks starting June 22. He'll give three performances nightly.

JFK Taps Reinsch

Washington, June 20.

J. Leonard Reinsch, executive director of WSB radio-tv outlets, Atlanta, has been named by President Kennedy to the U. S. Advisory Commission on Information.

Named with Reinsch to the unit which gives guidance to U. S. Information Agency was Jonathan Daniels, editor of the Raleigh, N. C., News & Observer.

Moiseyev Dancers Not Enchanted by 'Russe Life'; Call It Anti-Soviet

San Francisco, June 20.

Arrival of the Moiseyev Dancers at the Whitcomb Hotel last Thursday (15) stirred up a non-Stroganoff beef. Dancers, quartered at the Whitcomb before starting a four-day run at the Opera House, as part of Hurok tour, complained to hotel management about copies of the locally-published Russian-language daily, Russian Life, which they found on hotel's newsstand.

Irene Obukhovich, editor of Russian Life, had sent 30 copies to the hotel because "we felt the dancers might like to read something in their own language."

This turned out to be a faux pas de deux, for the dancers complained Russian Life was just "propaganda." It then occurred to hotel management that there might be considerable difference between Soviet dancers' viewpoint and that of White Russian colony, so hotel ordered Russian Life removed from newsstand. Which then brought from Mrs. Obukhovich the cry of "discrimination."

6/21

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HARD-LOOK AT PRESS AGENTS

Favored by Both Sides Within 20th, Levathes' Studio Post Seen Fixed; Goldstein Strengthens U.K. Outlook

By VINCENT CANBY

Whether or not the 20th-Fox board of directors, meeting in New York June 28, officially names Pete Levathes "permanent" studio production chief—as opposed to the temporary title he was given unofficially last week—the general impression in New York trade circles is that the appointment will be permanent for all intents and purposes. That is, as permanent as anything ever is in a business that is based on continual change.

Levathes, who retains the official title of veep in charge of 20th tv operations and last month was named "operational" head of the studio, enjoys the perhaps unique trust both of management, particularly prexy Spyros P. Skouras, and of the new director group, repped by John L. Loeb, senior partner of Carl M. Loeb, Rhoades & Co., and attorney Milton Gould, repping Treves & Co. To tradesters it's inconceivable that the two factions, having found a man they both admire, would seek a "permanent" replacement for him before he's had a chance to demonstrate his talents. While Levathes' experience with theatrical films has been comparatively limited, he has impressed company insiders with his efficient administrative talents in the 20th tv setup.

Goldstein's Future

Both 20th factions, incidentally, are high on the production talents of Levathes' predecessor at the studio, Robert Goldstein, who left his post as production chief in London to succeed the late Maurice

(Continued on page 21)

Wald, Ritt, Hotchner Off to Italy; $3-Mil 'Adventures' to Roll

Hollywood, June 20.

Jerry Wald, who plans to spend close to $20,000,000 on features lined up between now and end of 1962 for 20th-Fox, planes today (Tues.) for Padua, Italy, with director Martin Ritt and scripter A. H. Hotchner, team on "Adventures Of A Young Man," based on Ernest Hemingway's short stories. This will be first stop on three-week trek which will include number of European cities.

Pic is budgeted at $3,000,000 with exteriors in boot country, interiors at studio here.

From Padua, Wald solos to Dublin for sesh with director Jack Cardiff who has been assigned "Ulysses," (see separate story on Cardiff).

Thereafter Wald proceeds to meet with Nunnally Johnson who's now scripting "Mr. Hobbs Takes A Vacation" which Henry Koster will direct. Because of cast, including James Stewart, adding machine should tally about $3,000,000 on this one, to be made at Cape Cod and here.

From London, Wald planes to Paris to see Marcel Proust's agent anent purchase of his works. If Ingrid Bergman is in French capital he will see her there for lead in "Celebration." If not he'll meet her in Switzerland. Producer also has Marilyn Monroe in mind for pic. Parade scenes will be made in Hutchinson, Kans. Budget estimate is $2,500,000.

Some exteriors on "Adventures Of A Young Man" will be made in Michigan resort town with all other filming here.

On quartet remaining, close to 10 million will be spent, as follows: "Enemy Within," $2,000,000, to be made entirely here; "Of Human Bondage," $3,000,000, probably entirely in England where story takes place; "Let Is Come Down," $2,500,000, to be filmed in Tangiers, background of plot; and "Lost Girl," $2,000,000, all-British production.

Street Sees Further Sale Of Screen Gems, Capital For Columbia Features

Heard around Wall Street this week was the report that Columbia management at some future time may elect to sell off another block of Screen Gems stocks as a means of providing the parent company with additional capital. This in turn would be used for enhanced theatrical production programming.

SG went public last year but the public holdings amount to only 11% of the total outstanding. Col holds the balance.

Skouras Studio Cabinet Starting; Rogell's Status

Hollywood, June 20.

New blueprint for 20th-Fox Studio operations was initiated by prexy Spyros P. Skouras on his return from New York Friday (16). A series of sessions with studio execs and producers was a first order of business. Skouras introduced his new production cabinet to producers: Sid Rogell, former overseas production head who has been appointed international trouble shooter with offices at both studio and home office; Peter Levathes, temporary production chief succeeding Bob Goldstein who planed out of Gotham Monday to resume as overseas production head in London post he formerly held before switching to BevHills; Doc Merman, exec studio manager; Ted Strauss, story head; Owen McLean, exec casting head; Cyril Landau, studio exec.; and John Healy, assistant to Levathes.

Rogell's global assignment will be to keep tabs on production all over the world. Additionally he will oversee international distribution and advertising.

Under new appointment, Rogell (he came here with Skouras) will report only to Skouras. He conferred briefly with Goldstein in New York before leaving there Thursday night. Rogell is doped here to be wearing veepee stripes after board approval on June 28.

Exec operation group headed by Milton S. Gould, attorney who reps Treves & Co., New York brokerage house, has approved Skouras plan to give Levathes and new studio setup new authority.

At 69 Skouras has faced the most important challenge in his business life, according to insiders. He's determined to lift company out of its financial difficulties and confine future production to only big projects.

Hence, he met with all producers

(Continued on page 21)

At Ford Girl's Coming-Out, Then RG Hits for London

Former 20th-Fox production topper Robert Goldstein left New York Monday (19) for Detroit to attend the debut of Ann Ford, daughter of the Henry Fords.

Goldstein leaves today (Wed.) for London, to take over as 20th production chief in Europe.

Krushen Drummajors

Mori Krushen, United Artists Director of national press and exhibitor relations, departs N.Y. this weekend for three weeks of promotion work for "West Side Story" and "Judgment at Nuremberg."

He'll hit Chicago, San Francisco and Los Angeles.

SUBJECT PUFFS TO ACTUAL AUDIT

By THOMAS M. PRYOR

Hollywood, June 20.

Is it good or bad news for studio and distributor publicity mills in Hollywood and New York?

Answer to question should come shortly via weekly reports on publicity penetration to be provided by Publimetrix Inc., which had been operating up to first of the year in more circumspect area of stocks and bonds exploitation effectiveness. Customers embrace brokerage houses, publishers of business news letters. The Wall Street Journal and financial sections of several metropolitan newspapers.

For film industry, Publimetrix will provide analysis of publicity penetration for players, directors, producers, composers, studios and titles of pictures. Price for service has not been determined finally as yet, but it will vary depending on how much info customers desire. In other words, a star who wants to know how to measure up his competition won't have to pay as much as a studio which might be interested in three of the six categories available or, perhaps, the works.

Ratings will be based upon amount of "simon pure" publicity—text and photos—obtained in course of a week in newspapers, ranging in size from mass circulation metropolitan sheets to community papers with minimum of 15,000 ABS certified circulation. Everything from casting announcements to cheesecake poses and mentions in reviews will be "weighed" and fed into computer machines.

Tv and radio news breaks also will be tabulated.

Metering service will not count any mentions of a "damaging" nature, such as "unsavory scandal or lawsuits," according to Vernon J. Parten. Yet reporter and press agent was hired as consultant to help setup operation in entertainment area. Neither will photos or copy mentions in ads figure in computations.

That service may explode some myths on which certain New York and Hollywood blurbbers have profited is indicated by realistic yardstick being applied to local publicity breaks. Policy in this respect, as defined by Carroll Bourne, founder of Publimetrix, is as follows:

"Los Angeles and New York average out remarkably close to the national average, except for one detail. This is because of perhaps a unique practice. Editors in these two cities oblige personal friends in show business by publishing their publicity in the small first edition, which is the edition the friends see. But what the friends don't know is that their publicity is dropped out of the paper before the big home-and-street sale editions go to press. However, publicity appearing only in these small editions shows up conspicuously in the clipping services and scrapbooks. These editions are never used by Publimetrix; only the big, regular editions, thereby avoiding distortion."

While such a measuring process may produce more factual results, it's a cinch that it won't endear the Publimetrix operation to those whose bread is buttered by ballyhoo.

Associated with Bourne, whose study on probability in chance was published by Yale, is John V. Eastmount, a former research associate of the Department of Sociology at the University of Chicago. They plan future expansion of Publimetrix service to encompass tv and other arms of show biz; the travel industry (including airlines, shipping companies and luxury hotels) sports and society.

Picker Holds UA World Sales Reins; Heineman's New Status Unclarified; Spurn Idea of Internal Disharmony

By GENE ARNEEL

Arnold M Picker, a partner in and foreign distribution v.p. of United Artists since this company was taken over by, and pursued a highly successful policy under, the Arthur B Krim-Robert S Benjamin aegis, in 1951, has been named exec v.p. and, as such, is taking over the reins of domestic as well as foreign distribution.

He thus has become the worldwide boss, just as George Weltner supervises the domestic and foreign distribution show at Paramount. Picker's new role doesn't come as too surprising to insiders, who for some time have been in the know about his enhanced status within the company.

Surprising to the trade is the exact nature of the enhancement for, it means that William J. Heineman no longer is domestic distribution v.p. Heineman is out of this specific job, but continues as v.p., board member and one of the principal stockholders. This dislocation of Heineman was revealed in a terse press statement from UA last Thursday (15)—terse to the extent of arousing suspicions about the possibility of disharmony at the top of one of the most energetic and enterprising managements in the picture business.

Rebutting this was one UA insider who said, "Not so, we're all happy."

Well-Kept Secrets?

Outsiders, who lay perhaps only a feeble claim to knowledge of what's really going on, weren't inclined to accept the harmony stance. For one, they point to the unexplained reason why yet distribution exec Heineman should be

(Continued on page 20)

Royal Mountie Feature For Warners Also Serves As Television 'Pilot'

Ottawa, June 20.

Another Royal Canadian Mounted Police film is in the offing: "The Force," to be made by Warners in Ottawa, Montreal, Quebec City and Toronto as a theatre feature—and also to be used as a pilot for a tv-film series. Warners did that once before, with "Girl on the Run," used as a pilot for "77 Sunset Strip."

Joe Mansfield produces and Robert Altman directs "The Force," for which they'll scout the four cities not only for locations but for featured players. Peter Breck will star.

British Prods. Worried Over Common Mkt.

London, June 20.

Anxiety by British first-feature film producers to the likely long-term effects of the European Common Market on British film exports to European countries is the subject of comment in the annual report of the British Film Producers Assn., which is to be published in London tomorrow (Wed.). Nevertheless, the report notes, the year has seen a lot of progress made in talks on the possibilities of coproduction treaties with Europe.

Concern about ECM comes at a time when British pictures are increasingly popular abroad, coinciding with a significant reduction in the artificial barriers to the importation of foreign films in some important export markets.

On coproduction, the report confirms that British producers are pressing for early treaties with France, Italy and possibly other countries. As French and British studio rates of pay and conditions are similar in many respects, the BFPA comments that the negotiations for an Anglo-French coproduction treaty are less complex than negotiations with other countries.

However, it's conceded that negotiations have been retarded to some extent by the anxiety of organized labor, though it is hoped that the proposed safeguards offered by the BFPA and the Federation of British Film Makers will remove the obstacles.

The BFPA annual report apparently went to press before the coproduction negotiations hit a new snag with the recent walkout from the talks by the Federation of Film Unions, who protested that an undertaking by the producers to press for an increased screen quota had not been honored. The producers subsequently made a compromise proposal to the effect that no coproduction could be registered as British quota before January, 1963, which would allow time for the situation to be reviewed at a later date. That alternative is now being considered by the unions.

Columbia Stock Divvy

Columbia board last week declared a 2½% stock dividend on the Col common stock and voting trust certificates.

Payable July 31 to holders of record on June 30.

Tony Curtis With Universal, His Alma Mater Studio; Deal is Non-Exclusive

Tony Curtis and Universal, the company that started him, signed a new non-exclusive five-year pact calling for an unspecified number of pix, and believably at financial terms much more favorable than under his previous hitch at the studio.

Star did his last U stint in "The Outsider," skedded for release late this year. His Curtleigh productions is prepping to biopic Hugh Hefner, publisher of Playboy mag, with U to release.

Western Pennsy Allied Touting Metro's 'Atlantis'

Allied Motion Picture Theatre Owners of Western Pennsylvania proclaims Metro's "Atlantis, the Lost Continent" as topnotch new entry in the Pittsburgh downtown area.

Attributable to the b.o. success, says the Allied unit, is the application of the Marcus Plan in launching the film. This marketing approach calls for extra promotion on a given picture on the part of many exhibitors collectively along with the distributor.

EDDIE FISHER'S FOUR

Two With Liz Taylor Via Warners' Financing

Eddie Fisher will produce four features, two of them starring his wife, Elizabeth Taylor, in association with Warners. Product is to be made under the aegis of Fisher's newly formed New Frontier Pictures Inc.

Kurt Frings represented Fisher and Miss Taylor in negotiating the tieup with WB.

Properties and other casting unset as yet. Miss Taylor's last work for WB was in George Stevens' production of "Giant." Fisher will occupy offices at the WB Burbank lot beginning next month.

TWA 1961

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TWA Royal Ambassador flights to Europe offer you a new standard in personal attention. From the time you make your reservation, the service is truly regal. Soon it will include TWA's latest innovation... first-run movies in flight! Twenty guests in First Class are served by three hostesses and a purser. Gourmet dinners offer you a choice of seven entrees, still wines and champagne. On your next trip overseas, experience the incomparable service that is yours only when you travel as a *TWA Royal Ambassador.*

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U's 6-Month Net

Universal's consolidated net for 26 weeks ended April 29 was $1,835,322, equal to $1.98 per share of common stock on 888,390 shares outstanding. Comparable period a year ago produced earnings of $3,695,194, or $4.04 per common share.

Gap reflects fewer number of big b.o. winners in release for latest period reported.

Burma Makes Film Peace With Yanks

Long suspension of U.S. film exports to Burma has ended, according to a report received at the New York headquarters of the Motion Picture Export Assn. from Charles Egan, MPEA rep for southeast Asia.

For the last 15 months, the major U.S. film distribs refused to ship films to Burma because of government decree would have required them to distribute through Burmese commission agents.

Egan reports that after "lengthy and amiable discussions, the Burmese authorities recognized the unusual nature of film imports and the specialized nature of film distribution. Under the settlement, local MPEA offices, which have been established for many years in Burma and are staffed entirely by Burmese, will continue to distribute the product of their parent companies.

Elaine Dunn Draws Bids While Legiting on Coast

Hollywood, June 20.

Blake Edwards and Ross Hunter have extended film offers to Elaine Dunn, currently starring in "Bye Bye Birdie" at Philharmonic Auditorium for L. A. Civic Light Opera.

Edwards offered starring role in "Operation Terror," while Hunter's bid was for "Once Upon a Mattress." Both are straight dramatic roles.

U. S. to Europe

Helena Carroll
Ruth Conforte
Lyn Ely
Martyn Green
Oscar Homolka
Elizabeth Hubbard
Sidney Kay
David Lewis
Milton Lyon
Dermot McNamara
Sigmund Miller
Harold S. Prince
Glen Byam Shaw
Aaron B. Steiner
John Tetzel
Robert Trout
Elizabeth Whitley
Irving Wormser

N. Y. to L. A.

Jim Boles
Roger DeKoven
Radie Harris
David Merrich
Alden Schwimmer
Ralph Wheelwright

L. A. to N. Y.

Jack Benny
Bob Crane
Mark Damon
Rock Hudson
H. Weller Keever
Irving Mansfield
Dina Merrill
Otto Preminger
Budd Rogers
Bobby Rydell
Shelley Winters

Europe to U. S.

A. R. (Cubby) Broccoli
Jack Hawkins
Mo Rothman
Harry Saltzman
Susannah York

Re-Tag Joe Friedman

Joseph Friedman, Paramount's exploitation manager for the past three years, has been named exec assistant to Martin Davis, ad-pub director.

In the new capacity he'll assist in the direction of all phases of Par's advertising, publicity and exploitation programs.

Serlin Upped

Bernard M. Serlin, assistant exploitation manager at Par since he joined the company last January, has been appointed exploitation manager, replacing Friedman. Serlin had been with both Metro and Warners before going to Par.

Jacques Bar's Deal With Metro Also Illustrates Mixed-Nations Trend

Extent to which U.S. major company participation in the international market is changing may well be exemplified by deal made early this year by Metro and French producer Jacques Bar. This called for the formation of a jointly sponsored French company, Cipra Productions, headed by Bar, which in the first year of its existence will have turned out eight pix.

Interesting—and offbeat—angle, however, is that a number of these features probably won't even be distributed by Metro in France. "Le President," Jean Gabin starrer, for example, is being released in France by UFA, a German company. Pathe, a major French distrib, will handle in France and Belgium the now-shooting Brigitte Bardot drama, "La Vie Privee." Metro, of course, has first call on U.S. rights on all pix, but most likely will farm out likely U.S. artle entries to indie distribs geared to service the stateside art market.

Interviewed at the French Film Office in New York last week, Bar explained some of the advantages, to both him and to Metro, expected to be forthcoming from their association. The principal reason, he says, that Metro, which has a large and efficient distribution arm in France, should make distrib deals with such "outsiders" as UFA and Pathe is that the latter offered good prices for the films in question. Also such deals mean that the production company realizes a return on its film investment a lot more quickly than it would if it had to wait for the film to playoff. This in turn, means more money to put back into future production.

As Bar sees it, the advantages of the jointly sponsored French company to Metro are numerous. For one thing, Metro is able to participate financially in the increasing popularity of domestic European product, and also has access to the subsidies provided by the French government, as well as by the Italian government (in those Cipra films done as Franco-Italian coproductions).

Although there are no laws forbidding Metro to go into France and set up its own production subsidiary, to make just the kind of domestic films now being turned out by Metro and Bar, the producer says that any American company will inevitably get more for its money by operating through local film men, who know their own market, costs, talent, etc.

Bar, in turn, has access to Metro financing, as well as contract talent (should he desire it), as well as Metro film properties. The Bardot film was originally scheduled to be a film adaptation of Noel Coward's "Private Lives," owned by Metro, though it was eventually changed into a biography of a film star, not totally unlike BB.

One of the more unusual of the Metro-Bar pix is the recently completed Carroll Baker starrer, "Bridge to The Sun." Though this qualifies technically as a French production, it was shot in English on locations in Japan, with American (Miss Baker) and Japanese (Jimmy Shigeta) stars. Behind the camera talent, however, was French.

Bar, whose deal with Metro calls for his exclusive services, returned to Paris Saturday (18) after six days of talks with home-office toppers.

Jeff Chandler, 42, Dies

Hollywood has lost still another prominent actor with the death at 42 last Saturday (17) of Jeff Chandler. (Details on the obit page.) The necrology of a relatively recent period also includes Errol Flynn, Clark Gable and Gary Cooper.

Chandler has just completed location work in the Philippines on Warners' "The Marauders." He had a starring role in 20th-Fox's "Return to Peyton Place," in current release.

Actor had been under an exclusive contract to Universal. Pact's renewal terms gave him the right to make outside pictures.

New Orleans, K.C. Theatre Ad Firms Complete Merger

Chicago, June 20.

Two of the major theatre screen advertising companies have merged to form a new firm—Motion Picture Advertising Service Inc. Involved in the deal are United Film Service of Kansas City, and Motion Picture Advertising Service Co. of New Orleans. New organization will be headed by Carl J. Mabry, former prexy of MPA, with W. Hardy Hendren, United's chief, as chairman of the board.

Under the new setup, Mabry will direct all field representatives handling sales at the local level from the New Orleans office, and Hendren will direct activities of the national sales representatives and head up theatre relations from Kansas City.

Helen Eustis' Novel Set For Filming in Canada

Toronto, June 20.

With a new British company, Contemporary Productions Ltd., essaying a film version of Helen Eustis' novel "The Fool Killer," director is Tyrone Guthrie, in association with Leonid Kiphis.

Guthrie is negotiating with Arthur Kennedy to star in this filming of a post American Civil War period but rest of cast will be all-Canadian, with locale around Stratford, Ontario. Writer is George Marrow, with Louis Applebaum doing the musical score of the film. No deal has yet been set for distribution of "The Fool Killer."

Trip-to-Paris as Gift For Woman Lobbyist

Sacramento, June 20.

Mrs. Hulda McGinn, for 26 years lobbyist for the Northern California Theatre Owners Assn. in the California Legislature, was honored last week at a special Sacramento luncheon, attended by more than 300 persons.

Mrs. McGinn, who retires at the end of this year, was presented with an all-expense trip to Paris by members of the Pals Club, Sacramento organization comprised of the wives of legislators.

RE-DISCOVER 1956 FILM

'Williamsburg' Film Gets a Buildup Anew

"Williamsburg—they Story of a Patriot," produced by William Wright and directed by George Seaton under the aegis of Paramount, has been cited in the social studies category and given a National Film and Filmstrip Award by Scholastic Teacher mag.

Film, scripted by Emmet Lavery, was made in 1956 in 35m Vista-Vision for Colonial Williamsburg Inc. Latter has shown it so far to 2,250,000 at its two theatres on the historical grounds. The 37-minute pic also has been projected in schools and worldwide installations of the U. S. armed services.

A 16m reduction version made last year qualified "Patroit" for the scholastic award at this time.

Wolfe Cohen to Europe; Later Visits Latins

Hollywood, June 20.

Wolfe Cohen, head of Warner Bros. International, heads for six-week European tour next month, conferring with sales forces and outlining details of company's recent "Jubilee of Films" at its studios. After that he is looking forward to Latin America visit on similar mission.

Because of enormous volume of features and telepix WB produces for Latin American countries, films are dubbed in Mexico, Puerto Rico and in U. S., in Spanish, Portugese, German, Italian, some in France, Wolfe said.

Sizing up foreign markets, greatest demand comes from Great Britain, then Australia, Japan, and now Germany, which is fourth.

VAGARIES OF BESTSELLERS

Nation-To-Nation, Per Marion Gering

Tom Rowe's 'Rolls of Gold' Looks Like a Yank-Turk-Franco-Greco-Maybe-English, Too, Production

The "internationalization" of motion pictures may well reach its ultimate limit in a project now being finalized by yet producer Marion Gering, a Polish-born American who heads a Liberian-incorporated production company that is the hub of group of interests called simply the Mediterranean Studios Assn.

Gering is in New York to wind up financing and distribution arrangements on an upcoming feature called "The Rolls of Gold," a comedy-drama which will be directed by Tom Rowe (who also wrote the original screenplay). Rowe, a Paris-based Californian who has written and directed a number of short subjects, also is known in the international film world as the European correspondent for film trade journals in the U.S. and Far East.

According to Gering, "Rolls" will launch his Mediterranean Studios Assn. concept, whereby the film talents, technicians and resources of a number of countries can be pooled for the benefit of themselves as well as underdeveloped countries.

"Rolls" is skedded to be shot in the Studios de Souissi at Rabat (Morocco), on locations in the Sahara, and in Turkey. Tentatively set for the all-international cast is Eva Bartok, with a French or a British star still to be chosen. Financing will be American, Turkish, French and/or English, and perhaps some from Greece. Cooperation is being given the

(Continued on page 17)

Foreman's Anguish

Chicago, June 20.

Carl Foreman, in town to bally "Guns of Navarone," had a light lunch of gall following the second consecutive fouled up press screening of the film last Wednesday (14). Chi screening came a-cropper when one side and one rear speaker went out, causing several of the viewers to comment on the subtlety of the diminished sound. Producer Foreman could only grit his teeth.

Day before, in New York, projector and screening room went dark as a result of the general Gotham power failure. It had happened just as a character in the film shouted "Fire!" Adding insult to injury, reviewers had to walk down 11 flights of stairs as elevators stalled.

'Raisin In the Sun' At Cannes Film Fest; Director Clarifies Views

Other reports to the contrary, Daniel Petrie wants it known that he is "quite satisfied" with Columbia's screen version of "A Raisin In The Sun," which he directed for producers David Susskind and Philip Rose. Following his return from the recent Cannes film fest, where "Raisin" was the official U.S. entry, word got around that the director was unhappy over the "literariness" of the pic and about its reception at the fest.

Setting forth his views in New York last week, Petrie said he was unhappy over the length and "literalness" of the subtitles, but that he felt the film received an intensely appreciative reception from the fest audience (pic officially won the Gary Cooper award) considering the hurdles presented by the titles. Typical of how he thinks the titles misled the audience, he says, was the translation given a line which in the States always brings a laugh. The line, spoken by Sidney Poitier to a young suitor of his sister, is "Why is it all you college boys were those fagotty white shoes?" The titlist translated this as *"homosexual white shoes,"* which simply baffled the Cannes audience.

Petrie also takes note of some critics who found the film too much of a photographed stage play, by suggesting they should talk to the crew who worked with him on the film. They had to knock out walls in the set, build special platforms, etc. to allow the camera the mobility he desired and knew was absolutely necessary to keep the picture "cinematic."

It's true, he admits, that the length of the pic forced the deletion of certain exterior scenes, done in Chicago, which might have given the plight of the Negro family (who desired to move to a better neighborhood) greater visual impact. However, he reports that following a "sneak" of the film, he submitted a list of eight changes he wanted to make in the film to Col prexy Abe Schneider, and got permission for six of the eight. He feels that's a pretty high batting average.

Remake Salvage From WB, 'Patrol' May Roll for UA

Hollywood, June 20.

By virtue of fact United Artists now owns remake rights to a flock of old Warner Bros. features, UA has invited Jack Webb to do a third version of "Dawn Patrol." If Webb agrees and Willian Bowers comes up with a script meeting UA approval, latter will then finance and release—as it just has Webb-Bowers project, "Last Time I Saw Archie."

When Warners sold its pre-1948 backlog to Eliot Hyman, remake and reissue rights to the theatrical properties were part of deal. Two years ago, when most first-run tv sales to old WB pix batch had been made, Hyman sold residue to United Artists Associated, UA's tv arm. Now UA itself is sifting over the properties with an eye to remaking some. In each instance official courtesy waiver will be sought of WB, and will be granted—as has already happened on "Dawn Patrol."

Saga of World War I aerial battles, "Patrol" was made by First National in 1930. Richard Barthelmess starring. Warners made the second edition, 1938, with Errol Flynn.

Corman Filmgroup Sets O'seas Deal

Hollywood, June 20.

Roger Corman closed deal with International Film Distributors, N.Y., whereby latter will distribute abroad product which Corman's Filmgroup releases domestically. Deal also calls for all pending Filmgroup agreements to be turned over to IFD for foreign release, and is effective immediately.

Filmgroup currently has 12 completed films available for overseas market. Corman, who set up Filmgroup two years ago, has four upcoming pix already ticketed for his own release, which automatically will be turned over to IFD.

Return of 'The Alamo'

San Antonio, June 20.

John Wayne's "The Alamo" (UA) will play its first return engagement here at the downtown Texas Theatre, operated by the Cinema Arts Theatre Circuit, beginning on June 29, at popular prices.

The film had its world premiere here at the Woodlawn Theatre.

FILM BIZ AMONG THOSE 'MISLED'

(Special article which follows is assumed of interest in film production circles where "bestseller" has become both a symbol and a stereotype. Discrepencies, contradictions and omissions of this trade practice are clarified herewith.—Ed.

By DORA ALBERT

Van Nuys, Cal., June 20.

What makes a book hit the literary bestseller lists? No one knows for sure. Actually, there's no one bestseller list—there are three important national lists, and a large number of local lists scattered throughout the United States

All bestseller lists are based on reports by booksellers. New York Times keeps the names of booksellers reporting to it a trade secret. The N.Y. Herald Tribune prints the names of all the booksellers it canvasses. Publishers' Weekly is believed to canvass mostly bookstores in the East.

Do booksellers tell the truth? Off the record, most of them will agree that some booksellers who get overstocked with a particular book may sometimes name it as a bestseller to get rid of it. Consequently "bestselling" list may include some books that are actually selling well; others that are selling badly.

Though publications never insist that booksellers limit themselves to lists of current books, most booksellers usually do. Rarely does an older book hit the bestseller list, even if it sells better than some of the current books. But there are some exceptions. "The Naked Communist" hit the best seller lists long after it came out. The subject was more timely than it had been when the book was printed.

Although many authors believe syndication dries up book markets, it often has the reverse effect. Syndication of Marion Miller's "I Was a Spy" in Los Angeles put it on local bestseller list.

Local and national syndication of my own (author's) "You're Better Than You Think" put it on local and national bestseller lists, six months after book first came out. (Six months is a lifetime in the book business sometimes.)

Los Angeles carries three best selling lists currently: in the Los Angeles Times, the Los Angeles Examiner, and the Los Angeles Herald & Express. The Herald & Express checks what's being read in the libraries rather than bought in bookstores. But even Examiner and Times lists, both compiled from bookstore reports, differ. One author whose book appeared on Examiner list but not on Los Angeles Times list, said, "But how can that be? Isn't a bestseller list a best seller list?"

Actually, there's a whole group of books, known in the trade as "hidden best sellers," virtually never reported on any bestseller list. These are books that pile up triumphant grosses via mail order. They include books like Les Giblin's "How to Have Confidence and Power in Dealing with People," O. A. Battista's "The Power to Influence People," and books on sewing, interior decorating, cooking, and the like.

There's no actual figure that guarantees a place on bestseller lists. Much depends on when a book comes out. Books that come out in September or October have to have sensational sales to hit bestseller list; books that come out in summertime may hit with smaller sales, since competition is less. Some books have made bestseller lists with grosses of less than 10,000; the mail order books that sell well may sell 50,000, 100,000 copies or even more without once getting anywhere near a bestseller list. Only bookstore sales are reported.

Lingo Key to Foreign Markets But Dubbing as Handled Today Woefully Hackneyed, Says Clouzot

Since the international market is so important these days in obtaining a profit on a multimillion dollar production investment, a solution must be found to "the language problem," according to Henri-Georges Clouzot, director of Kingsley-International's upcoming French import, "La Verite" (The Truth).

In New York last week to drumbeat the Brigitte Bardot starrer France's biggest b.o. earner last year, Clouzot said that dubbing is, of course, the solution to the language problem, but not dubbing as it is done most of the time today. The director refused any comment whatsoever on the English dubbed version of "Verite," sticking instead to generalities.

Unfortunately, he thinks, today's dubbing techniques are about 50 years behind the times with most dubbing jobs having little or no esthetic value and little relation to the original film. It's not that he objects to dubbing per se, because he believes that it's a legitimate and necessary technique in a medium that is an amalgamation of technical crafts. However," he says, perhaps significantly, "the voice of a girl lying down simply doesn't sound the same as when she's standing up." This by way of indicating his boredom with the flat and hollow quality of so much film dubbing.

Penny-Wise

He also finds it "stupid" that producer-distributors who spend $1,300,000 on a pic should object to spending $30,000 or a little more on a good dubbing job. He also suggests that because of technical advances in film sound recording equipment, actors who dub should no longer have to worry about syncing their lines with the screen.

(Continued on page 19)

Trade Employment Drop

Hollywood, June 20

Employment in the tv and film industry dropped again during April, total on payrolls listed at 36,400 as against 37,600 for March. Preliminary figure for May indicates still another drop at 35,800.

Weekly earnings for April were $147.94 as against $151.89. Hourly earnings were $3.68 in April against $3.66 previous month. Work week was estimated at 40.2 against 41.5 for March.

Long Perspective (Up To Five Yrs.) Marks Columbia

Hollywood, June 20

Instead of looking only a year or two ahead on its multiple operations, Columbia "charted its course for next four or five years," according to company topper, "providing for a shift in winds."

Exec who attended four-day "summit" meet which wound Saturday, said "We tried to get direction of where we're going in the next few years." Many opinions by h.o. and studio execs were offered and analyzed, but nothing "firmed" in setting objectives for long-range planning.

New company approach was found necessary, official said, "to keep pace with an industry like many others, changing constantly."

Columbia is going to operate in this manner from now on. It has to, exec held, in view of diversified interests.

In addition to expansion into music, records, tv and operation of radio and tv station, company is spreading out in 8mm field. Negotiations are still going on for supplementing activities with finalization of one or more deals in field expected shortly.

Specific number of pic to be made in next 12 months was met with "When you're dealing in futures you don't announce present."

(Continued on page 19)

Montreal Festival Sets 15 Features

Montreal, June 20.

Fifteen features are set to be shown at the second annual Montreal film fest, to be held here Aug. 11-17. Entries include Joseph Losey's "The Criminal," the Czech "Romeo, Juliet and Darkness," Jacques Demy's "Lola" and Jean Rouch's "La Pyramide Humaine."

Losey and Demy have already accepted invitations to attend, while Rouch has given a tentative acceptance. The non-competitive fest is approved by the International Federation of Film Producers Associations.

Vancouver: 30 Countries

Vancouver, B.C., June 20

More than 30 countries are expected to participate in the fourth annual Vancouver film fest here July 12-22. Total of 25 features and 50 shorts are set for screening.

Jury is composed of subtitlist Herman Weinberg of New York, Mrs. Kashiko Kawakita, Japanese film expert, and Norman McLaren, of the Canadian National Film Board. Competing in the fest for the first time this year will be entries from Mexico, Portugal and the Philippines.

Circuitmen Reason It's Best for Them to Sell Cinemiracle, Not Produce

Los Angeles, June 20

National Theatres & Television Inc. is interested in a participation-production deal in connection with the sale of the Cinemiracle process, president Eugene V. Klein told VARIETY. He said the process is still up for sale and that negotiations are still going on with Seven Arts. Any final deal, however, would see the company continuing to hold an interest, he indicated.

"We do not feel we are proper people to produce motion pictures," Klein stated, but stressed an alliance with the proper people is desirable. We are looking for qualified production people we can partner with."

Exec noted several other offers have been received on the Cinemiracle process, but said they "would consider only one at a time."

'SOLDIERS 3, 4 OR 5' AS SINATRA'S TITLE

Hollywood, June 20

Frank Sinatra who last week retitled United Artist film he is shooting in Utah "Soldiers 3," after having started his Essex Production as "Badlands," has also a couple of title aces in the hole, in case.

MGM owns rights to Rudyard Kipling's "Soldiers 3," having filmed it in 1951 with Stewart Granger, David Niven and Walter Pidgeon in title parts.

Sinatra's film deals with U. S. Cavalry-Injun fighting. And in case MGM exercises the Motion Picture Assn. Title Bureau priority it holds, Sinatra this week quietly registered for his picture "Soldiers 4" and "Soldiers 5."

He has a clean beat to those tags according to MPAA Bureau records.

Fanny
(COLOR)

Elaborate remake of the Marcel Pagnol perennial. A touching, thoroughly enjoyable entertainment for the whole family, with top performances and lovely pictorial values. Big b.o. in store.

Hollywood, June 9.

Warner Bros. release of Joshua Logan production, directed by Logan. Stars Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz; features Salvatore Baccaloni, Lionel Jeffries, Raymond Bussieres. Screenplay, Julius Epstein, based on play by S. N. Behrman and Logan, from the Marseilles Trilogy by Marcel Pagnol; camera (Technicolor), Jack Cardiff; editor, William H. Reynolds; art director, Rino Mondellini; music, Harold Rome; sound, Jean Morcillon, Richard Vorisek; assistant director, Michel Romanoff. Reviewed June 9, '61. Running time, 133 MINS.

Fanny	Leslie Caron
Panisse	Maurice Chevalier
Cesar	Charles Boyer
Marius	Horst Buchholz
Escartifique	Salvatore Baccaloni
Monsieur Brun	Lionel Jeffries
Admiral	Raymond Bussieres
Louis Panisse	Victor Francen
Honorine	Georgette Anys
Cesario	Joel Flateau

Marcel Pagnol's enduring creation has had a peculiar history. Center of a trilogy ("Marius," "Fanny" and "Cesar") penned some 30 years ago, it graduated from stage to screen in 1933 French film versions that, sans English titles, died after a week's exhibition in a New York theatre. Refurbished with titles and an additional 25-minutes in 1948, it became an unforgettable motion picture and an art house click in this country. Earlier, in 1938, Metro had produced a film (a Wallace Beery starrer titled "Port of the Seven Seas") based on the Pagnol yarn. Then, of course, there was the Broadway musical version in 1956. It is the presence of this latter factor that may result in some advance audience confusion, since many may be expecting a screen counterpart of the musical, which "Fanny" isn't. The only music in "Fanny"-1961 is the soaring, affecting and elaborate arrangement of the beautiful title song by composer Harold Rome, "adapted" by Harry Sukman and sensitively conducted by Morris Stoloff to provide a sweeping romantic underscore for the entire production.

Although the deep sentiment in Pagnol's tale constantly threatens to lapse into maudlinity in this film, it never quite does. The sentiment is wholesome and is made tolerable by the rapport between characters and audience established early in the picture. Pagnol's story, skillfully adapted by Julius J. Epstein out of the original Marseilles Trilogy and the legit book by S. N. Behrman and Logan, focuses upon four peoples: a thrifty waterfront bar operator (Charles Boyer), his son (Horst Buchholz), who has a yen to sail away to the "isles beneath the wind"; a fishmonger's daughter (Leslie Caron) in love with the wanderlustful lad; and an aging, wealthy widower (Maurice Chevalier), whose great wish is to add "& Son" to the sign above his shop. Buchholz sails off, leaving Miss Caron with a yet-unborn son. On the rebound she weds Chevalier, providing him with the heir he has so long been denied. Upon his death, with rather astonishable compassion and heart, he virtually bequeathes his wife and child to Buchholz, who has been pining away for his beloved on dry land after finding those cherished isles just so much "volcanic ash."

Through Logan's delicate direction the combination of profoundly-touching pathos and lusty sense of humor is blended into a film rich in humanity and pictorial beauty, though perhaps not quite so spontaneously merry and charmingly simple as the superb trilogy that preceded it by so many years. There is, however, a fuzziness about the relationship of period and customs that may trouble some customers.

The contribution of cameraman Jack Cardiff is enormous, ranging from great, sweeping panoramic Technicolor views of the port of Marseilles and the sea to tight, intimate shots of the faces of the principles that turn the entire screen the color of flesh. His interior lighting has a beauty all its own, leaving the memory heir to a number of indelibly poetic images. There's an ACE of an editing job by William H. Reynolds, highlighted by quick cuts that punctuate scenes to establish the relevant state of action elsewhere. Art director Rino Mondellini's sets and artistic detail are authentic and atmospheric, and Anne-Marie Marchand's costumes are a perfect complement to personality and locale. Ben Kadish merits favorable mention in his post as associate producer.

Miss Caron, who certainly has an enviable win-place-and-show parlay of first names going ("Lili" to "Gigi" to "Fanny"—what a double-play combo"), employs that Gallic gamin quality to full advantage again, and scores with a warm enactment of the title character. Buchholz does a nice job as "Marius," playing the role with conviction and restraint. But a couple of old pros named Boyer and Chevalier walk off with the picture. Boyer, playing the "Raimu" role, does it with heart, gusto, humor and manliness—a colorful, compelling portrayal. Chevalier is Chevalier, surely one of the most infectiously lovable and evergreen personalities ever to hit the screen. There are a batch of stimulating character performances, especially those of Georgette Anys as Miss Caron's raffish, but respectability-obsessed mother; Raymond Bussieres as a cracked "old salt" who's spent his life in drydock but represents a kind of "spirit of the sea"; and Lionel Jeffries and Salvatore Baccaloni as a pair of rowdy chums who team with Boyer and Chevalier to supply the film with its humorous interludes. Joel Flateau is adequate as the youngster who enriches Chevalier's life but causes all the romantic fuss. *Tube.*

The Silent Call

Familiar story of wandering dog hunting for young master. Modest item, amiably told.

Hollywood, June 15.

Twentieth-Fox release of Leonard A. Schwartz production. Stars Gail Russell, David McLean, Roger Mobley. Directed by John Bushelman. Screenplay, Tom Marizzi; camera, Kay Norton; editor, Carl Pierson; art director, John Mansbridge; music, Richard D. Aurandt; sound, Larry Gannon; assistant director, Frank Parmentel. Reviewed at the studio, June 15, '61. Running time, 62 MINS.

Guy	Roger Mobley
Joe Brancato	David McLean
Florie Brancato	Gail Russell
Art	Joe Besser
Muscles	Jack Younger
Moose	Rusty Wescoatt
Sid	Roscoe Ates
Johnny	Sherwood Keith
Mohammed	Milton Parsons
Old Man	Dal McKennon

The oft-told, but durably disarming, tale of the faithful dog that journeyed 1,000 miles in search of its departed and despandent young master is retold in "The Silent Call." As in most such boy-and-his-dog films, the Leonard A. Schwartz production (his first) fares better with the dog than it does with the boy, but the audience for whom the picture is unpretentiously designed should find it affectionate and easy to take. Lasting a short and sweet 62 minutes, the 20th-Fox release out of its API mill will make a satisfactory program companion for summer playdates, especially in theatres with well-populated children's sections.

Tom Maruzzi's simple yarn separates a lad (Roger Mobley) from his pet, Pete (formerly the "Dog of Flanders"), when his poor parents (Gail Russell and David McLean) move from Elko, Nev. to L.A. in a small economy car. Left behind with a rather unsavory neighbor, the pooch breaks away and follows the uncertain trail, encountering a series of misadventures enroute. Meanwhile, the unhappy, dogmatic child is moping around in his new home, making life generally miserable for his patient, indulgent parents. Finally the itinerant canine arrives, and it is instantly evident (as, actually, it had been all along) that this family will live happily-ever-arf-arfter.

The talented dog truly earns his Ken-L-Ration. Miss Russell and McLean are capable as the parents and Master Mobley is adequate as the boy. There are a flock of offbeat character portrayals—hobos, hermits and truckees encountered by the dog). Among these supporting players are Joe Besser, Roscoe Ates, Milton Parsons, Dal McKennon, Sherwood Keith, Jack Younger, Rusty Wescoatt and H. Tom Hart.

Director John Bushelman has done a generally commendable job, as have cameraman Kay Norton, editor Carl Pierson, art director John Mansbridge and composer Richard D. Aurandt, all making effective contributions on a modest scale. *Tube.*

Two Rode Together
(COLOR)

John Ford "adult" western that is often too childish for adults, too adult for children. Story of efforts to bring back whites from Comanche captivity, marked by James Stewart's fine performance and visual beauty. Has the marquee horsepower to score required b.o. points.

Hollywood, June 15.

Columbia Pictures release of Stan Shpetner production. Stars James Stewart, Richard Widmark, Shirley Jones; features Linda Cristal, Andy Devine, John McIntire. Directed by John Ford. Screenplay, Frank Nugent, based on novel by Will Cook; camera (Eastman), Charles Lawton Jr.; editor, Jack Murray; art director, Robert Peterson; music, George Duning; sound, Harry Mills; assistant director, Wingate Smith. Reviewed at Academy Awards Theatre, June 15, '61. Running time, 108 MINS.

Guthrie McCabe	James Stewart
Lt. Jim Gary	Richard Widmark
Marty Purcell	Shirley Jones
Elena	Linda Cristal
Sgt. Darius P. Posey	Andy Devine
Major Frazer	John McIntire
Edward Purcell	Paul Birch
Mr. Wringle	Willis Bouchey
Quanah	Henry Brandon
Jackson Clay	Harry Carey Jr.
Abby Frazer	Olive Carey
Bonne Clay	Ken Curtis
Ward Corbey	Chet Douglas
Belle Aragon	Annelle Hayes
Running Wolf	David Kent
Mrs. Malaprop	Anna Lee
Mrs. McCandless	Jeannette Nolan
Ole Kaudsen	John Qualen
Henry Clay	Ford Rainey
Stone Calf	Woody Strode
Officer	O. Z. Whitehead
William McCandless	Cliff Lyons
Hannah Clay	Mae Marsh
Capt. Malaprop	Frank Baker
Woman	Ruth Clifford
Lt. Chase	Ted Knight
Past Doctor	Major Sam Harris

John Ford's new western is of the adult variety, a story of the ill-advised attempt to haul white prisoners back to civilized society in the 1880's after they have spent a decade or more suffering the slings and arrows of Comanche Indian captivity. This is fairly fresh sagebrush fiction, invading and surveying a relatively untapped corner of American history. From that standpoint, the film has validity and novelty. But somehow the Stan Shpetner production, directed by Ford, misfires in the process.

The difficulty seems to stem from an uncertainty as to basically for whom the film is designed. Being a western, it is more or less taken for granted that it will be appealing to children. And yet youngsters, fed visions of cowboys and Indians, are likely to be disappointed at the almost total absence of action or suspense and confused over the tricky matters (compromise, fallen women, even rape) upon which a great deal of the story dwells. Since the picture therefore falls rather squarely into the adult western classification, by virture of the mature issues with which it is dealing, it requires a firm, adult approach. But this, regrettably, isn't consistently forthcoming.

Whereas parts of the film zoom into the heavy, psychological sphere of the ultra-modern western, others revert to the outmoded innocence and directness of a 30-year-old sagebrush style, as if intended as parody. This inconsistency, along with several patches of far-fetched theatricality and a certain lethargy in coming to the point may trouble some of the more restless, discerning adult customers.

There are, however, compensations, especially of a commercial nature. Not the least of these is the unusually practical, non-heroic nature of the central character, most disarmingly and authoritatively enacted by James Stewart. The great degree to which this character is a departure from the traditional variety of western "tall man" will attract attention, please those accustomed to less radical displays of substance in western heroes, and should stimulate favorable comment. Then, too, there is a fairly strong marquee cast, led by Stewart, Richard Widmark and recent Oscar winner Shirley Jones, plus the name of Ford as a creative backbone to the production. All aspects considered, the Columbia release has the values to hold its own.

As noted, Frank Nugent's screenplay, based on the novel by Will Cook, describes an attempt by two adventurers (Stewart and Widmark), on behalf of a group of generally despondent immigrants, to enter the Comanche camp and bring back, peacefully, sons, daughters and wives who have been captured in Indian raids years before. The task is basically hopeless because the prisoners either had been kidnapped too young and indoctrinated too thoroughly into the identity of the Indian to be restorable, or else too old to make an acceptable reverse transition.

Nevertheless, two prisoners are reclaimed and brought back. One, a young brave of 17, is too bewildered to adjust, reacts wildly and winds up lynched. The other, a Mexican maiden (Linda Cristal) five years the squaw of a Comanche chieftain, is given a rough time by the narrow-minded Officers' Club set, eventually rides off into the sunset for a better life with the equally disenchanted Stewart who, in the process of playing the unwilling hero, has lost his job, his financial prospects, and his patience.

Stewart far and away cops histrionic honors, employing and projecting all the casual charm, assurance and personal magnetism he has developed in the course of a long and distinguished career. It's a performance sure to delight his many fans. A level of competence is attained by most of the other players, prominent among whom are Misses Jones and Cristal, Andy Devine (slightly plumper but otherwise the same raspy-voiced, amiable character he was years ago) and John McIntire. Widmark does a respectable job, but somehow this skilled actor seems to lose much of his natural color and excitement in straight heroic parts such as this. Perhaps it's the auspicious way in which he vaulted to stardom as Tommy Udo, but he still seems most at home in the character of a heavy. Able support is contributed by John Qualen, Paul Birch, Willis Bouchey, Harry Carey Jr., Olive Carey, Ken Curtis, Annelle Hayes, David Kent, Jeannette Nolan, Henry Brandon and Woody Strode.

Director Ford, while no doubt considerably responsible for the aforementioned inconsistency of concept, does endow the film with the unmistakable stamp of his personality, both in the pictorial and dramatic areas. First-class aid he obtains from Charles Lawton Jr., whose Eastman Color views are frequently striking in shade and composition; editor Jack Murray, whose knitting is mechanically sound; art director Robert Peterson, whose sets correctly convey the period; and composer George Duning, whose pretty score gives body and tone to the action without intruding. *Tube.*

Ne Dokantchence Pismo
(The Unposted Letter)
(RUSSIAN)

Paris, June 13.

Mosfilm production and release. Stars Tatiana Samoilova; features Innokenty Somtunovsky, Evgeny Urbansky, Vasily Livanov. Directed by Mikhail Kalatozov. Screenplay, V. Ossipov, Kalatozov; camera, Serguei Oussesskiy; editor, N. Amikina. At Lord Byron, Paris. Running time, 90 MINS.

Tania	Tatiana Samoilova
Sabinine	Innokenty Smoktunovsky
Serguei	Evgeny Urbansky
Andrej	Vasily Livanov

Film was yanked from the Cannes Film Fest of 1960, and it is easy to see why. Because this both taunts and vaunts the Soviet penchant for worker heroics. A happier ending reportedly was finally added. At any rate, the film has some expert lyrical passages and a feel for people in crisis. On this it could be of some interest in foreign marts.

The same team, which made the prizewinning "Flying Cranes," was responsible. It has the same bravura, dexterous camerawork and the winning thesping of Tatiana Samoilova.

Four geologists are looking for diamonds in Siberia. There are three men and a girl. When they finally find them, a forest fire has them lost and then dying one by one as the winter sets in. Only one man makes it after a harrowing trek.

Love pokes its way into the quartet as a more elemental type tries to win the girl from her intellectual lover. But it is the trek back that is the main aspect of the film. From glory for the motherland, the return becomes just a hallucinated need to stay alive.

Film has a brilliant feel for the elements and man's place in them. For once the Russians are mainly human, and a sharp note of protest is noted as the radio talks of the great national feat they have accomplished when they are actually lost and dying.

The camera literally flies through the woods after them or soars in a helicopter. Lensing also has a stark contrast in keeping with the theme. *Mosk.*

Tammy Tell Me True
(COLOR)

Syrupy confection for popcorn munchers. Wholesome sequel graced with a new leading lady, should be lucrative vacash-season contender.

Hollywood, June 8.

Universal release of Ross Hunter production. Stars Sandra Dee, John Gavin; features Charles Drake, Virginia Grey, Julia Meade. Directed by Harry Keller. Screenplay, Oscar Brodney, based on novel by Cid Ricketts Sumner; camera (Eastman), Clifford Stine; editor, Otto Ludwig; art directors, Alexander Golitzen, Alfred Sweeney; music, Percy Faith; sound, Waldon O. Watson, Frank W. Wilkinson; assistant director, Joseph Kenny. Reviewed at Beverly Theatre, June 9, '61. Running time, 97 MINS.

Tammy	Sandra Dee
Tom Freeman	John Gavin
Buford Woodley	Charles Drake
Miss Jenks	Virginia Grey
Suzanne Rook	Julia Meade
Mrs. Call	Beulah Bondi
Captain Joe	Cecil Kellaway
Judge Carver	Edgar Buchanan
Rita	Gigi Perreau
Delia	Juanita Moore
Joshua Welling	Hayden Rorke
Caleb Slade	Willard Ramsey
Captain Armand	Henry Corden
Roger	Don Dorrell
Joan	Pat McNulty
Kay	Taffy Paul
John	Lowell Brown
Phil	Bill Berry
Mrs. Bateman	Catherine McLeod
Professor Bateman	Ross Elliott
Dr. Stach	Ned Wever

Though certainly limited in appeal, "Tammy Tell Me True" is "limited" to that vast and responsive legion of filmgoers known vaguely, but affectionately in the trade as the "family audience." This being the season when the "family audience" is in its most "family way," what with school being out, and in its most theatrical mood, what with theatres being 20-degrees cooler than the hot air outside of them and television being relegated to furniture status thanks to its annual affliction of rerunitis, the Ross Hunter production figures to make satisfactory boxoffice hay while the sun shines. But it is only fair to note that this is decidedly not the sort of entertainment calculated to whet the tastes of those who prefer Scotch to cherry cokes, charades to blind man's buff, and bridge to old maid. The Universal-International release is not designed for anyone who entertains even the slightest notion of sophistication.

The character, "Tammy," first appeared on the screen four years ago in the person of Debbie Reynolds. With Miss Reynolds having moved on to other things, the role has been taken over by Sandra Dee of "Gidget" fame, a character that she, like Miss Reynolds with "Tammy," has relinquished to a substitute. Sort of a Hollywood variation on musical chairs. Oscar Brodney, who penned the original "Tammy and the Bachelor" scenario, also has written the sequel. He has retained the spirit of the original character, a kind of composite of Pollyanna, Gidget, Lili and Liza Doolittle, with a little Ma Kettle thrown in for good measure.

According to Brodney's plot, Tammy docks her shantyboat on the shores of dear old Seminola U to get a little book larnin' so's she can measure up to boy friend Pete, who's also away at College. There she meets prof John Gavin, with whom she learns to forget all about good ol' Pete, and eccentric dowager Beulah Bondi, who leaves her manse to enjoy the simple life on the river in Tammy's floating version of home-sweet-home. The "joke" of the picture (there's really only one) is Tammy's personality clash with organized society. Her incredible naivete ("you mean they got pills for puttin' people to sleep?") covers a heart of pure gold, a disposition of pure sunshine, a mind of pure common sense insight, an identity of pure cornball.

Director Harry Keller has not overlooked a single opportunity to slip in sentiment. The going gets pretty sticky and lethargic. Several scenes have their moments, and the picture has its scenes, but any slightly discerning spectator will consistently be a hop, skip and jump ahead of the script.

Miss Dee does a fine job of submerging her personality and glamour within the character although, in effect, she is doing a kind of imitation of Debbie Reynolds imitating the all-American farmer's daughter. There is probably no more handsome actor on the screen today than Gavin. Pity that about all he's required to do here is roar with amusement over Miss Dee's antics. The character is little more than a substitute for canned laughter. Others be-

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MAKING CONCESSION STAND PAY

Inside Stuff—Pictures

"Third of a Man," Robert Lewin script over which Mickey Rooney and Red Doff's Fryman Enterprises has been placed on the Writers Guild "unfair list," has been made into an independent film by Lewis and William Redlin. Writer told VARIETY United Artists is interested in releasing the film, which he described as a political melodrama. James Drury, Jan Shepard, Whit Bissell, Jimmy Gaines and Simon Oakland head the cast which Lewin said was shot for "under $100,000." He said there is no contractural obligation to Fryman for the script which originally was optioned to them for a flat $5,000 plus an additional $5,000 if the picture were made. This option has run out, however, he stated.

On leave from his indie press agent shop since January, Lewin, who won an Oscar nomination in 1956 for "Bold and the Brave," is currently at work on other scripts and said he is contemplating other future production.

Usual virtual standstill at Minneapolis boxoffice during May was offset at Ted Mann-owned World Theatre with "Question 7," which proved a sleeper. Louis De Rochemont produced in collaboration with Lutheran Film Society, the release grossed over $32,000 during five weeks it played the bandbox, 400-seat World, drawing more in fifth chapter than it did in previous round. "We would have liked to have held it for several more weeks but were locked in with a booking of 'Last Time I Saw Archie' (UA)," reported Robert Hazelton, film buyer for the Mann theatres.

Film, which drew heavy Lutheran patronage in this predominantly Scandinavian area, benefited from support it received from Lutheran clergymen via emphatic praise in sermons, announcements and church bulletins. Also was bolstered by many church parties which attended.

Maryland exhibition sees a "political plum" and double censorship as major points of contention anent the state's film snipping setup. Theatremen are rankled by recent legislature okay of $3,000 in yearly expenses to each of the three censor board members, stipends intended to cover mileage, meals, hotel bills, etc. Maryland Theatre Owners Assn. says that amounts to creation of "plush jobs for politicians," and notes that the censors can stay put in Baltimore where staff and facilities are provided them.

Other nettlesome point is the "double jeopardy" angle, in effect since the board was created in 1922. Means that if a film leaves the state for a period of two years or longer, it must be resubmitted to the watchdogs, and for another fee. That, says MTOA, makes the censor board a collection agency.

Harold Hecht's proposed production of Nicolai Gogol's "Taras Bulba" will be rivalled by another version of same property by two European producers, International Thanos Films of France and Compagnie Cinematografica Europa of Milan have skedded film for a summer start, contingent upon Van Heflin's signature, offered star role in a firm deal. Hecht will make pic of a fictional hero of the Ukraine with Tony Curtis in star role. Project originally was planned by Robert Aldrich, who sold it to late Joseph Kaufman, from whom Hecht-Hill-Lancaster acquired it. When latter combine was dissolved, Hecht emerged with property and has set a co-production deal with Avala Films of Yugoslavia.

Plaint in Mexican film circles is that Hollywood is contributing to production slump. Loner "Geronimo" was Mexican-made this year as compared to three completed American pix in 1960. And with strike threat, a total of but 24 films shot as compared to 40 in January-June period last year, gloomy guses are predicting an annual total of no more than 60 pictures. In effort to bolster production statistics, and incidentally give employment to its members, the National Assn. of Actors has promised it will not hike pay scales for talent in films made in other idioms. Hollywood producers can get Mexican stars for $1,000 U.S. a week, with first three supporting categories going for $680, $560 and $400 U.S. And extras are always a bargain!

"I want to have a purpose and meaning in life beyond that of merely playing in entertaining pictures. That is why I am so interested in a film project dealing with the United Nations refugee relocation project in Asia. The movies have a great potential . . . But it is sheer luck if you get anything good. Everything is done by dribs and drabs. Nothing is sustained. There is no imagination. Movies don't improve you as an actor; they deter you. You have to be a master actor in the movies because there is no time to improve and try out different ideas for characterization. Who's talking? Marlon Brando (as told to Kurt Singer) in Toronto Star.

"Informal talks" which could lead to merger of Republic Corp. and American Corp. "in around six months" are acknowledged by Rep chairman-prexy Victor M. Carter. Most intriguing aspect of discussions —from film biz point of view—is that Consolidated lab is a subsid of Rep. Pathe lab of America Corp. The two labs are the largest indie jobbers in the biz. In May Carter sold American 265,000 shares of his own holdings—giving America about 13% of the stock in Rep. Proposed merger talks are being conducted by Carter himself and America prexy Gordon Greenfield, of N. Y.

Producer Samuel G. Engel winds 29 years with 20th-Fox in September, 1962, when he will take six months sabbatical before reactivating Samuel G. Engel Productions to include series of productions for teevee as well as theatrical features. He has three more pix on current seven-year 20th-Fox pact, "The King Must Die," "Ride the Ship Down" and "The Lion," all to be completed before first vacation in tenure with studio. Vacash may extend year traveling around world on pleasure instead of biz this time.

Producer Helen Winston ("Hand in Hand") has acquired the film rights to the Dr. Doolittle stories written by the late Hugh Lofting. The children's classics are now in their 47th reprint, with annual sales estimated at approximately 1,000,000 books. Deal was negotiated by Bernard Silbert, attorney for Mrs. Lofting, and Sam Zagon, attorney for Miss Winston.

Embassy Pictures is dickering an hourlong special via NBC-TV built around Donald O'Connor, star of its "Wonders of Aladdin." Show would be titled "Wonders of Donald," a variety spread, but also an oblique plug for the Italo-made film. Stanza would be aired in November, about a month in front of the pic's yearend holiday release by Metro.

Cable to VARIETY from Cannes resulted in the false information being published (May 24) that the New York indie production, "The Connection," had won a prize at the film festival there. French Society of Film Authors instead gave its prize, jointly, to Spain's "Viridiana" and France's "L'Enclos."

HOW TO GROSS $40,000 A YEAR

By DAVE WARNER

Rochester, N.Y., June 20.

Adaptability is the key to concession success in movie houses, according to a manager of one of the Schine Theatres.

"Though we have a house seating capacity of 1,003 and have only 10 shows a week, we gross between $40,000 and $45,000 a year and our sales ratio has reached 40½c per person," reports Linn Smeal, manager of the Riviera Theatre here, one of 75 in the Schine chain.

This renovated theatre with an accent on comfort reopened in December of 1959. Chief among the redecorating highlights was the concession stand designed by Stanley Werthman, head of Schine Teatres' Confectionery Dept. Smeal says the stand's installation cost is worth every penny and more.

The stand is 24 feet, 8 inches long and is set up with four separate bin arrangements so that any number of bins can be working at one time, depending on the crowd's demands. As far as he knows, Smeal is the only Schine manager using this adaptable stand.

The center of the stand is used for dispensing soft drinks, with beverages in paper cups inserted into individual refrigerated stands. On busy nights, as many as five girls can work behind the stand without getting in each other's way as each bin is completely serviced.

On a 20-minute intermission break, the Riviera has serviced as many as 500 patrons. Smeal reports that the buying potential depends on the picture. "A picture such as 'Exodus,' for example, does not pull patrons to the concession stand as well as, say, 'Ben-Hur.' Each picture has its own peculiar motivations to the concession stand," reports Smeal.

Smeal makes a special effort to keep his concession stand on a high level. "The idea," he says, "is to try to maintain operational maneuverability without losing visual appeal for the customer. I like concession stands to be in good taste, not just something where merchandise is out on display any old way. All our merchandise is displayed on hip-reach level, eliminating stooping by the customer and counter girl.

"For a time this out-in-the-open counter top display did create a

(Continued on page 19)

Luis Bunuel's Raging Indignation Against Cruelty a Lifelong Stance; 'Viridiana' Dickering 'Round Globe

By GENE MOSKOWITZ

Paris, June 20

Luis Bunuel, director of the Spanish feature, "Viridiana," which won the Golden Palm at the recent Cannes Film Festival, was then attacked by the Vatican resulting in the unseating of the man in charge of films for Spain, says that anyone who thinks this film is a "message" to the effect that Christian charity is ineffectual or useless is a fool.

He also maintains "Viridiana" is not what the French call a black film, or one in which all characters are hopeless and evil and pessimistic. Bunuel points out that none of his characters are cruel or vile except perhaps for a blind beggar, but he privately thinks that most sightless people are wicked.

The film cost $150,000 and was made mostly outside of Madrid in an abandoned chateau using only one actual studio set. Bunuel is Mexican, though originally Spanish, and for his first trip back to his old homeland since 1938 he made the film which has since upset the Catholic hierarchy and the Madrid echelon.

He had planned to make it in Mexico and wrote the script with a confirmed Catholic friend. He had started with the idea of a drugged girl in the arms of an older man and then the man hanging himself in remorse and the girl inheriting his estate and opening it to help beggars and the poor. Then the girl became a novice nun about to take her vows and he named her "Viridiana" after an obscure Saint.

Minding Own Business

He also liked the title because it seemed anti-commercial. He was readying to begin it in Mexico when he was approached to make it in Spain. Bunuel had made only one film there in 1935, a documentary "Land Without Bread," which

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Pirates' Comeback

The Buccaneers are finding vogue again with filmmakers.

Joe Levine's "Morgan the Pirate" is upcoming, and indie producer Harry Joe Brown is prepping another, "Son of Capt. Blood," to star Errol Flynn's scion, Sean.

Motivation is simple, they're exploitable items with the action-and-beefcake aud. "Morgan" stars beefcaker (Steve Reeves).

Paramount, 8 Up, Able To Plot Its Ballyhoo Tactics

With the new order of things virtually forcing pictures into release upon completion, with scant time allowed for the campaign, Paramount execs—at least, some of them—feel a little bit ahead.

Par has eight productions in the can. This should take the company through most of the current year so far as a distribution schedule is concerned.

The eight represent a negative investment of over $22,000,000 and this naturally means some anxiety as to boxoffice outcome. The titles are "Counterfiet Traitor," "Breakfast at Tiffany's," "Summer and Smoke," "Deadlock," "My Geisha," "Too Late Blues," "Hatari" and "Blue Hawaii."

Big one is Howard Hawks' production of "Hatari," starring John Wayne, with a budget of close to $5,000,000.

ROMERO, KERR IN HAWAII

Honolulu, June 20

Associated Producers' "Seven Women" is being filmed on Kauai island this month, with some 70 Islanders cast as extras.

Cesar Romero plays the lead male role, with John Kerr in a top supporting role.

National Boxoffice Survey

Biz Turns Spotty; 'Pleasure' Champ for Third Time, 'Sunset' 2d; 'Exodus,' 'Sun' Next

Biz activity at first-runs this session is very spotty, with the few strong spots reflecting fresh, strong screen fare or cool weather. Heat spells in several key cities further wilted overly-extended longruns. Exhibs, too, are not overly pleased with some of new pix being offered.

"Pleasure of His Company" (Par) is winding up champ again, making third week in succession it has been on top. "Last Sunset" (U), third a week ago, is moving up to second position.

"Exodus" (UA) is capturing third spot. It was second last round. "Raisin in Sun" (Col) is moving from a runner-up post of a week ago to fourth. "Spartacus" (U), starting some lower-scale, three-a-day runs currently, is climbing to fifth place.

"Wild in Country" (20th), with a long line of opening dates this week, is managing to land sixth position despite some nine out of 15 engagements being disappointing to very light. "Gidget Goes Hawaiian" (Col), also just around to any extent this stanza, is capturing seventh spot.

"Gone With Wind" (M-G) (reissue) is winding up eighth. "One-Eyed Jacks" (Par) is dropping back to ninth position. "Last Time I Saw Archie" (UA) will be 10th.

"Saturday Night, Sunday Morning" (Cont) is landing 11th place. "Never On Sunday" (Lopert) rounds out the Top 12 pictures. "Atlantis" (M-G) and "Pepe" (Col) are the two runner-up films.

"By Love Possessed" (UA) is one of the bright newcomers, being boff in Chi and lively in L.A. "Ladies Man" (Par), also new, is fine in Cincy and sock in Washington. "Romanoff & Juliet" (U) is big in N.Y. and L.A.

"Man in Moon" (T-L) landed a wow opening week in N.Y. "Fabulous World of Jules Verne" (WB), another new entrant, fast in K.C. and fine in Frisco, is rated slow in Louisville. "Battle of Bloody Beach" (20th), also new, is dull on opening dates in Detroit and Philly.

"La Dolce Vita" (Astor), which still is big to wow in Boston and N.Y. on longruns, started out smash in Chi. "Dondi" (AA) is big in Detroit.

"Ring of Fire" (M-G) is rated mild in Providence and slow in Frisco. "Tiger Bay" (Cont), okay in Minneapolis, shapes fast in Chi and good in K.C.

"Carry on Constable" (Gov) is doing nicely in L.A. "Breathless" (FAW), wow in Pitt looms fair in Frisco.

(Complete Boxoffice Reports on pages 8-9-10)

Resume Hearings On Toll Petition In Little Rock

Little Rock, June 20

Arkansas Public Service Commission resumed hearings yesterday (Monday) on the question of home toll installations in the local area. Petitioner is Midwest Video Corp. which holds the International Telemeter franchise, and which is seeking an order directing Southwestern Bell Telephone to make its cable facilities available at fair rates.

Paul Leird, v.p. of Midwest Video, testified that his company was ready to post bonds or other security to protect both Southern Bell and the public. Witnesses for the 'phone outfit spelled out what they considered the right kind of

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CANADIAN-MADE 'MASK' ON WB PRODUCT LIST

"The Mask," made in Canada for the recently formed Beaver-Champion Attractions has been acquired for release by Warners. Produced by Julian Roffman for Taylor-Roffman Productions Ltd., film was lensed in a depth-dimension process which requires that the audience wear "masks." Face-piece idea also ties in with the story line.

Fantasy sequences were filmed with a camera devised by the British government-owned National Research Development Corp. and never before used on a feature motion picture, according to WB.

L.A. Biz Up; 'Company' Slick $26,000, 'Possessed' Nice 18G, 'Juliet' Sharp 9G, 'Sunset' 16G, 'Sun' Okay 15½G

Los Angeles, June 20.

First-run trade is picking up somewhat this stanza but the overall prospect still is unattractive despite the number of fair openers. "Pleasure of His Company," going into general release, leads with a slick $26,000 or better for three theatres plus continued hold-over at Hollywood Paramount.

"Last Sunset" looms mild $16,000 in three houses while "By Love Possessed" is rated handy $18,000 at the Chinese for an eight-day first week, including a special opening night. However, "Romanoff and Juliet" shapes sharp $9,000 at the Beverly Hill on initial round.

"Raisin in Sun," also in first general release, looks okay $15,500 for three spots. "House of Fright" is rated slim $7,500 for two locations. "Not Tonight, Henry" is busy $5,500 at the Los Angeles on general release. "Saturday Night and Sunday Morning" looks big in fifth at Music Hall.

Estimates for This Week

Chinese (FWC) (1,408; $2-$2.40)—"By Love Possessed" (UA). Handy $18,000. Last week, "King and I" (20th) (reissue) (5th wk-6 days), $7,900.

Hillstreet, Wiltern, Pix (Metropolitan-SW-Prin) (2,752; 2,344; 756; 90-$1.50)—"Last Sunset" (U) and "Tomboy and Champ" (U). Mild $16,000 or near. Last week, Hillstreet, Wiltern with Hawaii, "Secret Ways" (U), "Pharaohs Woman" (U). $12,100. Pix with State, "Konga" (AP), "Terror Haunted House" (Indie) $8,300.

State, Hollywood (UATC-FWC) (2,404; 756; 90-$1.50)—"House of Fright" (AI) and "Dead One" (Indie). Slim $7,500. Last week, Hollywood with Warren's, Baldwin, "Vera Cruz" (UA), "Apache" (UA) reissues), $14,100.

Beverly (State) (1,150; 90-$1.50)—"Romanoff and Juliet" (U). Sharp $9,000. Last week, "Executive Suite" (M-G), "Seven Brides Seven

(Continued on page 10)

'VERNE' POTENT 13G, FRISCO; 'JACKS' 9G, 5

San Francisco, June 20.

Trade is very uneven here this round, with some newcomers looming way below expectations. "Wild in Country" is rated fair at the Fox on opener while "Ring of Fire" is equally mild on initial stanza at Warfield. "Fabulous World of Jules Verne" is pacing newcomers with a fine session at Paramount. "Saturday Night and Sunday Morning still is big in fourth at the Stagedoor. "One-Eyed Jacks" shapes dandy in fifth at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Pleasure of His Company" (Par) (4th wk). Nice $8,000 or close. Last week, $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Wild in Country" (20th) and "Right Approach" (20th). Fair $12,000 or less. Last week, "House of Fright" (AI) and "Black Pit of Dr. M" (AI), $9,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"Ring of Fire" (M-G) and "Green Helmet" (M-G). Slow $9,000. Last week, "Two Loves" (M-G) and "Drums of Deep South" (M-G), $8,500.

Paramount (Par) (2,646; $1.25-$1.50)—"Fabulous World of Jules Verne" (WB) and "Bimbo the Great" (WB). Fine $13,000. Last week, "Picnic" (Col) and "Operation Mad Ball" (Col) (reissues), $8,500.

St. Francis (Par) (1,400; $1-$1.50)—"One-Eyed Jacks" (Par) (5th wk). Dandy $9,000. Last week, $11,000.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Last Time I Saw Archie" (UA) and "Cat Burglar" (UA) (2d wk). Dull $6,000 or near. Last week, $8,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Saturday Night, Sunday Morning" (Cont) (4th wk). Big $5,400. Last week, $6,500.

Vogue (S. F. Theatres) (364; $1.50)—"Breathless" (FAW) (6th wk) and "Cousins" (Indie) (2d wk). Fair $2,000. Last week, $2,300.

Alexandria (United California) (1,610; $1.49-$3.50) — "Exodus" (UA) (19th wk). Sturdy $9,000. Last week, $8,500.

Key City Grosses

Estimated Total Gross

This Week $2,120,700
(Based on 22 cities and 255 theatres, chiefly first runs, including N.Y.)

Last Year $2,558,300
(Based on 24 cities and 246 theatres.)

'Verne' Stout 30G, K.C.; 'Wild' 12G

Kansas City, June 20.

Biz is following an improved slant, and couple of newcomers are helping to solidify trade this session. "Wild in Country" at Uptown and Granada is bright. "Fabulous World of Jules Verne," in six hardtops and ozoners shapes fancy. "Pepe" shows strong holding power at Paramount in fourth week. "Gidget Goes Hawaiian" is good in second at Plaza. "Last Sunset" looms big in second Roxy.

Estimates for This Week

Brookside (Fox Midwest—Nat. Theatres) (800; $1-$1.25)—"Gone With Wind" (M-G) (reissue) (11th wk). Picked up with announcement of closing date, bright $6,000. Last week, $3,500.

Capri (Durwood) (1,260; $1.25-$3)—"Spartacus" (U) (7th wk). Nice $5,000. Last week, $5,300.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale Theatres) (750 cars), Heart (Noah-Wiles) (1,500 cars), Isis, Vista (FMW-NT) (1,360, 700) (90c each)—"Fabulous World of Jules Verne" (WB) and "Bimbo Great" (WB). Fancy $30,000 or better. Last week, Crest, Riverside, Boulevard, Isis, Vista and Granada, "Konga" (AI) and "Wild Ride" (AI), $27,000.

Empire (Durwood) (1,280; $1-$1.50)—"One-Eyed Jacks" (Par) (4th wk). Oke $6,000; holds. Last week, $6,500.

Kimo (Dickinson) (504; 90-$1.25)

(Continued on page 10)

New Pix Slow in Port.; 'Gidget' Loud 7G, 2d

Portland, Ore., June 20.

Plenty of new product here this round but few of fresh entrants are doing real biz. Terrific heat is hurting many first-runs. "Gidget Goes Hawaiian" is the best bet with a bangup second round at Fox. "One-Eyed Jacks" is rated dull in first at the Paramount. "Wild in Country" new at Orpheum also is sluggish. "Gorgo" too is slim on opener at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Gorgo" (M-G) and "Green Helmet" (M-G). Slim $4,000. Last week, "Butterfield 8" (M-G) and "Cat on Hot Tin Roof" (M-G) (reissue), $3,300.

Fox (Evergreen) (1,600; $1-$1.49)—"Gidget Goes Hawaiian" (Col) and "Warrior Empress" (Col) (2d wk). Snappy $7,000 or close. Last week, $10,100.

Hollywood (Evergreen) (900; $1.25-$2.49) — "Ben-Hur" (M-G) (15th wk) at pop scale. Stout $3,000. Last week, $3,500.

Music Box (Hamrick) (640; $1-$1.50)—"Giant" (WB) (reissue) (2d wk). Okay $4,000. Last week, $4,600.

Oriental (McFadden) (2,100; $1)—"King Solomon's Mines" (M-G) and "Knights Round Table" (M-G) (reissues). Lean $3,000 or less. Last week, "Konga" (AI) and "Natchez" (AI), $2,200.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Wild in Country" (20th) and "Right Approach" (20th). Slow $5,000. Last week, "Last Time I Saw Archie" (UA) and "When Clock Strikes" (UA), $6,800.

Paramount (Port-Par) (3,400; $1-$1.50)—"One-Eyed Jacks" (Par) and "Foxhole in Cairo" (Par). Drab $6,000 or under. Last week, "Look in Any Window" (AA) and "Unwed Mother" (AA) (5 days), $3,000.

'Wild' Fair $6,500 In Seattle; 'Gidget' 7G, 2

Seattle, June 20.

With two first-runs shuttered and three of remaining houses using holdovers, it's rather a dismal picture at the boxoffice currently. "Wild in Country" shapes only fair in opener at Coliseum. "Dentist in Chair" is rated slow at the Blue Mouse, but holds. "Gidget Goes Hawaiian" is rated passable in second at Fifth Avenue. "One-Eyed Jacks" is down to a dull take in fourth round at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1-$1.50)—"Dentist in Chair" (Indie). Slow $2,500, but holding. Last week, "Cimarron" (M-G), (4th wk-5 days), $2,800.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50) — "Wild in Country" (20th) and "Silent Call" (20th). Fair $6,500. Last week, "I Saw Archie" (UA and "When Clock Strikes" (UA), $6,800.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Gidget Goes Hawaiian" (Col) and "Golden Hours" (Col) (2d wk). Good $7,000. Last week, $10,600.

Music Box (Hamrick) (738; $1-$1.50) — "Absent-Minded Professor" (BV) (10th wk). Oke $3,000. Last week, $5,300.

Paramount (Fox-Evergreen) (3,000; $1-$1.50)—"One-Eyed Jacks" (Par) (4th wk). Dull $4,000. Last week, $5,200.

'Wild' Mild $4,500, Balto; 'Gidget' 6G

Baltimore, June 20.

Biz is still down this week with new pix making disappointing showing. "Wild In Country" is very mild in first at Stanton but "Raisin in Sun" is just okay in same at the Little. "Gidget Goes Hawaiian" looms only fairish in opener at the Hipp.

"On the Double" shapes slow in second round at the Town. "Last Time I Saw Archie" is dull in second at the New while "Love and Frenchwoman" is rated fair in second at Cinema. "M," first out in 1931 is making nice showing at Rex, town's newest arty theatre.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50)—"Twinkle and Shine" (Col) (reissue). Fair $1,700. Last week, "Battle of Sexes" (Cont) and "Entertainer" (Cont) (reruns), $1,500.

Charles (Fruchtman) (500; 90-$1.50)—"Millionairess" (20th) (2d wk). Warm $3,000. Last week, $4,000.

Cinema (Schwaber) (460; 90-$1.50)—"Love and Frenchwoman" (Kings) (2d wk). Fair $2,100. Last week, $4,000.

Five West (Schwaber) (460; 90-$1.50)—"Broth of Boy" (Kings). Sad $1,000. Last week, "Two-Way Stretch" (Show) (6th wk), $2,400.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Gidget Goes Hawaiian" (Col). Just fair at $6,000. Last week, "Two Loves" (M-G), $5,000.

Little (Rappaport) (300; 90-$1.50)

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'Loves' Okay $9,000 In T'ronto; 'Jacks' Hep 11G, 'Sat. Night' Torrid 9G

Toronto, June 20.

"Two Loves" and "General Della Rovere" are the only newcomers here currently. The former off to an okay start at Loew's. "One-Eyed Jacks," in second frame at Imperial, is still getting the most coin, with a hefty take. "Saturday Night and Sunday Morning" looms trim in fourth at Carlton while "Gone With Wind" looks lusty in sixth at Uptown.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Saturday Night, Sunday Morning" (Cont) (4th wk). Holding at trim $9,000. Last week, $9,800.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (26th wk). Upsurge to oke $5,500. Last week, $5,000.

Hollywood (FP) (1,080; $1-$1.50)—"Return To Peyton Place" (20th) (4th wk). Okay $5,500. Last week, $6,000.

Hyland (Rank) (1,357; $1-$1.50)—"Raisin in Sun" (Col) (3d wk). Good $5,500. Last week, ditto.

Imperial (FP) (3,343; $1-$1.50)—"One-Eyed Jacks" (Par) (2d wk). Hefty $11,000. Last week, $13,500.

International (Taylor) (557; $1-

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Det. Hot; 'Homicidal' Socko $17,000, 'Dondi' 13G, 'Spartacus' Wow 15G

Detroit, June 20.

Plethora of newcomers is sparking first-runs here to a healthy week. "Gidget Goes Hawaiian" is hot at the Michigan. "Homicidal" shapes socko at the Palms. "Dondi" looks great at the Grand Circus.

"Battle at Bloody Beach" is rather dull at Fox. "Love and the French-woman" is rated smash at Trans-Lux Krim. "Last Time I Saw Archie" stays solid in the second week at the Madison.

"Spartacus," in move uptown to the Mercury after a downtown success, looks terrific. "Gone With Wind" stays great in the seventh session at the Adams.

Estimates for This Week

Fox (Woodmont Corp.) (5,041; 75-$1.49)—"Battle at Bloody Beach (20th) and "Right Approach" (20th). Dull $13,000. Last week, "Return Peyton Place" (20th) (3d wk), $8,500.

Michigan (United Detroit) (4,036; $1.25-$1.49)—"Gidget Goes Hawaiian" (Col) and "5 Golden Hours" (Col). Hotsy $16,000. Last week, "One-Eyed Jacks" (Par) (3d wk), $15,000.

Palms (UD) (2,995; $1.25-$1.49)—"Homicidal" (Col) and "Most Dangerous Man Alive" (Col). Sock $17,000. Last week, "Young Savages" (UA) and "Operation Bottleneck" (UA) (3d wk), $12,500.

Madison (UD) (1,408; $1.25-$1.49)—"Last Time I Saw Archie" (UA) (2d wk). Fancy $12,000. Last week, $15,000.

Grand Circus (UD) (1,400; $1.25-$1.49)—"Dondi" (AA) and "Serengeti" (AA). Great $13,000. Last week, "Pleasure of His Company" (Par) (2d wk), $14,000.

Adams (Balaban) (1,700; $1.50-$1.80)—"Gone With Wind" (M-G) (reissue) (7th wk). Big $10,000. Last week $10,500.

United Artists (UA) (1,667; $1.25-$1.80)—"Alamo" (UA) (5th wk). Fair $5,000. Last week, $5,200.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"This is Cinerama" (reissue) (Cinerama) (3d wk). Good $12,500. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Love and Frenchwoman" (Kings). Smash $7,000. Last week, "Saturday Night, Sunday Morning" (Cont) (4th wk), $5,000 in 8 days.

Mercury (UM) (1,465; $1-$1.80)—"Spartacus" (U). Terrific $15,000. Last week, "Exodus" (UA) (18th wk), $13,000.

Broadway Grosses

Estimated Total Gross

This Week $467,800
(Based on 29 theatres)

Last Year $553,600
(Based on 26 theatres)

'Sun' Fairish 6G, Mpls.; 'Wild' 7G

Minneapolis, June 20.

With "Exodus" and "Spartacus" both departing during the past two weeks and the Academy and Mann theatres reverting to popscal, grind, Minneapolis is down to a single hard-ticket entry this round. This is "Windjammer," brisk in second reissue session at Century.

Trade stays slow here with four newcomers not helping to revive boxoffice. Fresh arrivals are "Raisin in Sun," boffo at Academy, and "Wild in Country" brisk at the Gopher, hypoed by vacationing smallfry. Pair of new nabe first-runs also have new fare. "Return to Peyton Place" and "Homicidal," both in second session, remain healthy and are tops for holdovers. Others in second week are "Last Time I Saw Archie" fast at World, and "Last Sunset," okay at State.

Estimates for This Week

Academy (Mann) (947; $1.25-$1.50) "Raisin in Sun" (Col). Showhouse dropping hard-ticket policy with this pic, resuming continuous run. Looks to get fair $6,000. Last week, "Exodus" (UA) (20th wk), $6,000 in last nine days at $1.75-$2.65 scale.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65) "Windjammer" (NT) (reissue) (2d wk). City's only hard-ticketer shapes snappy $9,000 or near this chapter. Opened with $8,300 in first six days.

Gopher (Berger) (1,000; $1-$1.25) "Wild in Country" (20th). Brisk $7,000. Last week, "Secret Ways" (U), $3,500, but over hopes.

Lyric (Par) (1,000; $1-$1.25) "One-Eyed Jacks" (Par) (5th wk). Okay $4,500. Last week, $5,500. "Pleasure of His Company" (Par) opens Friday (23).

Mann (Mann) (1,100; $1.25-$1.50) "Return to Peyton Place" (20th) (2d wk). Fine $10,000. Last week, $13,000.

Orpheum (Mann) (2,800; $1-$1.25)

(Continued on page 10)

Buff Blah; 'Atlantis' Oke $11,000, 'Trapp' 6G

Buffalo, June 20.

First-run biz generally is blah here this session. The new films are especially disappointing, with "Warrior Empress" sad at the Century. "Wild is Country" also is very slow at the Center. However, "Atlantis, Lost Continent" shapes okay on opener at the Buffalo. "Trapp Family" looms light at Paramount in first round.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1)—"Atlantis" (M-G) and "Green Helmet" (M-G). Okay $11,000 or close. ast week, "Two Loves" (M-G) and "Matter of Morals" (M-G), $7,000.

Center (AB-PT) (2,000; 70-$1)—"Wild In Country" (20th). Slow $6,000. Last week, "Raisin In Sun" (Col) (2d wk), $5,200.

Century (JATC) (2,700; 70-$1)—"Warrior Empress" (Col) and "Mad Dog Coll" (Col). Bad $3,500. Last week, "Five Golden Hours" (Col) and "Terror Tongs" (Col) (5 days), $3,200.

Lafayette (Basil) (3,000; 70-$1)—"Last Sunset" (U) and "Ole Rex" (U) (2d wk). Slim $4,500. Last week, $5,500.

Paramount (ABPT) (3,000; 70-$1)—"Trapp Family" (20th) and "Days of Thrills, Laughter" (20th). Sad $6,000. Last week, "Battle of Bloody Beach" (20th) and "Fiercest Heart" (20th), $5,500.

Teck (Loew) (1,200; 70-$1)—"Cat on Hot Tin Roof" (M-G) and "Suddenly Last Summer" (M-G) (reissues). Thin $2,200. Last week, "Exodus" (UA) (12th wk-6 days), $3,000 at $1.25-$2.75 scale.

Cinema (Martina) (450; 70-$1.25)—"Never On Sunday" (Lope) (2d wk). Nifty $4,500. Last week, $5,800.

'JACKS' FINE $10,000, OMAHA; 'FRIGHT' 10½G

Omaha, June 20.

Biz is perking at downtown first-runs this stanza, thanks to the new entries of "One-Eyed Jacks," fine at Orpheum and "House of Fright," playing three houses, for good returns "Wild in Country" is only fairly good at the Omaha, "Absent-Minded Professor" shapes okay in fifth session at State.

Estimates for This Week

Admiral, Chief, Skyview (Blank) (1,239; 1,000; 1,220; $1)—"House of Fright" (AI) and "Operation Camel" (AI). Good $10,500. Last week, "Angel Baby" (AA) and "Time Bomb" (AA), same.

Cooper (Cooper) (687; $1.55-$2.20)—"This Is Cinerama" (Cinerama) (18th wk). Fair $4,900. Last week, $5,000.

Dundee (Cooper) (500; $1.55-$2.20)—"Spartacus" (U) (4th wk). Down to okay $5,000. Last week, $5,500.

Omaha (Tristates) (2,066; 75-$1) "Wild in Country" (20th). Good $6,000. Last week, "Fabulous World Jules Verne" (WB) and "Bimbo Great" (WB), $4,500.

Orpheum (Tristates) (2,877; 75-$1)—"One-Eyed Jacks" (Par). Fine $10,000. Last week, "Last Sunset" (U), $6,000.

State (Cooper) (743; $1)—"Absent-Minded Professor" (BV) (5th wk). Good $4,500. Last week, $6,500.

Pneumonia Beds Lyon

Kansas City, June 20.

Harold Lyon, manager of the Blank (United Paramount)-operated Paramount here, is bedded with a case of pneumonia at St. Mary's Hospital.

Condition reported satisfactory, and expected to be out in couple of weeks or so.

NEW PICTURES HYPO HUB BIZ

Chi Okay; 'Dolce Vita' Sweet $21,000, 'Possessed' Smash 24G, 'Sun' Big 22G; 'Sunset' Smooth 18G, 'Wild' 13G, 2d

Chicago, June 20.

"La Dolce Vita" is off to a socko $21,000 in opening stanza on hard-ticket at the Todd. But otherwise, first-run biz is uneven per the usual spring doldrums.

However, the Midwest preem of "By Love Possessed" shapes a smash $24,000 or close at the United Artists. And "Raisin in Sun," filmed partially here, should do a bright $22,000 at Roosevelt. "The Idiot" is doing great at Carnegie in first seven days of a 10-day run.

"Last Sunset" rates smooth in its second State-Lake round, but "Wild in Country" looms slow at Oriental for the same session. "Pleasure of His Company" is rated good in fourth at the Chicago. "Tiger Bay" continues brisk in Cinema fourth frame.

"Return to Peyton Place" is busy in Woods seventh week. "Never on Sunday" is posting a fancy 20th lap at the Surf. "Exodus," on hard-ticket, is tapering in 27th week at the Cinestage.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"The Idiot" (20th). Boff $5,300. Last week, "Summer With Monika" (Indie) (3d wk), $4,400.

Chicago (B&K) (3,900; 90-$1.80)—"Pleasure of His Company" (Par) (4th wk). Fine $17,000 or near. Last week, $18,000.

Cinema (Stern) (500; $1.50)—"Tiger Bay" (Cont) (4th wk). Fast $3,400. Last week, $4,500.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (27th wk). Steady $10,200. Last week, $9,700.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "It Happened in Broad Daylight" (Cont). Good $7,000 or close. Last week, "Secret Partner" (M-G) (2d wk), $6,000.

Loop (Telem't) (606; $1.25-$1.80)—"Picnic" (Col) and "Twinkle and Shine" (Col) (reissues) (2d wk). Okay $4,800. Last week, $5,500.

Monroe (Jovan) (1,000; 65-90)—"It Takes a Thief" (Indie) and "Run Across River" (Indie). Tepid $4,200. Last week, "Mad Dog Coll" (Col) and "Terror of Tongs" (Col) (1st wk), $4,600.

Oriental (Indie) (3,400; 90-$1.80)—"Wild in Country" (20th) (2d wk). Slow $13,000. Last week, $17,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Raisin in Sun" (Col). Bright $22,000. Last week, "Young Savages" (UA) (3d wk), $13,000.

State-Lake (B&K) (2,400; 90-

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Archie' Tall 12G, Denver; 'M.K.' 15G

Denver, June 20.

Batch of new fare is improving the boxoffice setup here this week. "Last Time I Saw Archie" looks solid in first Paramount round while "Mein Kampf" is rated fast in opener at Orpheum. "Gidget Goes Hawaiian" also is trim on initial frame at the Denver. "Pleasure of His Company" still is nice in third session at the Centre. "Exodus" looms lofty in fourth at Denham.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2)—"Spartacus" (U) (22d wk). Mild $3,500. Last week, $4,500.

Centre (Fox) (1,270; $1-$1.45)—"Pleasure of His Company" (Par) (3d wk). Fine $8,000 or near. Last week, $11,000.

Denham (Indie) (800; $1.25-$2.50)—"Exodus" (U-A) (4th wk). Solid $10,000. Last week $11,000.

Denver (Fox) (2,432; $1-$1.25)—"Gidget Goes Hawaiian" (Col) and "Sword of Sherwood Forest" (Col). Trim $11,000. Last week, "Wild In Country" (20th), $8,500.

Esquire (Fox) (600; $1) "Savage

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'Atlantis' Sock $13,000, Cincy; 'Sunset' Bright 8G, 'Ladies' Fancy 10G

Cincinnati, June 20.

Current climb in film trade here is spurred by vacationing students. Best bet looks to be Twin Drive-In (West side) with big on "Atlantis" and "Mad Dog Coll." Also new is Albee's "Ladies Man" which looms nice. "Last Sunset" shapes bright at Keith's. "Gigi" and "Les Girls" on reissues at the Palace rate swell.

"Gone With Wind" looks good in 9th week at Capitol. "Exodus" is on rise in finale of 13-week run at the Valley.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.25)—"Ladies Man" (Par). Fine $10,000 via juve push. Last week, "Two Loves" (M-G), $7,500.

Capitol (SW-Cinerama) (1,400; $1-$1.50)—"Gone With Wind" (M-G) (reissue) (9th wk). Good $7,500. Last week, $7,700.

Esquire Art (Shor) (500; $1.25)—"Dentist In Chair" (Indie). Big $2,000. Last week, "Anastasia" (20th) (reissue), $900.

Grand (RKO) ($1-$1.25)—"Raisin In Sun" (Col) (3d wk). Okay $6,000. Last week, $6,500.

Guild (Vance) (300; $1.25)—"Two-Way Stretch" (Indie). Big $2,200. Last week, "League of Gentlemen" (May) (5th), $1,000.

Hyde Park Art (Shor) (500; $1.25)—"Hitler's Inferno" (Indie). So-so $1,100. Last week, "Upstairs and Downstairs" (Indie), $1,000.

Keith's (Shor) (1,500; 90-$1.25)—"Last Sunset" (U). Bright $8,000. Last week, "Return to Peyton Place" (20th) (2d wk), $6,500.

Palace (RKO) (2,600; $1-$1.25)—"Gigi" (M-G) and "Les Girls" (M-G) (reissues). Swell $7,000.

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'Exodus' Strong $8,000, Prov.; 'Sunset' Hotsy 6G, 'Ring'-'Helmet' Dim 5G

Providence, June 20.

"Exodus" is biggest thing among first-runs and gives the lead this week to Elmwood. One of best outdoor weekends, weatherwise, this year held take down all around. Albee's second of "Last Sunset" looks hep. "Ring of Fire" shapes slow at State. "Trapp Family" is mild at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Last Sunset" (U) and "Tomboy and the Champ" (U) (2d wk). Nice $6,000 after $10,000 opener.

Elmwood (724; $2-$2.50)—"Exodus" (UA) starting with sturdy $8,000.

Majestic (SW) (2,200; 65-90)—"Trapp Family" (20th) and "Fiercest Heart" (20th). Mild $5,000. Last week, "Return Peyton Place" (20th) (3d wk), $6,000.

State (Loew) (3,200; 65-90)—"Ring of Fire" (M-G) and "Green Helmet" (M-G). Drab $5,000. Last week, "Atlantis" (M-G) and "Gambler With Gun" (UA) (2d wk), $4,000.

Strand (National Realty (2,200; 65-90) — "Friendly Persuasion" (AA) (reissues). Fair $4,000. Last week, "5 Golden Hours" (Col) and "Mad Dog Coll" (Col), $3,000.

'COMPANY' FAST, 'WILD' STURDY

Boston, June 20.

Biz is more pleasant currently with rash of new entries helping. There's a noticeable pickup at the wickets over the last two weeks. "Trapp Family" is lean at the Met. "Pleasure of His Company" shapes fancy at Paramount "Wild in Country" looks fast at Capri.

"Curse of Werewolf" is proving again that horror pix get nice coin at the Memorial. "Never on Sunday" continues strong at Beacon Hill in 11th week. "La Dolce Vita" is holding hotsy in ninth at the Gary. "Saturday Night, Sunday Morning" shapes socko at Kenmore in fifth round. "Make Mine Mink" is good at Exeter, also for fifth.

Estimates For This Week

Astor (B&Q) (1,170; 90-$1.50)—"Young Savages" (Col) (4th wk). Mild $5,000. Last week, $6,000.

Beacon Hill (Sack) (678; $1-$1.50)—"Never On Sunday" (Lopez) (11th wk). Potent $8,000. Last week, $9,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"Windjammer" (NT) (reissue) (6th wk). Fifth week was fair $5,500. Last week, $6,500.

Capri (Sack) (900; $1-$1.50)—"Wild In Country" (20th). Fast $9,000. Last week, "Tunes of Glory" (Indie) and "Horse's Mouth" (Indie) (reruns) (2d wk), $3,000.

Exeter (1,376; 90-$1.50)—"Make Mine Mink" (Cont) (6th wk). Fifth week was good $4,000.

Fenway (Indie) (1,350; $1.50)—"General Della Rovere" (Cont) (rerun) (2d wk). Slim $1,900. Last week, same.

Gary (Sack) (1,277; $1.25-$1.80)—"La Dolce Vita" (Astor) (9th wk). Holding at great $8,000. Last week, $9,000.

Kenmore (Indie) (700; $1.50)—"Saturday Night, Sunday Morning" (Cont) (5th wk). Boffo $7,000. Last week, $8,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Trapp Family" (20th). Light $11,000 or near. Last week, "On Double" (Par) (3d wk), $7,500.

Memorial (RKO) (3,000; 90-$1.49)—"Curse of Werewolf" (U) and "Shadow of Cat" (U). Horror bill hit fair $10,000 helped by big bally. Last week, "Return To Peyton Place" (20th) (4th wk), $8,500.

Orpheum (Loew) (2,900; 90-$1.49)—"Two Loves" (M-G) and "Ring of Fire" (M-G). Opened Saturday (17). Last week, "Last Time I Saw Archie" (UA) and "Gambler Wore Gun" (Indie), fell

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'Sunset' Smart $14,000, Philly; '2 Women' Fat 7G, 'Company' 11G, 2d

Philadelphia, June 20.

Trade at first-runs is lagging below the expected seasonal dip currently, with several houses using previews to bolster biz. Brightest new entry is "Last Sunset," which shapes sharp at the Goldman. Another big newie is "Two Women," rated fancy at the 483-seat World. "Battle at Bloody Beach" is dragging low on opener at Randolph, take being unusually thin for 2,500-seat house.

"Pleasure of His Company" still is lusty in second at Arcadia. "Wild in Country" is rated okay for first at the Viking. "Raisin in Sun" also is okay in fifth at Midtown.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Pleasure of His Company" (Par) (2d wk). Smart $11,000. Last week, $15,000.

Boyd (SW) (1,536; $2-$2.75)—"Exodus" (UA) (21st wk). Off to fair $6,000. Last week, $7,500.

Fox (Milgram) (2,200; 99-$1.80)—"Young Savages" (UA) (4th wk). Mild $7,000. Last week, $9,500.

Goldman (Goldman) (1,200; 99-$1.80)—"Last Sunset" (U). Sharp

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B'way Marking Time, But 'Sunset' Big $40,000; 'Moon' Rousing $17,500, 'Terror' Nice 9G, 'Company' 145G, 3d

Most Broadway deluxers are marking time this week, awaiting the arrival of new, strong product for the July 4 holiday weekend. Many first-runs start launching this new fare within the next seven days. Several newcomers are doing quite well currently, indicating promise for future weeks.

One of the top fresh films is "Last Sunset," which hit big $4,000 day-dating the Palace and arty Trans-Lux 85th Street. It was particularly strong at the Palace. "Man in Moon" hit a smash $17,500 opening week at the Trans-Lux 52d Street. "Nazi Terror at Night" did a nice $9,000 on initial round at the Embassy.

Biggest coin still is going to "Pleasure of His Company" with stageshow which looks like big $145,000 in third session at the Music Hall. It goes a fourth and possibly a fifth week. Second stanza of "Wild in Country" is down to slim $15,000 or near at the Paramount.

One of the standout openings this week is "Guns of Navarone," which preems tomorrow night (Thurs.) at the Criterion where "Pepe" looks to wind its 26th week (8 days) with $13,000, to wind a highly satisfactory longrun. "Parent Trap" preems today (Wed.) at the Capitol, after "Atlantis" dipped to $10,200 in final five days of fourth round.

"Gone With Wind" helped in previous week by the power blackout (east side of Broadway houses operated) last Tuesday (13), shapes good $20,600 in eight session at the State. "Young Savages" is down to okay $14,000—for 4th week at the Astor. "Goodbye Again" replaces June 28.

"Two Loves" moves into the Rivoli today (Wed.), after "On Double" hit fair $10,000 in fifth week. "The Truth" opens at the Forum June 26. "Raisin in Sun" was good $8,500 for 12th session there.

"Spartacus" looks to hit a big $24,000 in first week of new three-shows-daily and lowered scale policy at the DeMille, which is the 37th stanza of the run. "La Dolce Vita" also is doing better since the current (9th) session at the Henry Miller has two added matinees. Wow $22,000 is in prospect as the pic went on daily matinees as of Monday (19).

"Exodus," of course, still is top hard-ticket grosser, with a wow $36,000 probable for current (27th) week at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Young Savages" (UA) (5th-final wk). Fourth week ended yesterday (Tues.) was okay $14,000 after $16,500 in third, which was trimmed about $1,000 by June 13 blackout of some four hours. "Goodbye Again" (UA) due to open June 28.

Capitol (Loew) (4,280; $1-$2.50)—"Parent Trap" (BV). Opens today (Wed.). In ahead, "Atlantis" (M-G) (4th wk-5 days), only $10,200 after $14,500 for third week. Also hit by blackout by around $1,200 in third week.

Criterion (Moss) (1,520; $1.25-$2.40)—"Pepe" (Col) (26th wk-8 days). Week ending today (Wed.) looks like okay $13,000 after $14,000 for 25th week. "Guns of Navarone" (Col) preems tomorrow (Thurs.) night, with a regular run, on continuous policy, starting Friday (23). Day-dates with arty Murray Hill.

DeMille (Reade) (1,463, 90-$2.75)—"Spartacus" (U) (37th wk). This round, winding today (Wed.), is heading for big $24,000 or near, this being the initial week on lower scale and three-shows-a-day policy. Last week, on hard-ticket and $3.50 top, hit $14,500.

Embassy (Guild Enterprises) (500; 90-$1.75)—"Nazi Terror at Night" (Zenith) (2d wk). First round ended yesterday (Tues.) was nice $9,000.

Palace (RKO) (1,642, $1.25-$2)—"Last Sunset" (U) (2d wk). First stanza ended yesterday (Tues.) was big $32,000.

Henry Miller (Gilbert Miller) (800; $1.50-$3.50)—"La Dolce Vita" (Astor) (9th wk). This round ended today (Wed.) looks like wow $22,000 after $19,500 for eighth week. Went on daily matinees policy on Monday (19), hence this week has two extra matinees.

Forum (Moss) (813; 90-$1.80)—"Raisin In Sun" (Col) (13th final wk). The 12th week ended yesterday (Tues.) was okay $8,500 after $7,500 in 11th stanza. "The Truth" (Kings) opens June 26. Also hit by blackout in 11th week.

Paramount (AB-PT) (3,664; $1-$2)—"Wild in Country" (20th) (2d wk). This session ending tomorrow (Thurs.) is down to very thin $15,000. First was clipped by blackout, and wound up with $23,000. "Snow White and Three Stooges" (20th) opens June 30.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Pleasure of His Company" (Par) and stageshow (3d wk). This session winding today (Wed.) looks like big $145,000 after $155,000 for second. Stays with "Fanny" (WB) due in next but likely not until July 6.

Rivoli (UAT) (1,545; $1.50-$2.50)—"Two Loves" (M-G). Opens today (Wed.). In ahead, "On Double" (Par) (5th wk), was fair $10,000 or near after $12,000 fourth week.

State (Loew) (1,900; $1.50-$2.50)—"Gone With Wind" (M-G) (reissue) (9th wk). The eighth frame ended yesterday (Tues.) was fast $20,600 after $24,500 for seventh week. The seventh round was helped about $1,000 by being able to run through blackout, hereby picking up additional trade.

Victoria (City Inv.) (1,003; 50-$2)—"Last Time I Saw Archie" (UA) (4th wk). This week winding on Friday (23) is heading for mild $10,000 or less after $10,500 for third. Hurt by Tuesday blackout.

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Pitt Biz Sluggish But 'Sunset' Lively $7,500; 'Double' Slow 7½G, 2d

Pittsburgh, June 20.

Biz at Pitt deluxers is on the sluggish side this round, with only "Breathless" at the arty Squirrel Hill showing heavy wicket activity for newies. "Last Sunset" shapes excellent in second at Fulton while "Last Time I Saw Archie" is only fair at Penn, also second. "Wild in Country" looms sad at Gateway in first. "Gone With Wind" closed out six week run with firm showing at Nixon. "On Double" shapes slow in second at Stanley. "Exodus" is off in 15th round at Warner.

Estimates for This Week

Fulton (Shea) (1,635, $1-$1.50)—"Last Sunset" (U) (2d wk). Tall $7,000. Last week, $7,200.

Gateway (Associated) (2,100, $1-$1.50)—"Wild in Country" (20th). Bad $3,000. Last week, "Atlantis" (M-G), $7,500.

Nixon (Rubin) (1,760; $1.25-$1.80)—"Gone With Wind" (M-G) (reissue), (6th wk-5 days) [illegible] $7,500. Opened with legit June 19. Returns to films on July 6 with hard-ticket run of "La Dolce Vita."

Penn (UTAC) (3,300, $1-$1.50)—"Last Time I Saw Archie" (UA) (2d wk). Fair $7,000. Last week, $7,500.

Shadyside (MOTC) (750, $1.25)—"Angry Silence" (Val) (2d wk). Weak $1,000. Last week, $1,500.

Squirrel Hill (SW) (834, $1.25)—"Breathless" (FAW). Big $3,500. Last week "Saturday Night, Sunday Morning" (Cont) (5th wk), $2,000.

Stanley (SW) (3,700, $1-$1.50)—"On Double" (Par) (2d wk). Slow $7,500. Last week, $9,600.

Warner (SW) (1,516, $1.50-$2.50)—"Exodus" (UA) (15th wk). Losing power at $5,500. Last week, $6,000. "Fanny" opens June 28 on grind.

West End Biz Hot; 'Wind' Lively 11G, 'Professor' Mighty $17,000; 'Ben-Hur' $11,000, 'Misfits' Big $11,500, Both 2d

London, June 13.

Two legit theatres have switched to motion pictures and both have become showcases for Metro. At the Royalty, "Ben-Hur" has moved over after a 76-week stint at the Empire now being converted into a dance hall plus a smaller theatre) while the Coliseum is currently housing the reissue of "Gone With The Wind." Smaller capacity of the Royalty was reflected by current gross and around $11,000 for the second week. "Wind" is heading for just over $11,000, nice for first frame at the Coliseum.

Major new entries last week were "Absent-Minded Professor" which was winding its first sesh with a whopping $17,000 or near at the Leicester Square and "The Misfits" which finished its first London Pavilion round with a sturdy $12,700, and is big $11,500 in second or close. "Guns of Navarone" is leading the holdovers with a great $21,000 in seventh session at the Odeon, Leicester Square. "Exodus" grossed a socko $17,000 in fifth stanza at the Astoria.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"Exodus" (UA) (5th wk). Great $17,000.

Carlton (20th) (1,128; 70-$1.75)—"Return To Peyton Place" (20th) (3d wk). Neat $7,500. Last week, $10,000.

Casino (Indie) (1,155; $1.20-$2.10)—"Search for Paradise" (Robin) (14th wk). Neat $14,800.

Coliseum (M-G) (1,795; 70-$1.75)—"Gone With Wind" (M-G) (reissue). Heading for nice $11,000.

Columbia (Col) (740; $1.05-$2.50)—"Raisin in Sun" (Col) (3d wk). Moderate $3,600. "Guns of Navarone" (Col) moves in June 22 following completion of its 8-week run at Odeon, Leicester Square.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific" (20th) (163d wk). Down to under $14,000, but still amazing for length of run.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Absent-Minded Professor" (Disney). Smash $17,000 or near, including invitational preem.

London Pavilion (UA) (1,217; 70-$1.75)—"The Misfits" (UA) (2d wk). Likely big $11,500 or near. Opener was $12,700.

Metropole (CMA) (1,410; $1.05-$2.20) — "Spartacus" (Rank-UI) (8th wk). Useful $7,300.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"Guns of Navarone" (Col) (7th wk). Heading for big $21,000. Sixth week, $22,700. Transfers to the Columbia June 22, when "Flame in Streets" (Rank) moves in.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"Secret Ways" (Rank-UL). Fair $7,500.

Plaza (Par) (1,902; 70-$2.10)—"Don't Bother to Knock" (WB) (2d wk). Moderate $6,400. After $7,500 in first week.

Rialto (20th) (529; 70-$1.20)—"Can-Can" (20th) (m.o.) (2d wk). Stout $5,700.

Ritz (M-G) (430; 70-$1.75)—"Secret Partner" (M-G) (2d wk). Average $3,400.

Royalty (M-G) (936; $1.05-$2.20)—"Ben-Hur" (M-G) (m.o.) (2d wk). Hefty $11,000. Opening week of $11,400 followed 76 weeks at Empire.

Studio One (Indie) (556; 50-$1.20) "101 Dalmatians" (Disney) (11th wk). Fine $5,300.

Warner (WB) (1,785; 70-$1.75)—"Girl of Night" (WB), and "Portrait of Mobster" (WB). Heading for good $16,000 or near.

DENVER

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Eye" (Indie) and "Private Property" (Indie) (3d wk). Oke $2,600. Last week, $4,000.

Orpheum (RKO) (2,690; $1-$1.25)—"Mein Kampf" (Col) and "Terror of Tongs" (Col). Fast $15,000. Last week, "Atlantis" (M-G) and "Secret Partner" (M-G), $5,000.

Paramount (Indie) (2,100; 90-$1.25)—"Last Time I Saw Archie" (UA) and "Frontier Uprising" (UA). Solid $12,000 or close. Last week, "Fabulous World Jules Verne" (WB) and "Bimbo, Great" (WB), $11,500.

Towne (Indie) (600; $1-$1.45)—"One-Eyed Jacks" (Par) (5th wk). Okay $3,800. Last week $4,000.

CHICAGO

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$1.80)—"Last Sunset" (UA) (2d wk). Pleasing $18,000 or near. Last week, $22,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Never on Sunday (Lope) (20th wk). Excellent $6,000. Last week, $6,300.

Todd (Todd) (1,089; $2.20-$3.50)—"La Dolce Vita" (Astor). Sock $21,000 or thereabouts. Last week, house was dark.

United Artists (B&K) (1,700; 90-$1.80)—"By Love Possessed" (UA). Boffo $24,000. Last week, "Gone With Wind" (M-G) (reissue) (9th wk, $12,400.

Woods (Essaness) (1,200; 90-$1.80)—"Return to Peyton Place" (20th) (7th wk). Lively $10,000. Last week, $12,000.

World (Teitel) (606; 90-$1.25)—"Virgin Spring" (Janus) (6th wk). Sturdy $5,000. Last week, $5,500.

CINCINNATI

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Last week, "Secret Ways" (U) and "Blast of Silence" (U), $6,000.

Twin Drive-In (Shor) (600 cars each side; 90c)—West: "Atlantis" (M-G) and "Mad Dog Coll" (Col). Smash $13,000, best since last August. Last week, "Absent-Minded Professor" (BV) (subsequent) and "Hanging Tree" (WB), $10,000. East: "Revolt of Slaves" (UA) and "When Clock Strikes" (UA). NSH $5,000. Last week, "Minotaur" (UA) and "3 Came to Kill" (UA), $4,500.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Exodus" (UA) (13th-final wk). Pickup to pleasing $6,500 closer after $5,000 in 12th week. House recesses until June 30 when "Fanny" (WB) opens on popscale.

LOS ANGELES

(Continued from page 8)

Brothers" (M-G) (reissues) (9 days), $4,100.

Hawaii (G&S) (1,106; 90-$1.50)—"Anatomy of Psycho" (Indie) and "Riff Raff" (Indie). Poor $1,600.

Warner Beverly, Orpheum, Iris (SW-Metropolitan-FWC) (1,316; 2,213; 825; 90-$2)—"Raisin in Sun" (Col) (8th wk), War Bev; 1st wk, Orph, Iris) and "Mad Dog Coll" (Col) (Orph, Iris). Okay $15,500. Last week, Warner Beverly, $4,100. Orpheum, "Young Savages" (UA) "When Clock Strikes" (UA) (3d wk), $3,800. Iris with Los Angeles, Loyola, "Deadly Companions" (Pathe), "Operation Eichmann" (AA), $8,200.

Hollywood Paramount, Baldwin, Warren's Loyola (State-B&B-FWC) (1,468; 1,800; 1,757; 1,298; 90-$1.50)—"Pleasure of His Company" (Par) (4th wk, Holly Par; 1st wk, others) and "Spanish Affair" (Par) (reissue) (Baldwin, Warren's), "Two Loves" (M-G) (M.O.) (Loyola). Slick $26,000. Last week, Hollywood Paramount, $10,400.

Los Angeles (FWC) (2,019; 90-$1.50)—"Not Tonight, Henry" (Indie). Busy $5,500.

Vogue (FWC) (810; 90-$1.50)—"Days of Thrills Laughter" (20th) (3d wk). Soft $2,500. Last week, $2,800.

El Rey (FWC) (861; 90-$1.50)—"Carry On, Constable" (Gov) (3d wk). Firm $6,000. Last week, $6,100.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) started fifth week Sunday (18) after nice $12,900 last week.

Music Hall (Ros) (720; $1.85-$2.25) — "Saturday Night, Sunday Morning" (Cont) (5th wk). Big $5,500. Last week, $6,200.

Crest (State) (750; 90-$1.50)—"Breathless" (FAW) (5th wk). Dull $1,200. Last week, $1,700.

Four Star (UATC) (868; 90-$1.50)—"Pepe" (Col) (8th wk). Sturdy $4,500. Last week, $5,000.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (26th wk). Robust $7,500. Last week, $6,600.

Fine Arts (FWC) (631; $2-$2.40)—"Never On Sunday" (Lope) (30th wk). Strong $6,500. Last week, $7,100.

Pantages (RKO) 1,513; $1.80-$3.50)—"Spartacus" (U) (35th wk). Trim $10,000. Last week, $9,700.

Egyptian (UATC) 1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (82d wk). Perked to hot $13,500. Last week, $12,200.

BROADWAY

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of course. "Naked Edge" (UA) opens June 30.

Warner (SW) (1,523; $1.50-$3.50)—"Exodus" (UA) (27th wk). This session finishing today (Wed.) looks to hit great $36,000 after $35,000 for 26th week. Although matinee and night shows on Tuesday (13) were washed out, theatre had few refunds, just supplying ducats for later shows.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Saturday Night, Sunday Morning" (Cont) (12th wk). The 11th round ended Sunday (18) was socko $11,700 after $12,300 for 10th week.

Fine Arts (Davis) (468; 90-$1.80)—"Cow and I" (Zenith) (3d wk). Second frame concluded Sunday (18) dipped to light $3,500 after $8,200 for opener. Holding the third week, but likely not much longer.

Beekman (R&B) (590; $1.20-$1.75) — "L'Avventura" (Janus) (12th wk). The 11th stanza finished Monday (19) was fair $4,000 after $4,500 for 10th week. "Rocco and Brothers" (Astor) opens June 27.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Ballad of Narayama" (Indie). Opened Monday (19). In ahead, "White Nights" (UMPO) (3d wk-8 days). Mild $2,500 after $3,100 for second regular week.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Ashes and Diamonds" (Janus) (4th wk). Third round finished Sunday (18) was nice $3,500, same as for second.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Frantic" (Times) (2d wk). Initial holdover session concluding Friday (23) looks to hit great $12,000 after $14,000 for first week. Blackout hurt opening week a bit.

Guild (Guild) (450; $1-$1.75)—"Romanoff and Juliet" (U) (2d wk). This week finishing today (Wed.) is heading for big $13,000 after $15,000 on opener. Stays indef.

Murray Hill (R&B) (565; 95-$1.80) — "Young Savages" (UA) (4th wk). This session looks like mild $3,500 after $4,000 for third week. "Guns of Navarone" (Col) opens Friday (23), day-dating with Criterion.

Paris (Pathe Cinema) (568; 90-$1.80)—"Cheaters" (Cont) (3d wk). Second round concluded Saturday (17) was modest $6,000 after $9,000 for first week. "The Truth" (Kings) opens June 26, day-dating with Forum.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (36th wk). The 35th frame ended Monday (19) was smash $14,500 after $15,200 for 34th week.

68th St. Playhouse (Leo Brecher) (370; 90-$1.65)—"The Bridge" (AA) (8th wk). The seventh stanza concluded Sunday (18) was good $4,100 after $6,100 for sixth week. Blackout hit this past week's total take.

Sutton (R&B) (561; 95-$1.80)—"Two Women" (Embassy) (7th wk). Sixth round finished Sunday (18) was great $15,000 after $17,500 for fifth week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Man in Moon" (T-L) (2d wk). Initial session ended Sunday (18) was wow $17,500.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Last Sunset" (U) (2d wk). First stanza finished yesterday (Tues.) was fine $9,000 or close.

World (Perfecto) (390; 90-$1.50)—"Male and Female" (Mishkin) (18th wk). This week winding tomorrow (Thurs.) is heading for only okay $5,500 after $6,000 in 17th stanza. "Lust for Sun" (FAW) comes in next, and soon.

MINNEAPOLIS

(Continued from page 8)

"Homicidal" (Col) (2d wk). Mild $7,000. Opener was $12,000.

St. Louis Park (Field) (1,000; $1.25) "Master of World" (AI). Fast $5,500. Last week, "General della Rovere" (Cont), $2,000.

State (Par) (2,200; $1-$1.25) "Last Sunset" (U) (2d wk). Okay $7,000. Last week, $9,000.

Suburban World (Mann) (800; $1.25) "Dentist in Chair" (Indie). Neat $3,500. Last week, "Cousins" (FAW), $2,500.

Uptown (Field) (1,000; $1.25) "Tiger Bay" (Cont) (2d wk). Okay $3,000. Last week, $3,500.

World (Mann) (400; 85-$1.50) "Last Time I Saw Archie" (UA) (2d wk). Fast $6,000. Last week, $7,000.

D.C. Smart; 'Ladies' Boffo $18,000, 'Company' Great 15G, 'Archie' Hep 14G

Washington, June 20.

Mainstem wickets are humming to an upbeat tune this session with some potent initialers tapping big tourist trade. "Ladies Man" looks one of best in field, being rated socko at Palace on initial round. "Wild in Country" shapes smart in opening stanza at Capitol. "Last Time I Saw Archie" at Keith's is figured hefty also.

"Pleasure of Company" is boff at 1,240-seat Ontario while "Raisin in Sun" looms tall in opener at Trans-Lux.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; 90-$1.49)—"Last Sunset" (U) (2d wk). Okay $10,500. Last week, $15,000.

Apex (K-B) (940; 75-$1.10)—"Big Deal" (Indie) (2d wk). Hotsy $5,000. Last week, $6,500.

Capitol (Loew) (3,430; $1-$1.65)—"Wild in Country" (20th). Smart $14,000 or near. Last week, "Gidget Goes Hawaiian" (Col), $15,700.

Keith's (RKO) (1,850; $1-$1.49)—"Last Time I Saw Archie" (UA). Hep $14,000 or close. Last week, "Young Savages" (UA) (3d wk), $7,000.

MacArthur (K-B) (900; $1.25)—"French Mistress" (FAW) (2d wk). Good $5,000 after $7,300 opener.

Ontario (K-B) (1,240; $1-$1.49)—"Pleasure of Company (Par). Great $15,000. Last week, "Saturday Night, Sunday Morning" (Cont) (8th wk), $3,200.

Palace (Loew) (2,390; $1-$1.49)—"Ladies Man" (Par). Boff $18,000. Last week, "Return to Peyton Place" (20th) (4th wk), $7,000.

Plaza (T-L) (278; $1-$1.80)—"Love and French Woman" (Union) (4th wk). Oke $3,000. Last week, $3,300.

Playhouse (T-L) (459; $1-$1.49)—"Mein Kampf" (Col) (7th wk). Dull $2,300. Last week, $2,700.

Town (King) (800; $1.25-$1.29)—"On Double" (Par) (4th wk). Thin $3,000. Last week, $3,700.

Trans-Lux (T-L) (600; $1.49-$2)—"Raisin in Sun" (Col). Sock $11,400. Last week, "Wild, Wild Women" (T-L) (3d wk), $2,100

Uptown (SW) (1,300; $1.25-$2.25)—"Exodus" (UA) (17th wk). Fair $5,000. Last week, same.

Warner (SW) (1,440; $1.49-$2.25)—"Spartacus" (U) (23d wk). Fast $7,000. Last week, same.

KANSAS CITY

(Continued from page 8)

—"Picnic in Grass" (Indie) (5th wk). Steady $1,500. Last week, $1,600.

Paramount (Blank-United Par) (1,900; $1.25-$1.50)—"Pepe" (Col) (4th wk). Pleasing $6,000. Last week, $7,500.

Plaza (FMW-NT)—(1,630; $1.25) "Gidget Goes Hawaiian" (Col) (2d wk). Good $6,500. Last week, $11,000.

Rockhill (Little Art Theatres) (750; $1-$1.25) — "Tiger Bay" (Cont). Average $1,500. Last week, "Breathless" (FAW), ditto.

Roxy (Durwood) (850; $1-$1.50)—"Last Sunset" (U) (2d wk). Big $7,500. Last week, $10,000.

Uptown, Granada. (FMW-NT) (2,043, 1,217; $1-$1.25)—"Wild in Country" (20th). Hefty $12,000; holds. Last week, Uptown only, "Last Time I Saw Archie" (UA), $4,000.

BALTIMORE

(Continued from page 8)

—"Raisin in Sun" (Col). Fine $3,500. Last week, "Hitler's Executioner" (Indie) (3d wk), $1,500.

Mayfair (Fruchtman) (750; 90-$1.50)—"Last Sunset" (U) (2d wk). Warm $5,000. Last week, $7,000.

New (Fruchtman) (1,600; 90-$1.50)—"Last Time I Saw Archie" (UA) (2d wk). Dim $3,000. Last week, $5,000.

Playhouse (Schwaber) (355; 90-$1.50)—"Never On Sunday" (Lope) (31st wk). Fine $2,600. Last week, $2,800.

Rex (Freedman) (500; $1.50)—"M" (Indie) and "Night with Chaplin" (Indie) (reissues). Good $2,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Wild in Country" (20th). Mild $4,500 or close. Last week, "Big Show" (20th), $6,000.

Town (Rappaport) (1,125; 90-$1.50)—"On Double" (Par) (2d wk). Fair $4,500. Last week, $5,000.

PHILADELPHIA

(Continued from page 9)

$14,000. Last week, "On Double" (Par) (2d wk), $7,800.

Midtown (Goldman) (1,000; 99-$1.80)—"Raisin in Sun" (Col) (5th wk). Okay $7,000. Last week, $7,500.

Randolph (Goldman) (2,500; 99-$1.80)—"Battle at Bloody Beach" (20th). Drab $7,000. Last week, "Big Show" (20th), $8,000.

Stanley (SW) (2,500; 99-$1.80)—"Last Time I Saw Archie" (UA) (2d wk). Mild $8,000 or close. Last week, $11,500.

Stanton (SW) (1,483; 99-$1.80)—"Gone With Wind" (M-G) (reissue) (8th wk). Good $7,000. Last week, $7,500.

Studio (Goldberg) (483; 99-$1.80)—"Riff-Raff" (Indie) and "Wild Love" (Indie). So-so $2,600. Last week, "Shapely Sex" (Indie) and "Nights of Shame" (Indie), $6,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Never On Sunday" (Lope) (30th wk). Fair $3,500. Last week, $3,700.

Viking (Sley) (1,000; 99-$1.80)—"Wild In Country (20th). Okay $10,000. Last week, "Hoodlum Priest" (UA) (9th wk), $3,500.

World (R&B-Pathe) (483; 99-$1.80)—"Two Women" (Indie). Fancy $7,000 or close. Last week, "Love and Frenchwoman" (Kings) (3d wk), $2,600.

BOSTON

(Continued from page 9)

apart and yanked Friday (16), with dull $5,000.

Paramount (NET) (2,357; 70-$1.25)—"Pleasure of His Company" (Par). Fast $12,000 or near. Last week, "Sword and Dragon" (Indie) and "Thunder in Carolina" (Indie), $7,000.

Pilgrim (ATC) (1,900; 75-$1.25)—"Big Country" (UA) and "Hoodlum Priest" (UA) (reruns). Oke $6,000. Last week, "Alamo" (UA) (rerun) (2d wk), $4,000.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (26th wk). Okay $8,000. Last week, $8,500.

State (Trans-Lux) (730; 75-$1.25)—"Roadhouse Girl" (Indie) and "Five Sinners" (Indie). OK $4,000. Last week, "Riff Raff" (Indie) and "Wild Love" (Indie), $3,200.

TORONTO

(Continued from page 8)

$1.25)—"Never on Sunday" (Lope) (21st wk). Firm $3,500. Last week, same.

Loew's (Loew) (1,641; $1-$1.25)—"Two Loves" (M-G). Okay $9,000. Last week, "Young Savages" (UA) (3d wk), $5,500.

Tivoli (FP) (935; $1.50-$2.50)—"Exodus" (UA) (13th wk). Stout $5,000. Last week, $5,300.

Towne (Taylor) (693; 90-$1.25)—"General Della Rovere" (IFD). So-so $4,000. Last week, "Virgin Spring" (Janus) (5th wk), $3,000.

University (FP) (1,360; $1-$1.50)—"Pepe" (Col) (7th wk). Okay $5,000. Last week, same.

Uptown (Loew) (1,304; $1-$1.50)—"Gone With Wind" (M-G) (reissue) (6th wk). Lusty $9,000. Last week, $10,000.

Prem Sets Fonda, Murray

Otto Preminger, who went to the Coast last week on pacting excursion for "Advise and Consent," returned to N.Y. with Henry Fonda and Don Murray lined up. Ten other key parts remain to be set before film locations in Washington in September.

Fonda, a longtime absentee from the cinema, will portray Leffingwell, the party-line-shadowed nominee for Secretary of State. Murray is set to limn Brigham Anderson, the Utah senator who is blackmailed on homosexual angle.

The Fonda casting continues the star's association with Preminger, who directed him in the recently-folded "Critics' Choice" on Broadway.

"Advise" is for United Artists release.

Metro registered "Drake the Buccaneer" and "King of the Seven Seas" with MPAA, one to be used on European pic recently purchased by Maurice (Red) Silverstein for release in this country.

TODAY'S FILM NEED: SUBSTANCE

Columbia's Very-Happy Week

Mo Rothman, exec v.p. of Columbia International, just prior to a quickie visit to the London outpost, boasted a bit about "Columbia on the World Screen Week," this being a special drive running June 9-15. He said that in this period the company chalked up a record 30,000 bookings and believes this to be a record for any ompany.

Particularly gratifying to Rothman is the fact that the product available was devoid of the new, hot material such as "Guns of Navarone." He said the pictures in play were all those in the vaults including—productions which have been around for some time and getting another crack at the market.

In many areas prints ran out; billings might have been even greater had there been more prints. In Belgium, for example, every print was taken out of every vault and put to work.

Billings for the week reportedly amounted to $1,000,000 and the spillover into the second, current, week figures to bring about the same. This is bigtime going, particularly in view of the fact that there wasn't a new blockbuster in the pic availabilities.

Right-to-Audit Underscored by UA In Its Revised Exhibition Contract

Recent efforts to amend the standard exhibition contracts have served to stress a fact of film industry life: the changed and changing economics of distribution as theatres wither in number and the bulk of rentals tend to come from fewer situations. It also signifies the enhanced status of the indie producer as an important moneymaker for the majors. Such figures traditionally and understandably (those percentage deals) do not take local boxoffice statements casually—they want every nickel counted and don't hesitate to press their point. Just ask a distribution exec about today's prodding by indie producers.

Hence, and logically, a United Artists is a particular worrier, as reflected by some new language in its exhib forms. The revisions, it's emphasized, aren't so much innovation as clarification—pointedly reminding theatremen of their responsibility, as a UA exec puts it. Henceforth the financier-distributor's contracts will explicitly contain the right-of-audit phraseology. Along with the new forms, UA is circulating a "definition of gross receipts" intended to snare "gimmick" admissions that some exhibs hitherto have sought to exempt from their grosses. As UA-defined, any monies entitling entry to witness a picture becomes part of the gross—but specifically excluding all concession sales.

There are two other revisions—one stipulating stiffer payments where an exhib "pulls" a pic; and the third insisting that b.o. statements be countersigned by the owner or house manager. Last point won't bother too many, but alludes to a laxity—the sometime gag that even ushers and janitors have been known to signature ticket window tallies.

Bill Aims to Halt Boxoffice Lines Vs. Segregation

Raleigh, N.C., June 20.

Rep. Leonard Lloyd of Graham County, said not to have a single Negro resident, introduced a bill in the North Carolina Legislature to clarify and tighten protection of "trespass" laws against political agitation against theatrical segregation. His bill is aimed against "stand-ins, rotation (in which people test theatre segregation by staying in lines trying to buy tickets) and everything else."

Violators of Lloyd's bill, if enacted, would be guilty of a misdemeanor and could be punished in the discretion of the judge up to two years.

It would make it illegal to: (1) To go on, or remain on, the property of others without permission after having been forbidden to do so; (2) to combine or conspire, aid or abet, urge or solicit persons to go on the property of others without permission or after having been forbidden; (3) to form or unite

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Lewis to Paris

David Lewis, MGM International v.p. and regional director of Continental Europe, left New York for his Paris headquarters over the weekend.

He was in to see new product and confer with execs in Culver City plus homeoffice calls.

French Break Off German Talks

Paris, June 20.

The breaking off of film exchange talks between France and West Germany last week has film circles alarmed here, especially since Germany is one of the top French export markets.

France has always been a bit miffed that Yank features get a non quota setup there and that France only is allowed 35 licenses plus extras from coproductions, fest prizes and for every German pic over 16 shown each year here. The extras did get it up to 70 in '60 and it was hoped it would stay there, but coproductions have fallen, due to the lack of German film aid to balance French aid, and fewer susceptible Teutonic pix for

(Continued on page 19)

NEWCOMER SEES TOO MUCH 'FORM'

By ROBERT P. DAVIS
(*Partner, Little Movies*)

Mt. Vernon, N. Y.

I read with interest, as a film maker, the recent article by Gideon Bachman (VARIETY's International Edition) and the counter-opinion expressed by Kirk Bond (VARIETY, May 31). Bachman has continually tried to find a place and purpose for what he labels "cheap significant films." He believes, among other things, that the American film is in a transitionary period.

Bachman looks away from the vapors of Hollywood; he holds that the previous concepts of studio production are finished. This is a defensive claim. As an informed American critic, he is obviously embarrassed by the nature and quality of our recent production. Bachman hopes to see a light. He has not found one, so to compensate he touched off a movement of his own which he says is "cheap significant films," a sort of bright, fresh, domestic new wave. But the weakness of his theory is the films he claims are significant.

Bachman, I am afraid has not been true to his own convictions. One of the films he now states as significant was flouted on his own radio program as being "nonsense," "unthoughtful" and "something of an atrocity." But I understand he desperately wants to realize an expressive stream of American film making.

Bond spoke in behalf of Hollywood, saying, in part, that films are big business. Both gentlemen outlined good cases. But each supplied answers without fully realizing the questions. It seems that the American film is traveling through a rhetorical hollow. Writers are attaching significance to the low budget movement, the new wave and the visual language films in hopes that an optimistic direction will be found. But the complexion of the American film is a huge cable with many strands and there is no single definition or evaluation.

Bachman's significant films are *not* totally significant and when Bond claims that there is no virtue in sidewalk production, he is not particularizing the problem. In or-

(Continued on page 21)

B.O. Needs Hypo, Word From Above To Publicists: 'Buckle Down, Winsocki'

The publicity man is widely credited with the ability to do a competent job and, at the same time, make with the funny, satrical cracks about the film business. But to a reporter making a call, he said, "There's no time for laughs, at the moment we're dead serious."

The quote is from one man at one homeoffice but might have been echoed around New York distribution companies. Reason is that the upper echelons are worried about the general state of the boxoffice around the country and make no bones about the need for a hypo. The aforementioned man was on the receiving end of the message.

The message he received was the "buckle down, Winsocki" type of thing which, instead of being rah-rah, stirred nothing but consternation. The cheer was gone from the publicity man. He was told, correctly, that the current state of the boxoffice is not so hotsy-totsy.

And that's just the way it is around the film business in this pre-July 4 period. Few pictures are doing well. Business is off, and once again July 4 is being looked to as independence from grief because this date for the past many years has been teeoff date for improvement.

The new and allegedly big product is coming in from all distributors. If the new era is in accord with past calendar-boxoffice patterns the cheer will come back.

THEY RUN TO LONG RUNS

Traut, 25 Yearer, Succeeds Williams, After 37, Retarning

Honolulu, June 20.

John H. Traut has been named president and general manager of Consolidated Amusement Co., succeeding Fred Williams who is retiring after 37 years with the circuit the last five years as president. Traut, born and raised in Hawaii, is a 25-year veteran.

Dick Howard, publicity manager, has been elected vice president and assistant general manager and a director. M. Milner Wond, manager of the distribution and booking department and a 27-year veteran, has been elected vice president and a director. Mrs. Lorraine Carson, with Consolidated for 30 years, was elected secretary.

Executive changes were announced by William Forman, board chairman of Hawaii's major circuit.

20th's Al Levy To Loeb: 'Pix Do Try'

Manchester, N. H., June 20.

Al Levy, New England manager for the 20th Century-Fox in Boston, has hit back at the Manchester Union-Leader, whose editorials have frequently roasted motion pictures and whose advertising pages are closed to titles and scenes which prove objectionable to the management.

In a letter to the editors of the Union Leader, published by William Loeb, who also operates newspapers in Haverhill, Mass., and Burlington and St. Albans, Vt., the Boston film executive said:

"We who are concerned with the making of motion pictures feel that the criticism about the emphasis being given to 'sensationalism' is one-sided, indeed. One can readily observe from the currently popular books and plays, fully as well as the movies, that the most popular entertainment is that

(Continued on page 17)

Zinn Arthur On Feeding Inland Film Editors

A reappraisal of publicity methods must be made if the industry is to expect proper newspaper and magazine breaks, according to Zinn Arthur, executive assistant to Josh Logan, who returned last week from a 28-city tour on behalf of the forthcoming "Fanny" released through Warner Bros. According to Arthur, no newspaper can be given second class journalistic status They have to be guaranteed that the material will be exclusive in their city They require full servicing and a wide variety of material.

Arthur, at one time a freelance photog, and a onetime manager of a Boston radio station, stated that he came back from the tour with a fat compendium of editorial beefs from many cities. Included were the sameness of material, unimaginative disregard of needs of present day reader, the accusation that the formats now outmoded, are being maintained by many studio flackeries, and a singular lack of originality and imagination in many story and photo concepts.

The film editors and critics of most cities, he said, do not require that they be treated as though they were Life and Look, but ask only that some attention be given their needs and pleaded for someone to take film publicity out of a rut

As the result of an earlier survey, Arthur said that an attempt has been made to revise publicity formats on "Fanny." Exclusivity is being adhered to in the campaign emanating from his office. Also a wider variety of picture layouts have been developed and thus far, the publicity returns, as a result of this revamping, have been "gratifying."

Mort Segal Joins Par

Mort Segal, formerly in the legit field, has joined the Paramount homeoffice publicity department, as newspaper and syndicate contact.

He replaces Mike Seisman, who switched to the Arthur P. Jacobs p.r. outfit on the Coast.

STUDIO CHECK CONFIRMS:

Suddenly This Summer, No Sex!

(As reported under caption "Suddenly This Summer, No Sex!" in VARIETY *last week, Metro's Robert Mochrie told of a wave of exhibitor sentiment in favor of lightweight films during the summer months. "They don't want heavy sex," said the exec. Following roundup from studio end bears out same point.—Ed.)*

By LARRY TUBELLE

Hollywood, June 20.

Growing alarm and consternation in filmgoing circles over the disproportionate amount of sex in Hollywood pictures is about to be appeased a tabulation of new and upcoming releases reveals. Sex is about to take its annual summer vacation. Slow dissolves to black will signify nothing more than a good night's sleep in the majority of film due to hit the nation over the next 10-12 week span. The ownership of a class pin will replace the occupancy of a bed as the symbol of romance.

Conjecture is whether this, then, is merely watermelon weather tradition or the first wave in a sustained renaissance of product aimed at the family that prays together, stays together, but goes to the movies separately. Is the surge of family fare largely a matter of school's-out opportunism, calculated just to sell like popsicles in a heat wave, or is it the beginning of a drive to restore greater entertainment equilibrium?

Autumn will tell a more definitive story, but summer fare promises, at least, to rebuild some of the public good will that has begun to vanish since adult themes began to be confused with sensationalism and modern cinema tended to become "by sex possessed."

Some 16 films primed for June-July-August release qualify in the "bring-the-whole-family" category. Twentieth-Fox leads the pack with four, Paramount is runnerup with three. Two apiece can be claimed by Warner Bros., Universal-International and that perennial manufacturer of goodies for the lollipop lickers, Walt Disney Studios. Columbia, Metro and United Artists promise singletons.

Due in early July from 20th is "Snow White And The Three Stooges," followed later in the month by "Misty" and "Voyage to the Bottom of the Sea." The studio plans to spring "Francis of Assisi" in August.

At Paramount, Jerry Lewis' "Ladies Man" is slated for blast-off in the July 4 period (Lewis pictures almost invariably are launched to coincide with holiday spans). Others from this studio are "On The Double" (screened only in Gotham up to now and mapped for Aug. 2 opening in L.A.) and "Love In A Goldfish Bowl" (an early July starter poised for coupling with "Ladies Man" in many of its opening situation).

Warners will check in with "Fanny" and "Lad, A Dog," the former ticketed for June 28 bow here, July 4 in New York, and July nationally, the latter a tentative early September booker.

Universal's entries in the okay-kid sweepstakes are "Tammy, Tell Me True" (July release) and "Come September" (September release), although the studio admits the latter is a little on the sophisticated side, however unobjectionable.

"The Parent Trap" and "Nikki, Wild Dog Of The North" will represent Buena Vista (Disney) this summer. "Trap" preems June 23 here and in Gotham, with national release to follow in early July. "Nikki," opening here blanket-style July 11, wil break nationwide in July and August.

"Teenage Millionaire" is United Artists' August confection. Metro's "Honeymoon Machine" also will assault young popcorners in August. Columbia's "Gidget Goes Hawaiian" is just now hitting the market.

So there you have Hollywood's 1961 version of a sweet "16." Not a hooker in the hopper. Just a batch of nice, innocent characters making hay in the sun instead of making sons in the hay.

WHAT WAS THE TRUTH ABOUT *Ada*?

...The stories the headlines carried?
...The names her husband called her?
...The tape recording a lot of people wanted to hear?

SUSAN HAYWARD

METRO GOLDWYN MAYER *presents*

DEAN MARTIN

Co-Starring

WILFRID HYDE WHITE · RALPH MEEKER · MARTIN BALSAM

Screen Play by ARTHUR SHEEKMAN and WILLIAM DRISKILL Based on the Novel "Ada Dallas" by WIRT WILLIAMS

Directed by DANIEL MANN · Produced by LAWRENCE WEINGARTEN · AN AVON PRODUCTIONS, INC.— CHALMAR PICTURE

In CinemaScope And METROCOLOR

CONTACT YOUR M·G·M BRANCH NOW!

Britain's Nat'l Cinema Chain Doomed But Leaders Mull New 3d Circuit

By HAROLD MYERS

London, June 20.

The National Circuit is doomed, and before long there will be only two major chain outlets left in Britain. That is the considered view of industry leaders who attended the dinner hosted by John Davis, deputy chairman of the Rank Organization last Wednesday (14) at which he outlined the booking problems to a top brass audience of distributors, producers, exhibitors and union leaders.

One insider aptly summed it up as the memorial service for the National release, which came into being only a few years back as a direct sequel to the Rank rationalization plan, and the disbandment, as such, of the Gaumont circuit. The National outlet has never been a favorite with either producers or distribs, all of whom felt they could obtain a far greater return from either of the major chains, i.e. Odeon or Associated British.

Though his prepared speech never referred to the actual demise of the National circuit, most industry leaders present at the dinner were quick to recognize that Davis was really administering the last rites. And the reaction was quick and forceful, leading finally to a few brushes between the chairman and his guests.

Only Two-and-Half Fix Per Week

Davis outlined the problems in some detail, asserted that it had come about as a result of the shortage of product. He believed there were only enough films to justify two-and-a-half releases per week. Accompanying charts, distributed to the dinner guests emphasized the steady decline in British and American product from a combined total of 340 in 1958 down to 196 for the current year. Of the latter total, 79 are British pix and the remainder are coming from Hollywood.

Davis was followed by Kenneth Winckles, joint managing director of the Rank Organization, who delivered a detailed survey on the problems of exhibition and distribution, powerfully documented with evidence to indicate the company's consistent policy in promoting British films at home and overseas. He estimated that it would take 262 films a year to satisfy the three outlets, and observed that, as a generalization, and with some outstanding exceptions, boxoffice quality had not been maintained by the U. S. imports.

Winckles frankly referred to the reluctance of some distribs to play the National circuit, naming as one example British Lion Paramount had stopped trading with the group after 25 years of unbroken partnership because of "our insistence that 'All in a Night's Work' could not be given a Rank release and should play the National." Lord Archibald, chairman of the Federation of British Film Makers, also talked.

Ask Group to Ponder 3d Chain

Archibald declared that both Rank and ABC had to accept responsibility for creating a problem, and it was up to them to give a lead in solving it. He reckoned it was impossible to examine all the problems there and then, and suggested setting up of a small industry committee to consider the possibility of maintaining a prospering third circuit.

The FBFM topper also analyzed the support the industry received from the government, and that led to a heated exchange later with John Davis. Listing government aid, Archibald said there was the screen quota, the Eady fund which was paid for by exhibitors, and the National Film Finance Corp. which, over a 10-year span cost the exchequer about $250,000 a year, a mere fraction of the amount contributed by the state to the Arts Council.

In replying to the discussion, Davis said that Archibald had deprecated government support, but without it there would be no British film industry of any stature. Whereupon Archibald immediately protested at being misrepresented, and declared that he had not deprecated government assistance.

Demise of 3d Circuit Feared

The effect of the closure of the third circuit on British production was also taken up by Arthur Watkins, president of the British Film Producers Assn. He said it was a matter of paramount importance and would make all the difference to attracting finance. He felt that all efforts should be directed towards restoring the third outlet.

Catholics Hail 'Bible' Decision

Rome, June 20.

The Catholic Film Center here has hailed the decision of producer Dino DeLaurentiis to submit the script of his announced $25,000,000 production of "The Bible" to experts and personalities of all faiths for consultation, coordination, and eventual approval in advance of production.

"We learn with pleasure," says the spokesman for the CCC, "that eminent personalities of Catholic culture will join the college of experts in biblical studies . . . in the preparation of this film."

"As the subject matter is of interest to the Orthodox, Protestant, and Hebrew worlds as well," the CCC statement continues, "it is not to be excluded that representatives of Catholic culture will find themselves collaborating on a scientific level with Protestant and Jewish experts on a project of common interest: to bring the message of the Bible to all peoples who see in it the foundation of their faith and civilization, in absolute respect of the letter and the spirit."

Azteca Films Manager Sees No Peril in U.S. Distribs Using Titles

Mexico City, June 13.

Juan Bueno, general manager of Azteca Films, saw no immediate peril from avowed intention of Hollywood to release selected product with Spanish subtitles. Here to confer with film industry and federal officials, Bueno said that widespread adoption of this policy could hurt the Azteca operation considerably. However, because of alleged unfavorable angles outweighing the favorable, the Mexican exec is of opinion that Mexican distribution in the American market will continue along normal lines.

Only outstanding success with Spanish subtitles, according to Bueno, is "Around World in 80 Days" (UA) in which Cantinflas appears. Bueno said that Azteca is releasing an average of eight or more films a month, as compared to two Mexican pictures released by Columbia.

He admitted that advertising of the latter is heavier than that of the Mexican distributorship, but he added that sufficient ad plugging is given to material released by Azteca and that results may be less notable than in the case of Columbia but still equally effective. Prime markets for Mexican product were labeled, in order of importance, as California, New York, Chicago and Texas.

'Wind' Bids for Japan All-Time Film Grosser

Tokyo, June 13.

After its reissue this summer, "Gone With Wind" (M-G) should become frontrunner again of all-time Japan b.o. grossers. Classic now ranks third behind "Ben-Hur" (M-G) and "10 Commandments" (Par). "Wind" was originally released here late in 1952, racking up about $1,100,000. "Commandments" opened in March, 1959 and has taken in an estimated $1,300,000. "Ben-Hur" has current top figure of $1,550,000 after 13 months in release.

"Wind" bows again here July 14 at Theatre Tokyo and in August at Nangi in Osaka. Scale will be same as for "Ben-Hur" in these same theatres, 70c to $2.23. Block-booking plan is for three-month roadshow runs although hope is high for more lengthy tenures.

Spain Film Totals

Madrid, June 20.

The foreign film import breakdown for the 1961-62 season will total 188 features, according to figures released by the Direccion General de Cine. American imports will remain the same as the current season with 88 licenses set aside; Italy and France will get 30 licenses each; England will get 25 and Germany, 15.

Including approximately 50 Spanish entries and a smattering of imports from Latin America, Spanish distributors will have a total of close to 250 films in release next season.

Arg. Peace Pact For Distribs, Exhibs Nixed

Buenos Aires, June 13.

At the last minute, hopes have been dashed of an agreement being reached between Argentine producers and exhibitors. Such agreement would go a long way to smoothing out all screen industry problems here. Work has been proceding towards such a compromise for many months, particularly centering around the large backlog of native productions awaiting release. If these were unloaded on the market all at once, enforcing the Protection Law according to the letter, exhibitors would be paying the piper as usual. And only tele would benefit.

Last-minute obstacle to the pact came from producer Hugo del Carril. This was inevitable, as del Carril belongs to the school which relies on state support, state interference and subordination of other interests to keep up an industry which the local public does not support.

The Production-Exhibition agreement was to have been submitted to the Screen Institute for approval. An unusual feature of the agreement wa that the releases were to have been made in tandems, an "A" and a "B" picture put together for each program, and spaced over a period of several months. This would allow exhibs to continue releasing the money-making foreign product.

Possibly, now that two native productions have won prizes at foreign festivals, the Argentine fans may overcome their prejudice against native product. The two prize-winners are Lautaro Murua's "Alias Gardelito," which copped the Golden Janus at the Santa Margherita de Ligure Latin-American Film Festival, and Leopoldo Torre Nilsson's "La Mano en la Trampa" (The Hand in the Trap), which won the crix prize at the Cannes Film Fest.

Both these awards involved international rejection of the Screen Institute's selective powers. "La Mano en la Trampa" was exhibited at Cannes by special invitation while the Institute's choice of entry, "The Center-forward Died at Dawn," had a lukewarm and controversial reception.

Public feeling here about fest awards can be summed up in a local joke going the rounds. Two people are about to go into a cinema. One says to the other, "No, let's not see this one, it must be dreary. It won a prize."

'Olympiad' Italo Pic At Moscow Film Fest

Rome, June 13.

"The Great Olympiad," official Italo film of the 1960 Rome Games, has been officially designated to rep Italy at the upcoming Film Fest, which unrolls late in July.

Pic, directed by Romolo Marcellini, was produced by the Luce Institute for CONI, the Olympic Committee. It is being released abroad by CINERIZ.

Italian Minister for Entertainment, Alberto Folchi, revealed the selection.

International Sound Track

London

Mills Family will be virtually in residence at the Odeon, Leicester Square, for most of the summer, as they will be starring in three separate Rank films to be screened in June, July and August. **John Mills** stars in "Flame In The Streets," which opens tomorrow (22). **Hayley Mills** is in "Whistle Down The Wind," which follows July 20 and **Juliet Mills** stars in "No My Darling Daughter," which preems Aug 10 . . . **Sir Michael Balcon** and his partner **Hal Mason** are prepping a new production program which begins with the filming of "Sammy Going South" in Africa later this year. That will be followed by "Will Not We Fear," based on the book by **C. E. T. Warren** and **James Benson** . . . **John Bryan** and **Andrew Filson** will represent the Federation of British Film Makers at the Moscow Festival. There will be an official British reception hosted jointly by the FBFM and the British Film Producers Association . . . . Cameraman **Freddie Francis** makes his bow as director in "A Change of Heart" a **Monja Danischewsky** production for Bryanston . . . **Marie France**, who has been appearing in a commercial tv French instructional program, has been signed for "What A Whopper" which Regal Films International is producing with **Adam Faith** starred . . . **Cyril Cusack** with Peter Sellers in "The Waltz of the Toreadors" for Independent Artists.

Rome

Rossano Brazzi starts "Dark Purposes" Sept. 20, with **Guy Green** probably directing and **Lana Turner** costarring; Green also directing Brazzi's current "Light in the Piazza." actor's 98th feature appearance . . . dates have been set for the Fourth Milan Trade Fair (MIFED): Oct. 9-20 . . . "Absent Minded Professor" (Disney-Rank) and "Cinderfella" (Par) are repping the U. S. at the Seventh Festival of Film Humor at Bordighera on the Italo Riviera . . . dates are July 21-30, and special tribute to **Stan Laurel** and **Oliver Hardy** will feature screening of "Fra Diavolo" . . . actor **Douglas Fowley** has eight character roles as well as serving as dialogue director of "Barabbas."

Madrid

Uniespana, the Spanish producers' export wing, will stage a Spanish Film Week in Munich next fall with features selected from output of last three years . . . **Tony Leblanc** not only directing "El Pobre Perez" (Poor Old Perez) from his own script which went into production on June 17, but also plays the lead and composes the musical score . . . Spanish film authorities let the deadline for entries to the Berlin Festival slip by without naming a contender . . . Picked to represent Spain at the Locarno film fest is **Isasi Isasmendi's** "Sentencia Contra Una Mujer" (Verdict for a Woman) . . . Paris-based Yank actor **Reginald Kernan** has been signed by co-producers **Cesareo Gonzalez** and **Benito Perojo** to play opposite **Sarita Montiel** in her upcoming "Pecado de Amor" (Sin of Love) . . . **Alec Guinness** told Majorca newsmen he hopes to play "St. Paul" in forthcoming Spain-situated feature . . . Songstress **Gloria Lasso** contracted by **Benito Perojo** to star with **Jean Pierre Aumont** in a musical to be directed by **Henri Decoin** . . . **Norman Forster** in to check plans for an animated film feature on Spain for **Walt Disney** . . . "Nothing Ever Happens" is the next **Juan Antonio Borden** project which he will direct from his own script for producer Cesareo Gonzalez . . . **Alida Valli** is now playing the lead "Al Otro Lado de la Ciudad" (Across Town) for Barcelona producer-director **Alfonso Balcazar.**

Mexico City

San Diego Fortress will be the site of the fourth session of the World Review of Film Festivals. **Jorge Ferretis** and other high industry politicos have pressured the administration to rescind the work suspension order issued by the Dept. of National Patrimony. After all, there is a need for a watering place, elst where can the starlets cavort in bikinis? Certainly not in Mexico City. At this writing fest goes into fortress and Roble Theatre. And after event selection of competing films may tour the provinces in a miniature festival aftermath . . . **Mamie van Doren** follows **Jane Russell** into a musical revue troupe here . . . **Pina Pellicer** offered lead opposite **Curt Jurgens** in an American-French production to be shot in Paris this summer.

GRANADA'S FESTIVAL

Janis, Segovia, Paris Opera And Other Events Contracted

Madrid, June 20.

Granada's 10th International Music and Dance Festival, celebrated annually within the precincts of the world-famous Alhambra, will this year feature 15 concerts by the Spanish National Symphony Orchestra under the direction of Hans Schmidt-Isserstedt and Rafael Truhbeck. Soloists with the orchestra will be violinist Wolfgang Schneiderhan and pianist Byron Janis.

In addition, the June 22 to July 3 festival will feature appearances of Victoria de los Angeles, Andres Segovia, Antonio's Spanish Ballet and the Paris Opera Group.

Bingo Hits Scotland's Circuit Film Houses

Glasgow, June 13.

Bingo has hit Scotland on a large scale, and circuit cinemas and dancehalls are all jumping on the bandwagon. Some of the city's best-known nabe houses are undergoing conversion to Bingo Halls. Exhibs say it is the only way they can make their operations pay.

John McKenzie, manager of the new Alpha Bingo Club in the former Govanhill cinema, said: "This is our answer to television."

Membership to all the Bingo clubs is free, but entry to the halls each night costs 30c. Patrons are flocking to join up as club members. The Tivoli Cinema, Partick, and the Dennistoun Palais, a popular dancery, are other centres joining the craze.

Spain Unbuttons More Stage Coin

Madrid, June 13.

Spanish theatre authorities, within the Direccion General de Cine y Teatro, are reported preparing a subsidy program for the Spanish theatre that goes radically beyond any state aid previously recorded. From the current annual handout of 600,000 pesetas ($10,000), reliable reports say the total government subsidy will be hiked to 20,000,000 pesetas a year.

The projected increase was proposed by a legit commission assembled at government request to study ways and means of injecting new blood into the ailing legitimate sector of Spanish entertainment. Two leading playwrights, Alfonso Pasco and Jose Lopez Rubio, played an active role in getting commission approval for the sizeable subsidy increase and an equally key role in securing government adoptiono of all-out monetary aid for the stage.

Although no information is yet available on sources the government will tap to foot the subsidy bill, film circles are said to be apprehensive that the 20,000,000 pesetas might be withdrawn from the government's film aid fund (accumulated via a special tax bite at the boxoffice and from licensing taxes for foreign film imports) and earmarked for legit support.

BEWARE GREEKS BARING PRIDE

Dublin Fest Opens Despite Strike

Grace Kelly (And Prince Rainier) Draw Mobs To Concert in Football Staduim

Dublin, June 20.

Despite a strike, which shuttered all of Dublin's major theatres for the last four weeks, Dublin's International Music Fest went ahead as planned with the principal event of the week switched to a football stadium.

Prince Rainier of Monaco with Princess Grace were on a state visit to Ireland and attended the football stadium concert where the Monaco State Orchestra performed Berlioz's "Requiem," with an Irish choral group. The event was originally skedded for the 3,500-seat Theatre Royal. Festival organizers made a deal with the striking staff to provide ushers for the football stadium, and sold several more thousand seats at 75c.

Princess Grace has been a bigger attraction than any of the music presentations, which have been presented at unusual places including a boxing stadium. The only cancellation was ballerina Alicia Markova's appearance with Cork Ballet Company.

The excitement of a free show—seeing Grace Kelly—caused near riots at times, with 50 treated for minor injuries when trying to catch a glimpse of the princess on her way to a banquet. The state visit, during which Prince Rainier and Princess Grace stayed with President de Valera, is now over and the Rainiers are holidaying at Ashford Castle Hotel in the West.

Lord Killanin, John Ford's partner in Four Provinces Films, was appointed honorary consul-general for Monaco to set details for visit.

West German Pix Prods. Still Leery of Making Divided Germany Film

Berlin, June 13.

It's rather doubtful whether a German producer or director again will dare tackle this country's No. 1 problem, the divided Germany, in the near future. For several years, large part of the German press had been criticizing this country's film industry for its "lack of courage."

Within 10 years, only three domestic pix dealt with this subject. Filmites here considered such films as "boxoffice poison." Finally Will Tremper made his directorial debut with a fourth film, "Escape to Berlin," which also dared tackle the subject.

The outcome is that despite remarkably good reviews, even by ace critics, the film proved a solid financial disappointment in the country. Financed by the American firm, Unexcelled Chemical Corp., and its Swiss affiliate, Unexcelled International (Zurich), "Escape" was preemed in March in Hannover and thereafter ran, with moderate financial success, in some West German towns. It hasn't been released in Berlin yet.

Tremper said: "This is proof again that German audiences are not interested in seeing this problem on the screen."

Incidentally, Tremper's second project, "The Russians Are Coming," which was supposed to be a satire, has been postponed. When Michael Schwabacher, prexy of Unexcelled International, was recently in Berlin, both he and Tremper decided that the topic isn't very interesting at the moment. Tremper claimed there hasn't been a true Berlin crisis lately. So the project has been postponed.

Tremper said that he's now writing a script on a simple boy-meets-girl theme. He recently interrupted his screenwriting and accepted an assignment for a Hamburg mag on whose payroll he had been prior to his initial film directing job, to go to Hollywood to write "That Was Gary Cooper," a five-part series dealing with the life of the late Hollywood star.

Tokyo TV Hits Cinemas

Tokyo, June 13.

Inroads of tele have forced 30 Tokyo theatres to shutter in last three years after a steady climb through 1958 when the number of cinemas in this Nippon gotham reached a record total of 635. Closed theatres have been reconverted in some cases to coffee shops featuring live music and dance halls.

The decline of theatres parallels the dip in Nipponese film patronage. Since 1958, when annual national total of 1,127,000 patrons, the total attendance has declined to 1,113,000 last year.

Mexico Film Fest A 1-City Affair?

Mexico City, June 13.

While organizers have set the celebration of the Fourth World Review of Film Festivals from Nov. 22 to Dec. 4, a snag has developed. It may be that this year's event may be restricted to this capital city. Department of National Patrimony, on express petition of the National Institute of Anthropology and History, has suspended permits for readaptaton of the San Diego Fortress in Acapulco.

While Institute execs refuse to talk it seems their beef is that despite promises not to "damage" a national monument of historic value, reconditioning is allegedly transforming the fortress into an exotic sort of outdoor film theatre. While work has been in progress for about four months, if suspension is not rescinded, then the festival may be housed in one of the first-runs here. If pressure in Acapulco on the part of hotel and tourist interests is strong enough, then the event might be staged in the Playa Hornos Theatre. This house took the overflow of pictures last year, especially those shown outside of the festival pattern.

Top federal officials are now huddling to decide the matter and if there is no agreement, then the fest will have to seek some other locale instead of the San Diego fortress.

French Pick Films For Fests in Berlin, Moscow, 'Lola' to Irv Shapiro

Paris, June 13.

The governmental Committee of Selection has picked the French films for the coming Berlin and Moscow film festivals. It selected Michel Drach's "Amelie ou Le Temps D'Aimer" (Amelie or the Time to Love) as the official entry for Berlin and Jacques Demy's "Lola" to be invited. Berlin may also invite Jean-Lue Godard's "Une Femme Est Femme" (A Woman Is a Woman). For Moscow, the official film will be Armand Gatti's "L'Enclos" (The Enclosure) and for the invited one, Louis Malle's "Zazie Dans Le Metro" (Zazie in the Subway).

All of these pix are by young filmmakers and the old guard seems left out again at these annual junkets. "Amelie" is a second pic, "Lola" a first, "Zazie" a third, "Enclosure" first and "Woman" a third.

"Amelie" has been bought by Richard Davis, head of the U. S. indie distrib outfit, UMPO. Irvin Shapiro, of Films-Around-The-World, has both "Lola" and "Woman." "Amelie" is about a thwarted love, "Lola" concerns small-town life, and "Woman" tells of a girl's attempt to make her easygoing boy friend marry her. "Zazie" concerns a little girl loose in a zany Paris and "Enclosure" is a concentration camp story.

LEDER: LEARN TO SELL LABOR FIRST

If you plan to go to Greece to make a low budget indie pic, make friends with the union people as soon as possible, advises producer-director-writer Herbert Jay Leder, now in process of post-photography work in New York on "Nine Days to Noon." Pic was lensed entirely in Greece.

Leder feels that many of the problems he met with in the course of filming earlier this year might have been avoided—or at least, lessened—had he made a point of establishing a good relationship with the Greek film unions right away. As it was, he started at the top and worked down, going first to the Ministry of Industry, getting their okays, permits etc., and only belatedly made contact with the labor people.

His problem was that he tried to fire a cameraman, who could not work as quickly as Leder desired, and wound up with a general strike on his hands. It's all very well to have friends in government, says the producer, but the card holders are the people you've got to work with.

Switched From France

Leder had originally intended to do his script, a contemporary suspense drama, in France, but switched to Greece when his French partner started asking for an arm and a leg. Producer originally figured that pic would require eight weeks to shoot if done in the U.S., 10 in France and 12 in Greece, and the Greek estimate was just about right. However, the problems that he met were enough to make him think twice about ever going overseas again, at least on a modest budget, even though he's pleased with the location footage. (Of the 12 weeks of shooting, only two were in a studio.)

Leder says he was more or less prepared for the location problems inherent in doing an English language pic in a strange locale. What he wasn't prepared for were some rather unique problems with the performers he took over with him from the States.

"When you take actors away from home—especially in a small company—they become emotionally dislocated," Leder states somewhat ruefully. One of his players became so "dislocated," in fact, that she chopped off a good deal of her hair about three-quarters of the way through the shooting, necessitating some fancy rewriting of the script to insert an explanation for change in coiffure.

In addition to this traumatic haircut, the strike of the union help (settled only when Leder paid off the cameraman in full) and the long delay between getting government approval of a permit carried out by underlings, the producer had at least one other fairly unique experience.

Matinee Only Hotel

His production manager, a Greek, scouted and found a charming countryside hotel to use as a location and arranged for shooting there with the understanding that the film crew would clear out every night by 5:30. Leder says all went well for the first several days, and the only odd thing he noticed was a total absence of any hotel guests.

One evening, however, they worked overtime and just after dark, to his (he says, naive) surprise, the "hotel" turned into a beehive of activity, all illicit. Seems the quaint little location was actually home base for Athens' demimondaines and their quick turnover clients.

Leder is no neophyte to the entertainment world. He directed, wrote and coproduced Continental Distributing's "Pretty Boy Floyd" two years ago, and, before that, wrote the screenplay for Metro's "Fiend Without A Face." Prior to that he was director of the tv department for a major Madison Ave. house.

"Nine Miles to Noon" was financed by 15 private investors, mostly non-industry people, on a limited partnership arrangement

(Continued on page 19)

Raoul Levy, Returned From Scouting Locations for 'Marco Polo' Opus, Sez Rival Film Projects Settled

Paris, June 20.

Raoul Levy is just back from scouting exteriors for his $3,000,000 budgeted "Marco Polo" now slated to begin major shooting next December. It will be made entirely on location in Afghanistan, Nepal, Iran, Thailand. Levy has settled with the other companies which had announced "Polo" films by giving them distrib rights in their respective areas with Italy for Franco Cristaldi and the Western Hemisphere for Allied Artists. Of course, they invest in the pic for these rights.

After finally setting up production on this oft-postponed French costumer, Levy says he is really fed up with producing and may chuck it all and only direct films in the future. But Levy has two other films ready to go and is preparing a big publicity campaign next October for his 10th year in show biz. The 10 years have produced 10 pix not counting the many announced but never done scripts.

Levy will make "Polo" in French and English and now has Oscar Millard doing the Anglo version. He still has a deal with Gaumont guaranteeing him 1,500,000 entries in France via the Gaumont houses. Film is set to open at the Gaumont-Palace here in Christmas 1962, and may also have a simultaneous U S. opening

French Player Delon To Star

Rising French star Alain Delon will star along with Mel Ferrer and Gina Lollobrigida. Levy is negotiating for Nancy Kwan from Seven Arts and for France Nuyen from 20th-Fox. Claude Renoir will photograph it in 70m and either Panavision or Technirama. Christian-Jaque directs on a sixmonth shooting sked.

Levy has made a special deal for flying in all the equipment and

(Continued on page 19)

Hot Dogs & Ballet

Paris, June 13.

The Russians are making a point here: hot dogs and classical ballet mix.

Locals are turning out in good numbers for two-week encore of the Leningrad Opera Ballet at the 5,000-seat Sports Palace, after company ran three frames at the National Opera. An aperitif may do for intermission at the latter, but it's weiners and icecream between acts at the Sports Palace, where the crowds (at $4.50 top) are more hot pollos than ballet.

Soviet offerings alternate a full-length "Swan Lake" and a series of excerpts from the gamut of Russian dance, both folk and classic. Broad appeal of the programs is substantiated by the boxoffice for the fortnight extension.

Vienna Fest Show Opens on Sked

Vienna, June 12

For the 10th time, the Vienna Festival weeks were opened officially at City Hall here, with Dr. Adolph Schaerf, president of Austria, making the welcome speech. As usual, the State Opera Ballet danced Strauss' "On the Blue Danube." Programs offered so far surpass in quality any previously given at the fest.

However, politics offered the greatest "added attraction" since President John F. Kennedy and Moscow's Khrushchev were here for their confabs June 2-4. The Saturday night performance of "Wozzeck" in the State Opera attracted Kennedy.

Housing as usual was the great problem, but Vienna's "Atom Energy Commission" helped considerably by renting rooms to those who had been turned down by hotels.

Nightclubs such as the Moulin Rouge, Lido im Maxim and Casanova and the Prater amusement district niteries and showhouses arranged new programs for the occasion. For the first time the French circus Amar is guesting here.

The cinemas offered no premieres of Austrian pictures. Excellent was the operetta production of "The Guide," by C. M. Ziehrer, in the Raimund Theatre.

Waterhouse, Hall Legit Comedy, 'Celebration,' To Be Made Into Picture

London, June 13.

The film rights of "Celebration," the new Keith Waterhouse-Willis Hall comedy, have been bought by Hugh Stewart who saw the play in the provinces last March and snapped it up then. "Celebration" opened at the Duchess Theatre Wednesday (7) to allround healthy notices.

Stewart told VARIETY: "$56,000 has been named as the figure for the rights and this can be taken as an estimated financial clause in the contract. It should represent a reasonable top but, of course, if the play enjoys a fabulous run, the authors may well get more."

"Celebration" consists virtually of two long one-acters. The first concerns the overnight family preparations for a wedding and the second shows the same characters involved in the aftermath of a funeral. Stewart visualizes that the interim period will be the kernel of the film.

See British Film Prods., Film Makers Seeking Quota Standstill to '63

London, June 13

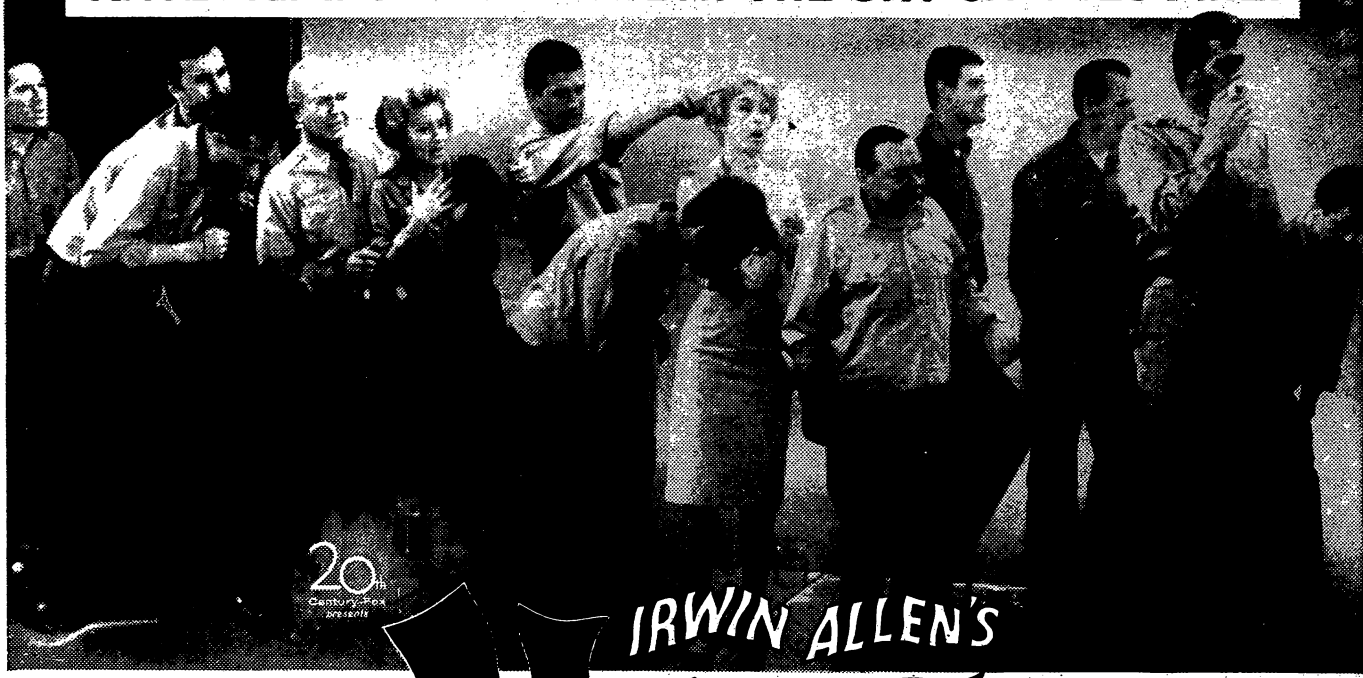
A proposal for a quota standstill until January, 1963, is believed to be the formula which the British Film Producers Assn. and the Federation of British Film Makers regard as an acceptable compromise to the Federation of Film Unions, who have put an arbitrary stopper on the negotiations for an Anglo - European coproduction agreement.

Last Friday (9), the top brass of the two producers organizations met to frame a considered reply to the unions who had complained that the producers had failed to honor an undertaking to the Board of Trade to press for an increased screen quota, if the coproducers were agreed. A fortnight ago, the FFU walked out of the negotiations, protesting that the producers had failed to implement the promise they had made.

It now appears that the producers will ask the FFU to accept an arrangement whereby no coproduction is registered for British quota prior to January, 1963. In this way, the producers hope that they will satisfy the unions' objection to the possibility of increased British films, without an increase in the British film quota. There is, however considerable doubt among independent producers about this compromise arrangement as they believe it is unrealistic to ask for British coproductions to be held in cold storage for 18 months pending an arrangement between the unions the industry and the government.

It is, however, confidently anticipated that there will be further talks before the end of June between the producers and the unions, to a final bid to clarify the situation.

TWO WOMEN AND A HANDFUL OF MEN...ON A DARING RACE AGAINST TIME THE DAY THE SKY CATCHES FIRE!

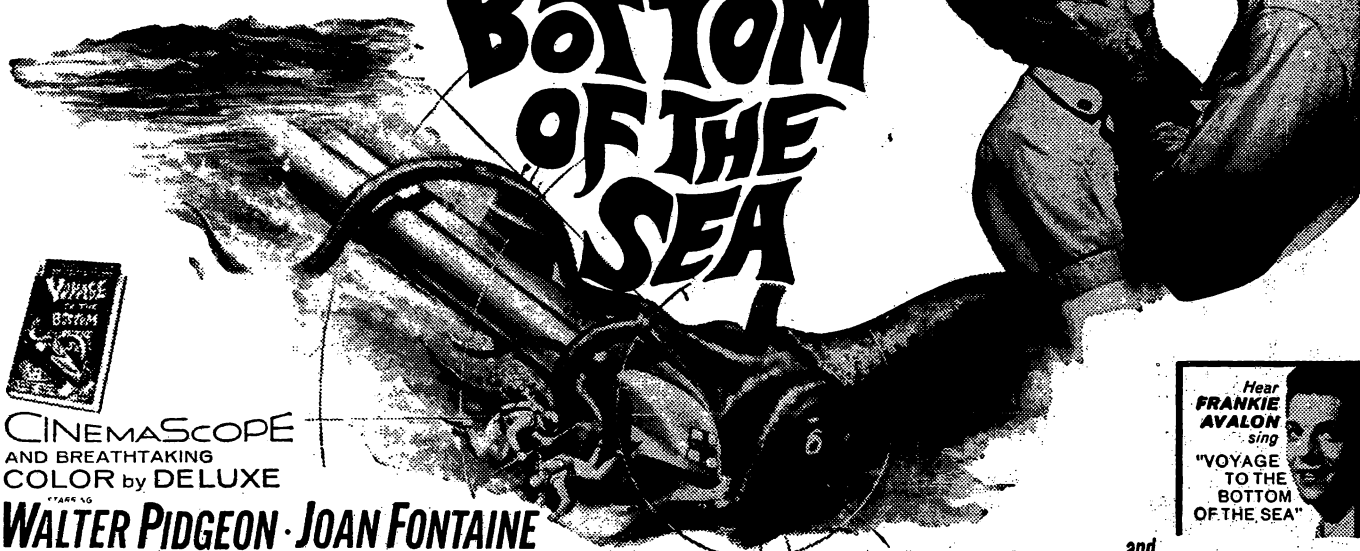


20th Century-Fox presents

IRWIN ALLEN'S

VOYAGE TO THE BOTTOM OF THE SEA

Van Allen Radiation Belt surrounding Earth explodes! Temperatures soar! Polar Cap begins to melt! And the fate of the world rests on a fabulous nuclear super-atomic sub...in a desperate mission 3000 fathoms below!

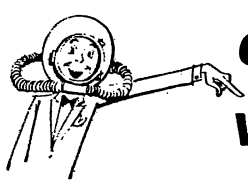


CINEMASCOPE
AND BREATHTAKING
COLOR by DELUXE

STARRING
WALTER PIDGEON · JOAN FONTAINE
BARBARA EDEN · PETER LORRE · ROBERT STERLING · MICHAEL ANSARA · and FRANKIE AVALON

PRODUCED AND DIRECTED BY IRWIN ALLEN · SCREENPLAY BY IRWIN ALLEN AND CHARLES BENNETT

Hear FRANKIE AVALON sing "VOYAGE TO THE BOTTOM OF THE SEA"



Go to the TOP in July with

VOYAGE TO THE BOTTOM OF THE SEA!

New York Sound Track

Moaned a Broadway theatreman during the blackout last week: "Tom Edison gave us light, and now Con Edison takes it away" . . . At least a few professional downtowners attribute the WB stock upbeat to television activity, along with the theatrical prospects. "Parrish," incidentally,going well at the boxoffice, more so than the reviews would indicate . . . WB about to introduce a new split-screen technique for promoting theatricals on tv.

UA reports that advance sales for **Stanley Kramer's** "Judgment at Nuremberg," which preems hardticket dates in December, now total $74,605 at the Palace, N.Y., and $37,829 at the Pantages in L.A. . . . Author **Sigmund Miller** has taken off for London to prep British screen version of his novel, "The Snow Leopard." Tentative plans are for **Orson Welles** to direct and co-star with **Peter Finch.**

Melvyn Douglas returns to screen for first time in 11 years for featured role in Allied Artists' "Billy Budd," lensing in Spain as **Peter Ustinov-Robert Ryan** costarrer . . . **Jeffrey Hunter** optioned **Anthony Bevan's** "Antelope and Enterprise" for his indie company . . . **Shepperd Strudwick** plays the Mayor of N.Y. in **Frank Capra's** "Pocketful of Miracles," remake of "Lady for a Day" . . . **Walt Disney** inked **George Sanders** for "The Castaways," to roll next month in London under direction of **Robert Stevenson** . . . **Stanley Kramer** budgetted "Something a Little Less Serious" at $6,000,000, skedded to tee off in London in June, 1962 . . . **Leo A. Handel,** currently producing "The Case of Patty Smith," set new three-pix program: "The Seventh Sense," "Fire at Will" and "The Cross Is White."

Barbara Ellen, daughter of U homeoffice trade, financial and mag contact Milt Livingston, engaged to **Paul Shobet,** non-pro. Nuptials in January.

Mary McCarthy's pathology of American dramatists in Harper's Mag includes allusion to **Tennessee Williams** and **Arthur Miller.** First, she says, has one central device, withholding of sexual gratification from a critter in heat for three acts. Miller has no ear for dialog, says the critic, all his characters talk the same way, undifferentiated.

Gideon Bachmann writes in some pain from Rome that the International Federation of Cinematic Press was wrongly described here as *"an organization of cinema buffs"* instead of a world org of critics, giving awards and helping establish offbeat features.

Bette Davis, who used to say she would never write her memoirs until she was through with films and tv, now is doing a book. However, she says it doesn't deal with her personal life as much as it does with her views on men and women . . . **Alfred Katz,** UA's foreign division manager, takes off next month on his annual trip to the Far East. He'll spend a total of four weeks in Tokyo, with trips to Manila, Hong Kong and Bangkok. He returns in early August . . . 20th publicists **Dick Brooks** and **Greg Morrison** spent Monday (12) in Philadelphia "coordinating" **Irwin Allen's** merchandising show anent "Voyage to The Bottom of The Sea."

Col Pictures International topper **Mo Rothman** to London on a long weekend business quickie where "Navarone" is doing bangup biz . . . RKO Theatres prez **Harry Mandel** due back from Israel and other European spots June 24.

"The basic assumption of the film maker . . . is that if there were no Negroes (or Indians, or Puerto Ricans, or anyone else noticeably darker than white) there would be no color problem," said **Sidney Poitier** in an interview with the London Times last week. "It never occurs to white people that there would equally be no color problem if there were no white people . . . Negroes have minds, souls, ideas, cultures of their own, on which the white man only occasionally and marginally impinges, but of this virtually nothing ever appears in the movies."

Twentieth starlet **Diane Baker** in town prepping her upcoming appearance in summer stock . . . **Ingmar Bergman's** "Secrets of Women" due to follow "Ashes and Diamonds" at the Fifth Ave. Cinema . . . At last week's preem of 20th's "Misty" at Chincoteague, Va., **Caroline Kennedy** was presented in absentia with a Chincoteague pony. Engagements elsewhere prevented Caroline from accepting in person . . . **Walter Bibo,** prexy of Excelsior Pictures, has reissue rights to RKO's "Son of Sinbad," and expects to put pic into general release next month.

Mary Pickford, now 68, who went on the stage at the age of five and never attended college, received her fifth honorary college degree at the annual commencement at Middlebury Collge of Vermont. Previously given similar honors at Rollins College, Fairleigh-Dickinson, U. of Pennsylvania and Iowa Wesleyan. The award was made in absentia as the former film star is bedded in Cedars of Lebanon Hospital, L. A., further complicated by a broken leg sustained recently.

The French Film Office-**Ed Kingsley** cocktail party for director **Henri-Georges** ("La Verite") **Clouzot** last Tuesday (13) afternoon went off as scheduled, despite the power failure, with candlelight and champagne illuminating the guests. Among those who got up the six flights to the FFO's homeoffice were **Eli Wallach, Anne Jackson, Sam Wanamaker** and practically all of the local film press.

Janus Films' controversial Italo import, "L'Avventura," which pretty much confounded the daily critics who are still arguing about its meaning (or lack of same), is now getting a series of top notices in the mags, including Life, Esquire, Coronet, Harpers Bazaar, Redbook, the Saturday Review, Vogue. Maybe the mag people had more time to think about it . . . 20th's "Francis of Assisi" now definitely set to open at the Rivoli here in the middle of July.

The U.S. Post Office, which instituted a ban against **Henry Miller's** "Tropic of Cancer" on grounds that it is "obscene," dismissed its own complaint. According to the N.Y. Times, Post Office authorities had been advised by Justice Dept. lawyers that the P.O. was likely to lose its case in the courts. Meanwhile, a suit concerning the same book still pends in N.Y. courts. This one involves a complaint against customs for not allowing the import of the Paris edition . . . **Jennifer Jones** and director **Henry King** passed through N.Y. briefly last week en route to Hollywood where production of "Tender Is The Night" continues at 20th studios after a month of locations abroad . . . The Pix Theatre on 42d St. being remodeled prior to June 27 preem of Astor's Italo "Rocco and His Brothers" day-dating with Beekman opening.

Continental Distributing prexy **Irving Wormser** left for London and Paris over the weekend to gander answer prints on "A Taste of Honey" and "A View from The Bridge" . . . **Jean Blake,** formerly sales rep for Titra Sound, has joined the 411 Sound Recording Studios here in the same capacity . . . UA demonstrated its "living pressbook" idea for "The Naked Edge" at Loew's Sheridan yesterday (Tues.) morning . . . R. M. Franchi, editor of the mimeoed, film buff biweekly, "N.Y. Film Bulletin," is acting as local press rep for the Montreal Film Fest, Aug. 11-17.

Stephen Morris of UA Records a benedict. Son of **Larry Morris,** v.p. of B. S. Moss Theatres, married **Marlene Beth Kraus** . . . "La Verite" (The Truth) set for June 27 opening at the Paris and Forum. Subtitles at the Paris, English version at the Forum . . . . Museum of Modern Art underway with exhibition of a series of films largely the doing of **Orson Welles,** producer, director, writer, star performer.

Howard Kohn left Columbia. Was ad-pub coordinator first on "Porgy and Bess" and then "Pepe" . . . Al Sherman, vet in publicity, joined the film end of Walter Reade Inc

Judy Holliday set for "The Great Sebastians." **Lunt-Fontanne** legiter which **Arthur Hoffe** will produce for Columbia Pictures release . . . **Jerry Wald** set **Martin Ritt** to direct his "Adventures of a Young Man" at 20th-Fox . . . Columbia registered "Gunga Din" with MPAA for indie producer **Charles Schneer** . . . **Stephen Boyd** joins **Doris Day, Jimmy Durante** and **Martha Raye** in **Joe Pasternak's** "Jumbo" at Metro . . . **E. Charles Straus** rolls "Hitler" July 26 for Allied Artists release, with **Stuart Heisler** directing **Richard Basehart** starrer . . . 20th-Fox handed **David Hellwell** producer chores on two newly-purchased novels, "Blindfold," by **Lucille Fletcher,** and "Marianne," by **Frederic Mullally.**

Pianist-composer **Roger Williams** makes his film bow in 20th-Fox' "Swinging Along," formerly tabbed "Double Trouble." He'll play and sing "Song of the City," new song cleffed for film by **Walter Kent** and **Walton Farrar,** and "Dark Eyes." Latter is one of his Kapp hits, but deal has been concluded whereby 20th-Fox retains all soundtrack rights.

Joe Levine picked up his third import, the British "No Love for Johnnie," from Rank. **Peter Finch** starrer, for fall release, is about an ambitious member of Parliament . . . Board of Motion Picture Pioneers meets next Wednesday (28) in the MPAA directors' room. Top topic: its pioneer of the year award.

Laurence Harvey signed deal with Warner Bros. for production of four starrers to be made under aegis of his own Harmon Productions and **John & James Woolf's** Remus Films of London, first three to be "The L-Shaped Room," "Term on Trial" and "Distant Trumpets" . . . Colorado Films' first production will be a Civil War yarn about Johnny Clem, youngest soldier in conflict and known as the "Drummer Boy of Shiloh" . . . **Jack Webb** will make his first foreign pic, "Purple Is the Color," for UA in Japan, producing-directing bit not starring . . . **Dan O'Herlihy** into "The Force," which **Joseph Mansfield** will produce for Warner Bros.

WB v.p. **Charles Boasberg's** daughter, Susan, a weekend bride, groom being **Richard J. Udell.**

Truly For Real U.S. Coproduction, That's Idyllic Tomorrow of Kruger

By LARRY TUBELLE

Hollywood, June 20.

The true coproduction between American and European filmmakers is the cause to which Hardy Kruger is enthusiastically dedicated. To the German actor-writer-producer, it looms not only as an irresistible opportunity by which American producers would realize greater profit potential in the European market and European producers tidier profits in the American market, but is a potent stimulant for boxoffices drugged by television on both sides of the Atlantic as well as a path-to heterogenous quality in motion pictures.

In advocating coproduction, Kruger speaks not of pictures now being shot in Europe with American coin because filmmaking is cheaper there, but "real coproductions in which American and European talent is mixed, top to bottom—pictures in which an international script would be employed, with financing to be split by both sides and American technicians to be utilized when shot here, European technicians when shot overseas."

Kruger cites the success of the coproduction formula among the producers of various European countries as an example of its potential on the grander intercontinental scale.

"In Europe," he observes, "the general income of pictures has gradually dropped down to 50% since the advent of tv in each country. Prior to tv, each European country made pictures for its own market. The inter-country exchange didn't amount to much. People preferred their own kind. When hit by tv, the countries got together for coproductions; first, for example, Germany and France. These two countries proceeded to finance pictures 50-50, and shared the profits 50-50. So, for 50% of the cost of a picture, they each got 50% of the profits from both countries. Thus they were reaching a wider market, and enjoying a sort of extra security with their products."

Stirs Imagination

"Now," Kruger goes on, "the time has come to try *real* coproductions between American and European producers. Most producers who felt it was a good idea to shoot pictures in Europe with American money have been disillusioned. Moreover, if a U.S. company buys into a European film, it merely gets a typical European product completely restricted to the art houses, which is not where the big money is. And, insofar as the average European film producer is concerned, he does not make out commercially with his product in the American market, because he cannot get it into the big general cinema chains in America. The film winds up in the art house circuit where subtitling or dubbing, publicizing and myriad other expenses stacked up against the limited amount of coin realized in arty exhibition leaves nothing for the European producer.

"If the picture, however, would bear the American label (as a result of the proposed coproduction setup), it would get the big bookings especially (in the U.S.) if it were made in Hollywood."

These coproductions, declares Kruger, "would be shot in English, then dubbed in the appropriate European language." He cites Otto Preminger's eight-year-old "The Moon Is Blue" as a shining example of the feasibility of the technique. "The picture was shot here in English and German with separate American and German casts. As a result, it made much more money in Germany than ordinarily it would have." The only U.S.-European co-production in recent times that comes to mind is "Town Without Pity," the new Kirk Douglas starrer upon which Mirisch Co. (production) and United Artists (distribution) collaborated with Gloria Films of Germany. The picture was shot in English in Europe.

More Than Profit

In addition to the increased profit potential of the coproduction urged by Kruger, the method opens up a wider range of quality and timeliness in films, he avers. There is a weakness, he notes, in the inbred film. Coproductions open the gates to a kind of "hybrid vigor" missing in the stream of strictly made-in-Hollywood product. "Producers," he maintains, "are less inhibited, more willing to take bigger gambles on story subjects when coproduction is involved."

Intercontinental distribution problems? "Yes," admits Kruger, but not ones that cannot be ironed out. Where European and U.S distributors overlap in European countries, the situation could be solved by, say, a two-picture deal whereby one coproduced picture would be distributed by the local European distributor, the other by the worldwide American major. Another recourse would be cooperation—to get the two distribution firms together for the release of a picture in the European market. Ordinarily, Kruger notes, the European distribution companies get better results than the U.S. distributors in Europe, but arrangements could be made under which both would be satisfied. Important thing, ultimately, is that the film do as well as possible in the market.

Kruger just wound his costarring role in Howard Hawks' "Hatari!," and is about to embark on production of his first picture, "Two In A Million," in Berlin. He'll produce in both German and English-language versions, latter an unusual move for a European filmmaker. The extra English version will cost an additional $25,000, but Kruger declares this is not designed to break the U.S boxoffice profit barrier for a European product, but simply to make the film more intelligible and, even more important, more saleable in English-speaking countries.

"Two In A Million," adapted by Gerd Oelschlaegel from the German novel of the same title, will cost $500,000 to make which, says Kruger, owing to cheaper labor costs and studio rentals in Germany, is roughly equivalent to a U.S. feature brought in at $1,500,000. Picture, financed by the German company, Ufa, will be produced by Kruger for the Swiss outfit, Progefa, with which he has been associated for several years. Kruger will star in the film, "a love story backgrounded against a divided city (Berlin) without making the division an issue," opposite Loni von Friedel, an 18-year-old Austrian stage actress making her screen debut. The French director, Victor Vicas, will direct. Production commences momentarily, with an eight week shooting span blueprinted.

Marion Gering

Continued from page 5

production at both private and governmental levels, says the producer. As might be expected, putting such a project together has not been easy.

Because he regards Morocco as "a window into Africa," Gering feels his project can do much to build up American goodwill and prestige in that area. He originally sought out the Moroccan settings because they are called for in the script, but found, on his initial investigations, that studio and technical facilities there were inadequate.

Moroccan government authorities, however, were interested in fostering a local film industry and agreed to lend a hand in the Gering project if he, in turn would reciprocate. Execs of Studios de Soussi, owned by a French bank, also were interested in attracting outside business. Thus Gering swung a deal, whereby he'll bring in trained studio personnel, who'll work on his pic as well as train local studio help. Most of these technicians, are expected to be provided by Greek partners of the producer.

Since Turkish locations are also required by the script, those sequences will be done in Istanbul, with all costs being footed by Fitas Studios there who, in turn, will get Turkish distribution rights to the film.

Assuming that he can find properties suitable to such out-of-the-way locations, Gering feels that the pattern he's stablishing with "Rolls" can not only cut production costs considerably, but also promote cultural relations with countries seeking to build up their local film industries. "Rolls" is set to roll Sept. 15 on a 14-week shooting sked, including two weeks in Istanbul.

Actual producer of the pic is Gering's Trionyx Films which, though incorporated in Liberia, has its "executive offices" in Paris. Producer denies any tax dodge motives in incorporating on-the-equator. Liberia doesn't tax such corps, he admits, but any money the firm makes is taxed according to local laws wherever it's made.

20th's Levy

Continued from page 11

which provides a good dose of escapism. This seems to fall into the very general categories of sensationalism, humor, drama, music, religion and what loosely might be called just plain wholesome.

"Motion pictures are most costly to produce and must be found acceptable by a large public or the theatres will be forced to close. While there are occasional exceptions, the 'wholesome' category seems to please the smallest segment of our public.

"The costly failure of such extremely well-reviewed pictures as 'Sunrise at Campobello' and Walt Disney's 'Pollyanna' are just recent examples and I should be glad to provide dozens more, all of exceptional entertainment excellence, that have been with few exceptions, consistently rejected by movie patrons.

"Manchester may have heard that 'The Trapp Family' is an important movie that provides all the qualities of escape mentioned above except 'sensationalism.' Because of its success in the engagements it has had so far, I am happy to be able to assure those who criticize us, that for economic reasons at least, the future has many more pictures in store like it.

"We like to please everybody. It's not easy but we do try."

THE Hollywood REPORTER

'KING OF THE ROARING 20'S' HAS BOXOFFICE QUALITIES

Bischoff-Diamond Film Well Handled

KING OF THE ROARING 20's
(Allied Artists)

Producers ..... Samuel Bischoff and David Diamond
Director ..... Joseph W. Newman
Screenplay ..... Jo Swerling
Based on "The Big Bankroll," by Leo Katcher
Photography ..... Carl Guthrie
Art direction ..... David Milton
Set decoration ..... Joseph Kish
Music ..... Franz Waxman
Sound ..... Ralph Butler
Film editor ..... George White
Assistant director, Lindsley Parsons Jr.
Cast: David Janssen, Mickey Rooney, Dianne Foster, Jack Carson, Diana Dors, Dan O'Herlihy, Keenan Wynn, Joseph Schildkraut, William Demarest, Murvyn Vye, Regis Toomey, Robert Ellenstein, Teri Janssen, Viola Harris, Tim Rooney, Jim Baird, Steve Hammer.
(Running time—106 minutes)

Allied Artists has had exceptional success with some of its gangster films in the past few years, and it looks like it has another winner in the same general field in "King of the Roaring 20's," subtitled "The Story of Arnold Rothstein." For a film of that era and concerned with the lawless, there is blessedly little violence in the Samuel Bischoff-David Diamond production. But there is plenty of action and Joseph W. Newman's direction gets the most out of it. "King Of The Roaring 20's" will be a popular attraction.

Jo Swerling's screenplay, from a book by Leo Katcher, "The Big Bankroll," is concise, colorful and carefully built. It skirts some of the less savory aspects of Rothstein's career. It skips some of the more dramatic incidents, or folklore, the World Series "fix," the famed card game with gambler Nick the Greek, etc. It concentrates on the man himself.

"King of the Roaring 20's" tries to understand and explain how a man becomes obsessed with gambling. Swerling's screenplay traces it to a conflict between Rothstein and his father, an attempt by the son to prove himself important. Although he amasses wealth by his efforts, money ironically is the one thing that does not impress his cultured, moral father. Rothstein's blind drive leads him on an increasingly lonely path as he loses his family, his wife and his best friend, and ends, himself, a victim of his obsession.

There is a danger in this approach. Although it is necessary to understand the central character, the result is to make a sympathetic character of a man who did, after all, live outside the law. The villain necessary for any conflict is supplied by the corrupt police. The mitigating force is that Rothstein died violently and his "success" brought him neither happiness nor security.

As Rothstein, David Janssen give a forceful, attractive performance, suggesting some of the inner turmoil by indirection and nuance. Mickey Rooney, as the devoted pal who is torpedoed in later life, creates a portrait of pathos and wistfulness. Dianne Foster is appealing as Janssen's wife, Jack Carson hard and ruthless as a political boss and Dan O'Herlihy properly cold and calculating as Rothstein's principal nemesis. Others important and helpful include Diana Dors, Mickey Shaughnessy, Keenan Wynn and William Demarest. Joseph Schildkraut, as Rothstein's father, creates a vivid and memorable characterization, vital to charting Rothstein's course, the most meaningful single role. Standouts in support include Regis Toomey, Robert Ellenstein, Viela Harris, Teri Janssen and youngsters Tim Rooney, Jim Baird and Steve Hammer.

Carl Guthrie's camera work has a proper documentary quality, and Franz Waxman's score sets the mood and the period in novel and original fashion. David Milton's sets are another evocative aspect, aided by set decorator Joseph Kish. Ralph Butler's sound is unobtrusive and George White's editing, using a special technique that gives fuidity and abets rhythm, is outstanding. —James Powers.

Los Angeles Herald & Express

By JIMMY STARR *Motion Picture Editor*

PICK OF THE PREVIEWS —"King of the Roaring 20's" (A Bischoff-Diamond Production for Allied Artists) is a rousing story of Arnold Rothstein and of an exciting era. . . . Mickey Rooney, as Rothstein's pal, easily earns an Academy nomination nod. . . . David Janssen is spendid as Rothstein . . . good support by Dianne Foster, Jack Carson, Mickey Shaughnessy, Keenan Wynn, Joseph Schildkraut and Bill Demarest. . . .

THE Film DAILY

REVIEWS OF NEW FILMS

"King of the Roaring 20's—The Story of Arnold Rothstein"

with David Janssen, Dianne Foster, Jack Carson, Diana Dors, Mickey Rooney, Dan O'Herlihy, Keenan Wynn, Joseph Schildkraut, William Demarest and Regis Toomey

Allied Artists 106 Mins.

THE GRIM STORY OF THE DARKLY LEGENDARY GAMBLER-GANGSTER WHOSE DRAMATIC DEATH HAS BECOME SO GRAPHICALLY TOLD AND RE-TOLD — THIS APPEARS DESTINED TO FIND MANY AN EAGER EYE AND EAR AWAITING ITS ARRIVAL AT YOUR FAVORITE THEATRE.

DIRECTION: Effective. PHOTOGRAPHY: Skillful.

David Janssen, brightest of the current generation of young adult stars, accomplishes in this delineation of the life, death and times of the notorious Arnold Rothstein the extremely difficult feat of playing a despicable character faithfully without sacrificing audience sympathy. This is a rare artistry of the late Wallace Beery, the great John Barrymore, the unexcelled Clark Gable and some of the other immortals who possessed the ability to play heavy after heavy and wind up more and more deeply entrenched in public favor. Janssen is a bad kid in the opening sequence of this picture, a bad young hoodlum a while later, a complete crook and double crosser of his best pal near the end, but like young Alan Ladd in "This Gun for Hire," he holds audience sympathy to the tragic end and beyond.

Young Janssen accomplishes this extraordinary feat in the company of a group of players whose art has been seasoned in a longer course than his. His stern parent is played in the classic manner by the great Joseph Schildkraut. His reluctant and shifty attorney is given the benefit of a slick Keenan Wynn portrayal. The 'big boss" of the place and time is handled bluntly and head-on by a dead-serious Jack Carson. And his closest pal, man and boy, is delineated by the one and only Mickey Rooney in a performance that trade and public are likely to hear more about when the next Oscar-nomination time comes around. When a young recruit from TV can turn in a stand-out performance in that class of company he's made big league.

Samuel Bischoff, who's known his way around production as long as anybody, and David Diamond, a specialist in the melodramatic, produced the picture from a script by another deeply experienced artisan, Jo Swerling, who based it on a book, "The Big Bankroll," by Leo Katcher, and the great Joseph Newman directed it. Edward Morey, Jr., and Lindsley Parsons, Jr., second-generation veterans of the industry's executive branches, were production manager and assistant director respectively. Behind-the-camera-lines personnel of the production had a wealth of professional savvy seldom equalled in a single production venture.

The period is the one named in the title, the place in the New York of that era, and the things Rothstein does in the picture are some of the ones he is known to tradition as having done, among others that have been omitted or lightly hinted at, understandably because some of the participants are still alive and have earned omission. Enough of the spirit and the color and the facts of the life and the customs and the ethics and the guile of the roaring 20's are shown clearly, dramatically and entertainingly to make the picture a big grosser in any and all areas.

CAST: David Janssen, Dianne Foster, Jack Carson, Mickey Rooney, Diana Dors, Dan O'Herlihy, Mickey Shaughnessy, Keenan Wynn, Joseph Schildkraut, William Demarest, Mervyn Vye, Regis Toomey, Robert Ellenstein, Teri Janssen.

CREDITS: Producer, Samuel Bischoff and David Diamond; director, Joseph Newman; script, Jo Swerling; production manager, Edward Morey, Jr.; assistant director, Lindsley Parsons, Jr.; art director, David Milton; photography, Carl Guthie; music composed and conducted by Franz Waxman; film editor, George White; set decorator, Joseph Kish.

—WILLIAM R. WEAVER

That's what makes horse racing!

Allied Artists PRODUCTIONS, INC.

Amusement Stock Quotations

Week Ended Tues. (20)

N. Y. Stock Exchange

1961 High	1961 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	20½	ABC Vending	236	24⅜	20½	21¾	—2½
61⅞	43⅛	Am Br-Par Th	215	53¼	47½	50⅞	—1⅜
27¾	20¼	Ampex	1318	22⅜	20⅝	20¾	—1⅜
42⅜	35⅜	CBS	214	38½	37⅛	37¾	— ¼
34⅞	21⅜	Col Pix	92	27½	25⅛	25¾	—1⅞
47½	32⅝	Decca	180	38⅜	35⅛	36⅞	—1⅜
46½	26⅝	Disney	†55	38¼	34½	36⅝	— ⅞
119¾	104¼	Eastman Kdk.	438	107½	104½	106⅜	+ ¾
7⅝	5¾	EMI	1945	6⅛	5⅜	5⅞	..
17½	13¼	Glen Alden	226	15⅛	14⅜	14¾	— ¼
32¾	15⅞	Loew's Thea.	235	31	28¾	29⅛	— ½
71	36⅜	MCA Inc.	52	62½	59	61	..
70⅜	41½	Metro GM	†306	62¼	56	57	—2¼
41⅜	27⅛	NAFI Corp.	187	33⅜	30⅛	33	+1½
9⅛	5⅛	Nat. Thea.	168	7¼	6½	7⅛	+ ⅜
85¾	52⅜	Paramount	114	76⅝	70¾	74¾	—1¾
25⅛	17¾	Philco	365	24½	21⅜	22½	—1½
227	175	Polaroid	112	213½	202½	211¾	+2½
65⅝	49½	RCA	†588	60⅜	56½	57¾	—1½
18¾	10¾	Republic	276	16⅝	15⅛	15⅜	— ¼
22	14¾	Rep., pfd.	24	20⅛	19	19	— ⅞
35	26¼	Stanley War.	67	30½	29¼	29¾	— ¼
34¼	27¾	Storer	45	30⅝	30⅛	30½	..
55¼	40⅝	20th-Fox	†294	44⅞	44⅛	42¼	—1¼
40¾	30¾	United Artists	†167	37¾	34¼	35½	—1½
73¾	52¾	Warner Bros.	48	75¾	71	71⅛	— ⅞
185	97¼	Zenith	406	168½	158	168	+8

American Stock Exchange

8⅛	4½	Allied Artists	52	5¾	5¼	5¼	— ½
15	10	All'd Art., pfd.	3	12½	12¼	12½	— ¼
4¼	2⅞	Buckeye Corp.	180	3	2¾	2⅞	..
24¼	9¾	Cap. Cit. Bdc.	57	21	20½	20¾	— ¼
19½	4⅝	Cinerama Inc.	434	15⅝	13¼	14⅝	— ⅝
16⅞	10½	Desilu Prods.	36	11⅛	10¾	10¾	— ⅛
8⅞	4⅞	Filmways	102	8⅞	8⅛	8⅜	— ⅜
25¾	8¼	MPO Vid.	22	21¼	19½	20	— ½
5¾	2½	Nat'l Telefilm	99	3½	3¼	3⅜	— ⅛
10⅛	3¾	Reeves Bdcst	60	7⅞	7¼	7½	— ⅛
10½	6	Reeves Snd.	344	9⅜	8⅜	8¾	+ ⅜
42⅜	11¾	Technicolor	1574	29½	22⅞	25¼	—3⅛
31	9¾	Teleprompter	180	26¼	22	26¼	+ ¾
6¼	2⅝	Tele Indus.	83	4½	3⅛	3⅛	— ⅞
25¾	14½	Trans-Lux	7	23¼	22	23¼	+1⅝
18½	5½	‡Cltv B (GAC)	15	16¼	15¼	15¼	— ⅜

* Week Ended Mon. (19).
† Ex-dividend.
‡ Listed on Midwest Exchange.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	5¼	5¾	— ⅛
Four Star Television	21	23	..
Gen Aniline & FA	255	283	—10
General Drive-in	18	19⅜	+1
Gold Medal Studios	...	⅛	⅝
King Bros.	1¾	2⅛	..
Magna Pictures	4⅛	4⅝	— ⅜
Metromedia Inc.	18⅜	19¾	—1⅝
Movielab	13	14½	—1¾
Official Films	3⅝	4⅛	— ⅛
Screen Gems	18¾	20⅝	— ¼
Sterling Television	3½	4¼	— ⅛
U. A. Theatres	7¾	8⅝	..
Wometco Enterprises	23¾	25⅝	—2¾

(Source: National Assn. of Securities Dealers Inc.)

Florida Accepts Prior Okaying

Films Sufficiently Credentialled By National Board Of Review, MPAA or N.Y. State

Jacksonville, June 20.

New law signed by Gov. Farris Bryant exempts theatremen from prosecution under the state's obscenity statutes if the films they show are approved by the National Board of Review, the Film Estimate Board (MPAA's Green Sheet) or the Dept. of Education of the State of New York.

Exhibitors also are exempt from the state's Sunday blue law.

E. Lamar Sarra, legislative chairman of the Motion Picture Exhibitors of Florida, said the possibility of strong censorship in the state consequently has been eliminated.

Bill Aims

Continued from page 11

with others in "ranks, files, cadres, close arrays, phalanxes, massed groups, circular patterns or endless chains" in, or adjacent to the entrance to any building or premises where business, selling or furnishing meals, food, merchandise, amusement, motion pictures, sports or recreation are conducted under private ownership, and thereby hindering or preventing the place from rendering service; (4) for any person without permission or authority to wilfully obstruct or impede the normal use of any public sidewalk or street or to and from any public building where business is carried on by private ownership.

Gig Young set for U's "Touch of Mink."

Concession Stand

Continued from page 7

problem of stealing by a small percentage of patrons. I solved this by placing a transparent plastic shield in front of the merchandise. It's not offensive looking and practically eliminates stealing. I use chipped glass on the back bar. And on back bar shelves I place products we are promoting with the movie. For instance, with our currently running 'Exodus' we are tying in imported candies from Israel. There also is a special stand for the 'Exodus' book and souvenirs."

Girls working at the concession stand are required to wear uniform white blouses with the Schine insignia to lend dignity. Smeal holds regular meetings, going over such important points as courtesy, shortages and overages.

He does not endorse popcorn as a good concession product because of its crunching and odor annoyance to patrons. But a popcorn warmer can be adapted to each bin if the demand warrants.

FILM CARRIER 'HIJACKED'

El Paso, Tex., June 20.

A truck belonging to the O & A Film Lines (Film Forwarding Service), which was stolen from the parking lot of the Pershing Theatre recently, was recovered behind the messhall at the White Sands missile range in New Mexico.

According to Earl Wilson, head of the film carrier, the contents of the vehicle were not disturbed.

Lingo Key

Continued from page 5

implying that this can be done in the labs, leaving the actor free to concentrate on the meaning of his lines.

One of Clouzot's earlier hits in the U. S. market, "Diabolique," has never been dubbed in English, and the director says he won't allow it to be done, unless he directs the job himself.

Although he has not yet done so, Clouzot thinks the entire problem could be eased too if the director, while shooting the original footage, kept in mind the fact that the film would eventually be dubbed in other languages. This might entail shooting closeups of stars either speaking or "mouthing" other languages, as is done quite frequently in Italy. He also thinks that this might only be necessary in early scenes in a picture, because in his view the audience, after being originally assured that actors really are talking their own language, no longer notices lip movements, unless the picture isn't very interesting.

Director's next project is not set yet, but he will probably be doing it for Columbia, which financed "Verite" under their deal with producer Raoul Levy. He has three possibilities, including an original screenplay, a French novel (right for Yul Brynner and Simone Signoret) and a British short story, (right for Alec Guinness and Ben Gazzara).

Having just returned from a lengthy stay in Tahiti, he also is kicking around an idea for a pic to be done in that part of the world. Like assorted travelers from Paul Gaugin and Margaret Meade to impressionable Matson Line tourists, he's enchanted by the South Sea Islander's total lack of complexes, social and sexual.

French Break

Continued from page 11

local marts have cut this avenue of visas too.

France only took six German features this year and it has suddenly found itself with 20 films sold there and not allowed in due to a wait for visas. However, Germans are sticking to the original quota of 35 annually which has already been surpassed and French filmites are fuming. Especially so since British pix get totally free entry and Italy has been raised to a 50 film quota.

French claim that they have registered top takes in Germany the last three years, but now the difficulty of getting exploitable German pix, and lagging coproduction, are depriving them of a top mart. This is especially annoying since they are Common Mart partners.

French want at least the number of licenses of a mean amount among the last three years which would be well above the 35 that the Germans wish to hold it at. This may lead to a diplomatic gesture by France directly to Bonn as well as possibly leading to France tightening its own quotas which have grown more liberal lately.

Columbia's View

Continued from page 5

Exclusive feature production deal with David Susskind stands. Producer in October is slated to start "Requiem for A Heavyweight" here or in New York. This will be second, "Raisin in the Sun" being his first. Two others haven't been crystallized yet. Producer can't make pix for Paramount unless Col okays. Par bought 50% interest in Talent Associates, owned by Susskind and Al Levy. Susskind, to now, hasn't asked relief from exec pic ticket.

"Summit" talks were held at studio and BevHilton Hotel with following attending: Prexy Abe Schneider; veepees Abe Montague, Leo Jaffe and Paul Larazus Jr., from h.o.; studio veepees Sam Briskin, Sol Schwartz, Irving Briskin and Gordon Stulberg; Irving Briskin and N. J. Frankovich, latter veepee in charge of British and Continental production.

H.O. group planed east Saturday night with exception of Jaffe, who left Monday for Gotham. Frankovich also departed for London Monday after week here.

'Written Down' Role in 'Lady L' Cues Tony Curtis to File Suit Vs. Metro

Los Angeles, June 20

Tony Curtis, ordered by Metro to report June 13 for his co-star role with Gina Lollobrigida in "Lady L," countered with a Superior Court suit filed same afternoon (13) against studio asking declaratory and injunctory relief, and damages amounting to $3,000,000 for alleged breach of contract. Complaint stated actor was told by company June 9 that it wanted him to report June 13 for start of picture based on a revised script under controversy.

In his action, Curtis said he signed agreement Oct 1, 1959, with Julian Blaustein Productions for appearance in pic for Metro, and that on May 10, 1961 Blaustein transferred all rights to Metro. Curtis was to have script approval rights under transfer, in line with prior agreement, according to complaint.

Curtis declared that Blaustein and Metro substantially revised an approved screenplay and "created a revised script May 11, 1961, different from the approved script." He alleged that revised script did not closely approach the script based on novel, "Lady L," on several counts.

Among these, the importance of the role of Armand (Curtis') was substantially diminished compared to other parts; many scenes between Curtis and Miss Lollobrigida in approved script were deleted; and his character, as contained in approved script, no longer was dominant.

Film originally was to have started not later than Jan. 3, 1961, with expiration date set for his commitment April 17 under terms of his deal, Curtis said in complaint. He said that if film isn't produced in line with agreement and not released before Sept. 1, 1961, Metro is obligated to pay him on that date a non-returnable advance of $100,000. He already has received $200,000 against a $300,000 guarantee for pic, he declared.

In a second cause of action, Curtis claimed that if a picture is produced, based on a revised script other than the script he approved, and is released, he will sustain damages to his career of not less than $3,000,000. He will suffer, he said, "great and irreparable injury and damage to his career, to his stature and to his future earning ability."

In a brief statement issued by Curtis' publicity director, Stan Margulies, it was claimed that Metro had not complied with the script clause of contract. Since film hadn't started during the basic term of the contract, studio does not have the right to indefinite and unlimited extensions.

'Lady L' Cold

Hollywood, June 20

Metro has indefinitely shelved its trouble-haunted "Lady L." This is the script whose revision downgraded the role of Tony Curtis, in the actor's estimation and he took a walk. Meantime Gina Lollobrigida, the co-star departed for Rome.

Completing the scuttling of the talent lineup, director George Cukor vamoosed Metro for 20th-Fox, which had sued him earlier for not reporting there per contract to direct "Goodbye Charlie" as of April 1.

Raoul Levy

Continued from page 15

even may plane about 30 elephants from Nepal to Afghanistan for a battle which will involve horses and elephants. Oldtime Yank second unit action man Cliff Lyons will handle the battle scenes

To Make Pic in N. Y.

Levy will begin a film in Greece, "The Camp - Followers," with Daniele Gaubert and Sal Mineo next September. He would launch "Three Rooms in Manhattan" in New York next March. Peter Brook will direct and Jeanne Moreau and Marcello Mastroianni will star. Both will be made in French, with the latter done entirely in New York.

Levy says his last film, "The Truth," with Brigitte Bardot has hit a $600,000 gross in its first-runs in France so far. Despite all the claims that he wants to quit, Levy seems to be going right ahead producing and listing long accounts of projects, many of which he does not make.

However, he does manage to average at least one pic a year.

Luis Bunuel

Continued from page 7

showed the horrible poverty in a section of Spain. That and his subsequent loyalist bias during the civil war made him persona non grata for years.

Bunuel notes he thought it over carefully and then decided to make the film there. He turned the script over to the Spanish censors who made some suggestions and one main one which he changed. And he thinks this gave the film more power. Originally the would-be nun, after her adventures, came to see the son of the defunct landowner and the latter's mistress left in tears. But the change had all three sitting down to play cards. He feels this was a better ending.

His Antecedents

Bunuel is no stranger to controversy. He made his first films in France in the early 1930's and one "The Age of Gold" almost had him lynched in its angry cry of rage against all human hypocrisy. Another film had a shot of a slit eyeball in close-up for he wanted literally to open the eyes of people. But Bunuel says he was younger then and wanted to shock and awaken people.

His "The Young and the Damned" about Mexican delinquents led to troubles in his adopted country which is sensitive to poverty delineations. "Nazarin," about a priest whose beliefs bring him in conflict with all established order after adventures among convicts, prostitutes and the destitute, almost won the Catholic Award at Cannes in '59.

Bunuel states that he was also attacked for showing a pocket knife in "Viridiana" in the form of a cross. But these are regular five and ten cent items in Spain. He admits that in filmic context people might have read other things into it. The burning of the ex-would-be nun's articles, like a crown of thorns, by a little girl, was also picked out but he says that according to liturgical rules all sacerdotal objects no longer in use are burned.

The director concedes that his beggars in "Viridiana" may seem cruel and even horrible but they have always been like that in reality and he did not invent them.

"Viridiana" has not been mentioned in the press of Spain but it is being handled in Paris by G Gergeley who is selling it globally for the producers Unici Films and Films 59. Gergeley reports good offers, citing $80,000 from West Germany, $60,000 from the U.S. and appreciable sums from even small countries

Bunuel has returned to Mexico for treatment of an aggravated ear condition. He has three projects in the offing plus one in France with the Cannes jury prexy Jean Giono.

New Jersey Allied's annual powwow skedded for the Concord Hotel, Kiamesha Lake, starting July 31 for four days. Louis Solkoff is chairman.

Beware Greeks

Continued from page 15

to the tune of $200,000. Among other assets of the pic, thinks Leder, is the fact that he has a commitment from Manos Hadjidakis, who won an Oscar this year for his "Never on Sunday" score, to do the music for "Noon." Pic is now being edited by Carl Lerner here, following which Leder will take the print to Paris or Athens for Hadjidakis to do the scoring. He expects to be ready to show the finished product to the major companies by the end of September.

Leder hopes to make a preproduction deal with a major on his next project. The headaches involved in being your own banker, producer, director, writer, diplomat and psychoanalyst simply are not worth the rewards, he says.

Film Reviews

Continued from page 6

Tammy Tell Me True

andes. Miss Bendix who are frequently noticeable are Charles Drake, Virginia Grey, Jul a Meade, Cecil Kellaway, Edgar Buchanan and Gigi Perreau.

The photo by by Clifford Stine is flattering. The colorful sets by Alexander Golitzen and Alfred Sweeney look like sets. Percy Faith's music is romantically stimulating. There's a title song, by Dorothy Squires, that's sung by Miss Dee. It's no Tammy," but it's listenable. *Tube.*

Homicidal

Handy suspense melodrama with good returns indicated backed by strong exploitation campaign.

Hollywood, June 9.

Columbia Pictures release of William Castle production. Stars Glenn Corbett, Patricia Breslin, Eugenie Leontovich. Features Jean Arless, Alan Bunce, Richard Rust, James Westerfield, Gilbert Green. Directed by Castle. Screenplay, Robb White; camera, Burnett Guffey; music, Hugo Friedhofer; editor, Edwin Bryant; art director, Cary Odell; assistant director, Al Sheinberg. Reviewed at Academy Award Theatre, June 8, '61. Running time, 87 MINS.

Karl	Glenn Corbett
Miriam Webster	Patricia Breslin
Emily	Jean Arless
Helga	Eugenie Leontovich
Dr Jonas	Alan Bunce
Jim Nesbit	Richard Rust
Mr Adams	James Westerfield
Lt Miller	Gilbert Green
Obe	Wolfe Barzell
Mrs Adams	Hope Summers
Mrs Forest	Teri Brooks
1st Clerk	Ralph Moody
2nd Clerk	Joe Forte

Producer-director William Castle lifts a choice morsel from headlines out of Scandinavia a decade ago to build the climax of his latest horror melo and backtrack his suspenseful narrative leading up to a surprise and chilling finish. Film, despite certain corny elements and a few misplaced laughs, has every appearance of a boxoffice hit in exploitation bookings where smart campaigns pay off. Castle again displays a forte for macabre entertainment in his handling of Robb White's definitive screenplay which carried all the ingredients for this type of fare.

As in all films of this nature, audience isn't asked to swallow a completely believable tale; accept it for what it is, argue about it later but take it straight during its unfoldment. There's a gimmick toward the end, a sudden interruption during a particularly suspenseful moment, in which a design is flashed on the screen with the words, "This is a fright break," in which the audience is given 45 seconds to contain themselves. It's good for laughs, probably intended by Castle and White, a good mood piece and showmanship which builds to even greater suspense.

Yarn opens on a mysterious note of murder, a bride killing a justice of the peace with a scalpel immediately after the ceremony, which isn't cleared up until the final wrap-up; then not too clearly. Plottage then takes the bride from Ventura, Calif., where she hires a hotel bellboy for $2,000 to be her groom for the moment, to Solvang, some distance away, and a gloomy old house where she lives with a paralyzed old woman unable to speak and the young man who owns the house but is seldom home. In a weird recital of events, it develops that bride registered at hotel under the name of the young man's half-sister, who owns a flower shop in Solvang; there's deep hatred between the murderess and the old woman ending in latter's violent death; and the half-sister is nearly murdered when she returns to the house with her brother. Ending cannot be revealed here because it would dissipate its shock element, but would have benefitted by clearer exposition.

Jean Arless makes her screen bow as the murderess, and is generally okay although there are occasions when her part doesn't ring true. Patricia Breslin delivers nicely as the half-sister, caught in a web which nearly destroys her, and Glenn Corbett handily enacts the druggist in love with her. Eugenie Leontovich as the old woman spins a neat characterization sans a word of dialog. Alan Bunce as a doctor, Richard Rust the bridegroom and James Westerfield the justice of the peace are competent.

Castle, who appears in a prolog to set the mood, delivers strongly in his double assignment as producer-director and gets top backing down through the technical credits. Edwin Bryant's editing is sharp and fast, Burnett Guffey's photography and Hugo Friedhofer's music first-rate and Cary Odell's art direction in keeping. *Whit.*

Misty
(C'SCOPE-COLOR)

Sweet, simple tale of a boy, a girl and a pony. Occasionally too sweet, but welcome fare for the neglected family trade. Good summer vacash prospects.

Hollywood, June 5.

Twentieth-Fox release of Robert B. Radnitz production. Stars David Ladd, Arthur O'Connelly. Directed by James B. Clark. Screenplay, Ted Sherdeman, based on book, "Misty of Chincoteague," by Marguerite Henry; camera (De Luxe), Leo Tover, Lee Garmes; editor, Fredrick Y. Smith; art directors, Duncan Cramer, Maurice Ransford; music, Paul Sawtell, Bert Shefter; sound, Bernard Freericks, Frank W. Moran; assistant director, Stanley Hough. Reviewed at the studio, June 5, '61. Running time, 92 MINS.

Paul Beebe	David Ladd
Grandpa Beebee	Arthur O'Connell
Maureen Beebe	Pat Smith
Grandma Beebe	Anne Seymour
Eba Jones	Duke Farley

"Breakin's the quick way, gentlin's the sure way," remarks Arthur O'Connell in this film, as he considers the proper way to tame a wild pony. Employing the same horse sense in his attempt to tame a wild audience, producer Robert B. ("Dog Of Flanders") Radnitz has, in "Misty," succeeded in "gentling" a product specifically for those outspoken multitudes righteously indignant over the scarcity of recent film fare tailored for juvenile or "family" style consumption. Just in time for the school's-out swerve in audience proportion, this modest little pony tale do its mite to pacify the alarm among nervous parents bewildered by the neighborhood theatrical menu whenever they're about to shoo their little Kelloggers off to the matinee. That alone seems to assure the 20th-Fox release of a respectable summer showing. It's a sure-fire "matinee idyll."

The risk inherent in designing films point-blank at the family trade, is in going overboard in the sweetness and lovability departments. It is here that "Misty" occasionally grows too misty-eyed for adult comfort. But if Messrs. Radnitz, James B. Clark (the director) and Ted Sherdeman (the scenarist) are guilty of sporadic sugar-lumping, they are able to be commended for sidestepping temptations to resort to the screen's most inevitable cliche in an equestrian picture — the grand climax in which the horse-hero wins the big race.

Based on Marguerite Henry's tome, Sherdeman's screenplay describes the love of two youngsters for a wild pony they eventually acquire after a good deal of painstaking financial maneuvering and sentimental tension. Grooming the animal for the big race, they find themselves unable to deny any further its longing for the freedom of yon wild game preserve, where its stallion friend continually whinnies with a monogamous passion remarkable in stallions. Some filmgoers may be slightly "Misty"-fied by the abrupt fashion in which the picture thus changes horses in midstream, so to speak, but the ending is refreshing in that it catches an audience off guard.

The children are played by David Ladd and Pam Smith, both amiable and handsome. Director Clark, however, has failed to sense the element of repetition that marks his scene-endings where the youngsters are involved. Too often (four or five times), scenes are concluded with the children giggling happily over some development. It's tedious. Arthur O'Connell, as their grandpa, draws the meatiest lines and, with veteran instinct, plays them to the hilt. Anne Seymour is equally fine as their grandma. Almost all of the other parts are played by the citizens of Chincoteague, Va., site of the film.

The Leo Tover-Lee Garmes photography is, to the eye, like a tenement dweller's daydream of the country. Art direction (Duncan Cramer-Maurice Ransford) and editing (Fredrick Y. Smith) are professionally dispatched. There's pastoral beauty to the Paul Sawtell-Bert Shefter score (much of which is an elaborate arrangement of the old folk refrain, "Buckeye Jim"). Sound by Bernard Freericks and Frank W. Moran has an especially vivid quality. *Tube.*

King Of The Roaring 20's — The Story Of Arnold Rothstein

Choppy, superficial biopic of the infamous moneyman. Exploitation will help.

Allied Artists release of Samuel Bischoff-David Diamond production. Stars David Janssen, Mickey Rooney; Dianne Foster, Jack Carson, Dan O'Herlihy, Mickey Shaughnessy, Keenan Wynn, Joseph Schildkraut, William Demarest. Directed by Joseph M. Newman. Screenplay, Jo Swerling, based on book, "The Big Bankroll," by Leo Katcher; camera, Carl Guthrie; editor, George White; art director, David Milton; music, Franz Waxman; sound, Ralph Butler; assistant director, Lindsley Parsons Jr. Reviewed at Academy Awards Theatre, June 12, '61. Running time, 106 MINS.

Arnold Rothstein	David Janssen
Carolyn Green	Dianne Foster
"Big Tim" Brien	Jack Carson
Madge	Diana Dors
Phil Butler	Dan O'Herlihy
Jim Kelley	Mickey Shaughnessy
Tom Fowler	Keenan Wynn
Abraham Rothstein	Joseph Schildkraut
Hecht	William Demarest
Williams	Mervyn Vye
Bill Baird	Regis Toomey
Lenny	Robert Ellenstein
Joanie	Teri Janssen
Johnny Burke	Mickey Rooney

Even the most devout aficionados of crime-a-la-cinema are likely to find the going pretty skimpy in this wobbly chronicle of the wretched-on-a-grand-scale career of one Arnold Rothstein. Besides being weighted down with the longest and most cumbersome title of the current screen year, the Samuel Bischoff-David Diamond production, in spite of some pregnant casting and several high-powered performances, is tediously mechanical in character and outrageously contrived in its embellishment of the "real life" story. Commercially, the Allied Artists release will go only so far as thorough exploitation can take it, which doesn't figure to be too far.

Pity of the matter is the fact that producers Bischoff and Diamond, director Joseph M. Newman and scenarist Jo Swerling, in dealing with one of the most provocative, mysterious figures in the annals of the upper-underworld, have somehow diluted him into a shallow, colorless, entirely unsavory vestige of a man. Out of a "King," they have created a crooked bookkeeper. Had they pinpointed, and elaborated upon, one key incident in his infamous career instead of endeavoring to cover the whole story (from Leo Katcher's book, "The Big Bankroll"), far more insight into his unique drive and personality might well have resulted. As it is, neither Rothstein nor any of the other characters associated with him in this choppy exercise emerge people of dimension. Relationships are fuzzy, motivations unclear and the romantic story (devoted wife, business-consumed husband, domestic void) shopworn.

The story traces Rothstein's rise, via a mind that is three-quarters IBM, one-quarter SOB, to riches and prominence among the chief chiselers, crooks and millionaires of his time. He meets an early demise as a consequence of some shady double-dealings in which he seals the violent fate of his best boyhood friend (Mickey Rooney). The film ends on an unbelievably phony note. All his life, Rothstein, according to the story, has hoped someday to be dealt a royal flush poker hand. He happens to be playing poker with the boys when suddenly he is shot to death, and it would be condescending to describe here the nature of the final hand he never got to play.

David Janssen, an actor rising to stardom, does not benefit from the title role, nor does he play it with much variety or animation. The standout of the picture is Rooney, who brings warmth, gusto and conviction to a a short, but explosive role. Others who do fairly well are Keenan Wynn, Mickey Shaughnessy and Jack Carson. But none of the characters are clearly defined, and this hampers all of the performances, including those of Dan O'Herlihy, Joseph Schildkraut and William Demarest. Dianne Foster is affected as Janssen's unhappy spouse. Diana Dors is on briefly, and others who appear momentarily are Murvyn Vye, Regis Toomey, Robert Ellenstein, Teri Janssen (stister of the star), Timmy Rooney (son of the costar) and Jim Baird.

Journeyman contributions in the arts and crafts are fashioned by cameraman Carl Guthrie, art director David Milton, editor George White and composer-conductor Franz Waxman. *Tube.*

La Croix Et La Banniere
(The Cross and the Banner)
(FRENCH)

Paris, June 13.

Films Saint-Germain productions and release. Stars Evelyne Eiffel, Michel Bardinet, Michel Galabru. Directed by Philippe Ducrest. Screenplay, Jean-Louis Curtis, Ducrest; camera, Marc Fossard; editor, Marie-Louise De Canters. Preemed in Paris. Running time, 90 MINS.

Wife	Evelyne Eiffel
Husband	Michel Bardinet
Thief	Michel Galabru

Hazard of destroying a devoted married couple is the theme of this pic. But it lacks the insight into character to make the irony acceptable. It is thus mainly a limited arty entry.

A woman buys a handbag in which a thief on the run has hidden a diamond necklace. She does not know it but the husband discovers it and begins to suspect her. The couple breaks up. When the thief and woman happen to meet, they are shot by the jealous husband.

Direction overdoes interior monologs and closeups to miss the tingle and life which might have given this more dramatic feeling. However, there is some know-how in the flashback techniques and clever symbolism. But stiff acting keeps it from coming off. Technical credits are good. *Mosk.*

Vacances En Enfer
(Vacation in Hell)
(FRENCH)

Paris, June 13.

Warner Bros. release of Madeleine Films-Gilbert De Goldschmidt production. With Catherine Sola, Michel Subor, Elina Labourdette, Georges Poujouly, Michel Vitold. Directed by Jean Kerchbron. Screenplay, France Roche, Maurice Clavel from novel by Jean Bommart; camera, Marcel Fradetal; editor, Suzanne Bon. At Avenue, Paris. Running time, 80 MINS.

Catherine	Catherine Sola
Andre	Michel Subor
Mme. Martel	Elina Labourdette
Jean	Georges Poujouly
M. Martel	Michel Vitold

This is an okay programmer about the war's end. Actioner pic makes some attempt at a deeper definition of loyalty and heroism. But characters remain somewhat fuzzy and a tacked-on commentary also waters things down. It seems mainly a dualer for foreign chances with okay Continental exploitation aspects.

A French youth has fought with the Germans against the Russians during the last World War and flees as the end nears and comes back to save a family he knew from being killed by false partisans. It leads to love with the daughter and her attempt to help him escape into Spain despite his past.

It is during this trek that the youth performs a heroic thing though seemingly doing it out of disdain and a reluctant heroism. Direction overdoes the violence for shock effect and rarely gives a feel for the time or an insight into the characters.

Technical credits are acceptable. Acting lacks the spark to make these people more than cardboard figures. Film has exploitation handles on its love scenes and action sections. *Mosk.*

Picker Picked

Continued from page 3

giving up the job. The press statement said nothing about what kind of work he would do as v.p. now that he's no longer domestic distribution boss.

In charge of domestic distribution, from now on, will be James Velde, who was second in command to Heineman and who will now answer to Picker.

UA's success story over the past 10 years has become boring to some auditors of the financier-distributor's frequent "progress reports." The finances have been up and up, with no downs (this kind of boredom should obtain with others in the picture business). So how can certain outside observers suspect disharmony?

Bigger Demands

The answer, right or wrong, is that UA, having virtually pioneered the new era of bankrolling independent producers, is coming face to face with the prospect of these indies demanding more and more, and getting it, from such companies as Universal and Columbia.

UA, so the story goes, in trying to keep up with the pace, has got to get more money back on its pictures because the investments are running higher and higher.

Meanwhile, according to the speculators, other personnel changes loom. Max E. Youngstein, also one of the originals of the Krim, Benjamin, et al., who started out in the ad-pub command, which he never entirely relinquished, and then emerged to top management-administration status, is mentioned as involved.

Report is that Youngstein has wanted to enter independent production on his own for some time, feels the time is growing ripe for such a move, and moving up to his spot would be David Picker, nephew of Arnold Picker, and exec assistant to president Arthur Krim plus exec v.p. of UA Records, conjectured, too, is that an important 20th-Fox post may be in Youngstein's future.

Landsman Succeeds Dad

San Antonio, June 20.

Richard Landsman new prez of Statewide Drive-In Theatres here, operators of four ozoners.

He succeeds Arthur Landsman, his father, who died recently.

STARLET TELLS ALL

"I tell all my friends to get their thrills at Belmont race track," says starlet Mary Murgatroyd. "It's got everything!" Get sunshine! Fresh air! Excitement! Dine on the luxurious terrace. See 9 big thoroughbred races, too. 1st race 1:30. Easy to reach by car, LIRR, or subway and bus. Belmont's a great show!

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A Paramount Picture in Technicolor
and Color NEW Stage Spectacle "COLORAMA"

Today's Film Need: Substance

Continued from page 11

der to gain any sense from the present climate of domestic film, certain definitions must be understood.

A film is not a movie. Hollywood makes movies, the large vehicle packed with stars and name properties. Because this brand of production has mostly vacated Hollywood, we are led to believe that the system is dead. But the Hollywood ideology still exists for millions of people. There is no indication that Hollywood has stopped moving; the old methods are very much in place. There will always be a Hollywood, perhaps not as geography but certainly as a way of making motion pictures. Bond wants the film makers to become movie makers; he does this without understanding the nature of the film.

The latter is usually a cinematic affair, employing the camera as narrator; it tries for a penetration of life without support of stars and familiar literary properties. Therefore, some films should be made on the sidewalks of New York and some movies should be produced in Hollywood. A film maker doesn't necessarily belong in Hollywood and a movie maker *can't* exist on the streets of New York with $50,000 budget. They are not the same entities; their audiences are different, their avenues of distribution and exhibition are separated. The Hollywood movie will continue because the American audience is geared and shaped for a big property, star product. Therefore, it is dangerous to link movies and films as one problem.

Too Much 'Form'

The serious weakness of both articles is their attention to form. What difference does it make where a film is produced and for how much? We have continually believed that our internal film problem was one of form; i.e. where do we produce and for how much? *But to me the question is substance.* I am not sure that the American new wave is significant because it basically lacks a strong reason, or a comment, or an intellectual approach into the problems of man's nature and his relations in a contemptuous, suspicious world. True, we are desperately looking for a *single* new film talent. But the young film maker has spent too much time out-witting preposterous fixed costs, solving production problems and generally mending his film into a filmatic form which begs for attention. But what is he really saying? Has there been a strong social comment, a patch of ground illuminated, a light clicked on? No. So far we have only educated the form masters. And the question is: are these film makers really thinking or are they simply asking for someone to believe their cause. The burden, I feel, must rest with the film makers and where are the despairing, delightfully wacky people, the substance men, the David Leans, the DeSicas, and all the rest? They are here but they must grow and enlarge their vision.

Recently I was asked my opinions of the new wave. I said that I was unsure of the new wave because I had not digested the old, but any waves, I felt, should flow with a strong current of good intellectual thought and content. We do not have a Fellini or Visconti in this country. That is a sad commentary; it generates, I am sure, because too many young film makers consider form before substance. Naturally a film maker must learn his craft, but along the way there is a necessity for ideas and reaction; unless this takes place there will be eventual disaster as technique wins the battle. Therefore, I say to film makers, take a long look at the institutions around you, burn up a little, reach outside the technical necessities and get down to *life* rather than a cult of production. Deeply-felt emotions can be expressed in Hollywood as well as on the sidewalks of New York. When Bond talks about building physical cathedrals as a form of production, I hope he considers another cathedral; the mind, the ground where inquiries take place.

If we can encourage young film makers to rise above such banal references as new wave, or cheap production, they might find true virtues and those have to do with substance, not mannerisms.

I would only ask the American film audience to be patient while our new film makers get a film grip on the realities, while they put aside neo-realism, cheap New York production, quasi-Hollywood production and finally stand up and really say a thing. Who knows, this one statement might be produced in Bangor, Maine. I hope it has insight, realization, kindness and generosity. Those qualities will shape the American film, not Hollywood and big business or East Tenth Street and small budgets. Budgets and locality are minute items in the total sum of good work.

Re Levathes

Continued from page 3

"Buddy" Adler last fall, and who returns to that post.

Goldstein's supporters point out that while he was in the British post, he played a key part in some of 20th's most successful critical and/or financial successes in the last four years, namely "The Inn of the Sixth Happiness," "Sink the Bismarck" and "Sons and Lovers." It's hoped that under his aegis, the British arm will again show this kind of strength.

The logistics of film making being what they are, however, 20th's production sked for the next 12 months remains pretty much as set as long as four months ago before the current efficiency drive. Thus it's felt that while the Levathes' regime at the studio, reinforced by the residency of prexy Skouras, may not be reflected in the kind or type of product turned out for at least a year, it could be importantly reflected in the quality of studio efficiency, which, in turn, should be reflected in the actual profit-loss statement.

This would explain the decision for Skouras to take up a nine-months-a-year post at the studio (see separate story). In short, the presence of the chief at the studio is expected to give force and weight to upcoming efficiency measures, not the least of which will be the redefinition by Skouras of the duties and authority to be delegated to various execs, on both east and west coasts.

It's thought unlikely that the Skouras' emphasis on his own west coast residence forecasts any kind of major shift by the company to a consolidation of east and west coast functions in Hollywood a la Warner Bros. However, a problem that has plagued 20th, as well as all the other majors at one time or another, has been this 3,000-mile split between the executive and selling departments and the operational (or production) department. This geographical separation is no problem at all, as long as there are execs with clearly defined duties and authorities in charge of each department—that is, execs who cannot be overridden or simply neutralized by an equivalent exec on the other coast. (The Warner shift to the West Coast was short lived.)

Meanwhile, prexy Skouras and his brokerage house board members are working together for a common goal—though probably not in quite the unrealistic, "happy-ever-after" atmosphere some press statements have tried to convey.

Skouras Cabinet

Continued from page 3

in town, told them to reassess properties acquired, concentrate on big ones and forget smaller ones for time being. He's also told department heads here and New York, as well as producers, to curb excessive expenses and, where persons are non-productive, to cut.

Skouras, associates revealed, is unhappy about constant delays on Walter Wanger's production of "Cleopatra," which could have been the saving grace with his stockholders and board, had original schedule been held.

Now it's uncertain whether Elizabeth Taylor will do "Justine," which Wanger and director Joe Mankiewicz had her set to follow after "Cleopatra."

"This is unfortunate for us," Skouras is reported to have told intimates. "This is my year for unlucky breaks."

Meanwhile, execs and producers have individually pledged company topper enthusiastic support to get 20th back on top again.

Allen's Round Figures; $250,000 for TV Plugs Of 20th's 'Bottom Sea'

Philadelphia, June 20.

One of the biggest single buys of network television time in film history will herald the advance campaign on "Voyage to the Bottom of the Sea," producer Irwin Allen told exhibitors here at a kickoff exploitation meeting in the Warwick.

"The tv campaign will cost $250,000 and start in a week, and will run over a three-week period," Allen said. The telecasts were only one item in what the producer called his "$1,000,000 exploitation kit." Included in the promotion are 1,000,000 paperbacks, 2,500,000 comic books, boxed games and a record store tie-in on the Frankie Avalon (Chancellor) recording of the title song.

Another tie-in with Volt rubber dealers will place displays of underwater equipment and stills of the picture in 4,000 shop windows. Another $150,000 will be spent for a comic-style color ad to run in 78 Sunday newspapers.

Avalon, who plays one of the six leads in the film, attended the luncheon. The recording went on the stands yesterday. Exhibitors were brought in by 20th Century-Fox from Virginia, Maryland, District of Columbia, Delaware, Southern New Jersey and all of Pennsylvania.

The promotion forum was the first of 11 to be staged by Allen on a nationwide coverage. Allen expects to catch the ears of some 6,000 exhibs and to tell them how he is spending the $1,000,000 advance buildup. "Voyage" is set to preem in New York in July. Local preview was held in Stanley Warner Center Theatre.

The occasion marked the author-producer's 45th birthday and Sam Diamond, local 20th branch manager, surprise-partied the visitor by having Warwick staff wheel in huge cakes out of which popped bikini-clad young ladies and frogmen.

TISCH DETAILS LOEW'S OUTLOOK TO ANALYSTS

Theatre attendance hit bottom a year or two ago and is now showing a slow but steady rise, Laurence A. Tisch, chairman of Loew's Theatres told security analysts in New York last week. He said, too, that the product outlook is "much better" than it had been over the past few years.

Influencing the producers and, of course, benefitting exhibitors, is the extent of grosses accruing to certain click pictures. He named, for example, "World of Suzie Wong" and "Psycho."

Tisch was not all out for theatres alone, however. He related that the circuit is making money but sees the time when the corporation's hotel enterprises will outdistance the exhibition end in terms of revenue. And stated anew that any theatres not making a sufficient profit will be dropped.

Company's cash flow expectedly will increase sizeably ("the exact amount is just too phenomenal to mention") within the next year or two and when this plateau is reached cash dividends will be considered, said the exec.

Tisch provided a clue to the type of money maneuvering the company engages in. Loew's 72d Street Theatre, Manhattan, was running short of the right kind of profit. The ground was leased to an apartment builder for 99 years. The builder agreed to include a theatre for Loew's in the building. Now Loew's is selling the lease for $3,500,000, has this amount of cash plus a new, albiet small, theatre.

Still awaiting FCC approval is sale of radio station WMGM, N.Y., to Crowell-Collier for $11,000,000. Loew's carries this property on its books at less than $300,000.

Receipts Retrieved

Denver, June 20.

Two masked bandits held up and robbed the Paramount recently of the weekend receipts amounting to $4,100 after tieing up manager Ralph K. Roe and three employees. Men escaped in a waiting car only to be apprehended five minutes later by police who were alerted when Roe worked his bonds free and gave the alarm.

All monies were recovered.

N.Y. Importers Beg H'wood Academy To Loosen Its Oscar Rules for O'Seas

Immediate goal of renewed discussions between New York film importers and Hollywood's Academy of Motion Picture Arts and Sciences, re changes in rules governing eligibility for the foreign language Oscar, will be to get the rule loosened to the extent that foreign countries might submit more than one entry each for Academy perusal.

Dick Brandt, prexy of Trans-Lux Distributing, who has been repping the Independent Film Importers & Distributors of America in the discussions in the past, said in New York Friday (16) that although IFIDA would eventually like to see the Academy consider all foreign films released in the U.S. in a calendar year, the importing org would be satisfied if the Academy would just open up the rules so that more films might be submitted by each film producing country.

Under the present rules, each film producing country can select just one pic, from which list the Academy selects five to be voted on. IFIDA's major gripe in the past has been that pix are often nominated for the Oscar which have never been shown in this country, and perhaps may never be shown, though the winner usually is a film that's already had commercial release here.

The one-pic-per-country rule, the importers feel, is unrealistic since it doesn't take into consideration that any one country might produce more than one top quality pic in a single 12-month period.

Since no IFIDA rep is scheduled to go to the coast in the near future, it may be that preliminary discussions with Academy toppers will be conducted via Bell's direct dialing system.

Berlin Festival

Continued from page 2

part in the Berlin Fest. It's the old story. They probably would come if East (Commie) Germany had been invited, too. But this, under the circumstances, is an impossibility.

Either Peter Ustinov's "Romanoff and Juliet" (U) or "Pleasure of His Company" (Par) will open the festival.

Thre'll be three retrospective shows in conjunction with the fest. They will honor the Japanese director, Akira Kurosawa, Billy Wilder and the German oldtimer Richard Oswald (now in Hollywood).

As to stars, Charlton Heston will probably come, ditto Jayne Mansfield. Possibly Tony Curtis and Janet Leigh also will attend. Also on the guest list are England's Peter Finch, Italy's Marcello Mastroianni, France's Micheline Presle, Jeanne Moreau and Jean-Paul Belmondo and Japan's Toshiro Mifune. Japanese director, Akira Kurosawa as well as Billy Wilder, currently directing "One, Two, Three" in Germany, will show up too.

Many Scribes on Jury

The jury is composed of Belgium's Marc Turfkruyer, journalist and president of FIPRESCI (International Film Critics Assn.); France's France Roche, journalist and authoress; England's James Quinn, director of the British Film Institute; India's Satyajit Ray, pic producer and director; Italy's Dr. Pier Luigi Rondi, film critic; Japan's Hirosugo Ozaki, chairman of the Japanese Actors Assn.; Germany's Dr. Falk Harnack, pic director, and Hans Schaarwaechter, film critic; and Nicholas Ray, American film director.

There'll be a tv section also However, this doesn't mean that Berlin is going to become a film and television festival. It's just an exhibition of vidpix which various countries including the U.S. (Perry Como Show) and Germany submitted to Berlin.

Maurice Chevalier

Continued from page 2

an afternoon luncheon at his Marnes-a-Coquette mansion, as he reviewed show biz for over half a century. He stressed the durability of the steeped-in-the-theatre troupers like Jolson and Lauder, as against the overnight (and many soon forgotten) diskery or other of-the-moment vogue stars. This was in relation to the fact that "nobody before and nobody now has been able to stay before the paying public for 60 years."

His Italian location film completed (Jean Negulesco production for UA), he looks forward to working with Hayley Mills in England, in July, in a Jules Verne story for Walt Disney because, to him, the children are his ever-new audience. Chevalier at 73 acts as if his career is still in the formative stage and much depends on his next booking.

As regards the biopic he has some definite ideas on casting and production. "No. 1, I'd like to see Jacques Charrier (currently hot in France) play me; besides, his English is good and he looks like me. No. 2, I'd like to appear as myself towards the end of the picture. I think Jolson made a mistake in not doing it in either of his films. I also recall you mentioning once that Jolie said, 'I had only one life to live and I lived it for Harry Cohn,' but naturally my deal with Warner Bros., which Paul Kohner agented, is on a percentage and a guarantee."

The Gary Cooper tragedy focused attention on Chevalier who, two years ago, made "Ariane" ("Love in the Afternoon") with Cooper and Audrey Hepburn. "You have no idea how Europeans loved Cooper. He was bigger over here," says Chevalier, "than Clark-Gable or anybody. And you know why—Coop was loved by the public first, and then they admired his professional achievements."

Resume Hearings

Continued from page 7

monetary protection along with operating tariff.

They said the minimum charge covering 10 route miles of distribution facilities along with amplifiers, channelizing and test equipment would be $2,000 per month plus a 10-year termination charge of $68,000 via cash deposit or other security. Each additional route mile would be $23 per month with a 10-year termination of $885. Channel terminals, or tapoffs from outside wire to home set, would be 35c per month plus an initial $20 installation charge.

Warren E. Bray, Bell's v.p.-general manager in the Arkansas area, said Bell is ready to go ahead if the Public Service Commission decides the home toll idea to be in the public interest. He testified that Bell has taken no position anent the political pros and cons.

H. M. Duphorne, Bell coast engineer, commented that the rate scale is designed to protect Bell from any losses in the event that Telemeter should be short-lived.

There was no evidence, so far, of a conflict between Bell's proposed bill and what Midwestern Video thinks it should pay. However, it's known that Midwestern would prefer to handle the tapoffs on its own as it does with its community antennae systems.

Leird said no minimum charge to the consumer was contemplated. He indicated though that the consumer would have to use the home toll at least 75c worth a week in order to provide the right kind of payoff to Midwestern Video, which reserves the right to remove installations.

William C. Rubenstein, Coast v.p of Telemeter, said the system in Toronto would show a profit if the number of customers (5,800) were doubled. He likened the loss operation to the in-the-red early days of conventional tv.

Nathan Rothstein of Winnipeg, president of Rothstein Theatres and Rothstein Hotels Ltd., has been named an honorary life member of the Hotels Association of Saskatchewan. He started in show business in 1927 when he bought the Princess Theatre at Yorkton, Sask. He now has 19 theatres in Manitoba and Saskatchewan, including three at Yorkton.

Minow & Collins Blast TV Violence At J.D. Hearings But Urge B'casters Get Chance for 'Self-Improvement'

Washington, June 20.

Federal Communications Chairman Newton Minow and President LeRoy Collins of the National Assn. of Broadcasters joined yesterday (Mon.) in condemning overdoses of violence on television.

But more importantly, they also hit a common chord in voicing their view broadcasting should have the chance to better itself on its own.

The youthful FCC chairman and the former Florida governor, who made splashy baptismals into broadcasting affairs earlier this year, testified before the Senate Juvenile Delinquency Subcommittee probing the impact of televised violence on youth crime.

Minow minced no words in assailing brutal programming fare. Recalling his celebrated characterization of tv as a "vast wasteland," he declared: "Nowhere is that waste more critical than in programming aimed at children. When a broadcaster uses crime and violence and other shoddy devices to monopolize a child's attention, it's worse than taking candy from a baby—it is taking precious time from the process of growing up."

But overall, the tenor of Minow's presentation was mild in contrast to previous firebrand utterances.

Under questioning, Minow said the FCC needs no new weapons to wield against wayward licenses. With the "will for self-improvement" as exemplified by Collins and his regime at NAB, Minow said any improvements needed in broadcasting can be achieved "on the present basis."

Forming it the "greatest broadcasting system in the world," Minow asserted "I feel the industry should have the chance to work it out."

For his part, Collins took vigorous issue with the common pronouncement of sociologists and other academic folk to blame juvenile confusion on tv. Nonetheless, there is "no justification for the use of violence merely for the sake of violence," Collins added.

"To the contrary, such is offensive to simple good taste, seriously downgrades the tv art, and should be eliminated."

But broadcasters themselves should be allowed to use their own resources to improve programming, Collins averred: "Broadcasters are fiercely proud, and justifiably so, of their progress in service to the American people. But this medium's strength is too great for it not to have some weakness."

And in this declaration of opposition to federal meddling, Collins said although he is no apologist for the industry's shortcomings, "the improvement of broadcasting is going to have to come through the efforts of the profession itself and not through Governmental intervention."

Among self-improvement steps outlined by Collins was the newly revamped NAB code structure, his idea of "blue-ribbon" programming whereby the networks alternate in putting on quality shows, and a conference of broadcasters and others called by Sen. Dodd's committee to work out a research program into the causes of juve delinquency.

Both Collins and Minow called

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'Age of Kings' To NET Via Humble

Standard Oil (N. J.) affil Humble Oil & Refining will underwrite the presentation of "The Age of Kings" on ETV stations of the National Educational Television network.

Shakespearean series, produced by the British Broadcasting Corp., was sponsored by the same company on commercial stations in N. Y. (WNEW-TV) and Washington (WTTG). Series will preem on the ETV network of 51 stations in October.

Humble's participation involves underwriting program payments to Time TV, producer of the 15-show series.

NAB Radio Code Ban On Hemorrhoids Now Official

Washington, June 20.

Radio ads for hemorrhoid remedies and feminine hygiene products are now specifically out under new language formally adopted for the Radio Code. Such as a class has already been banned by the Television Code.

National Assn. of Broadcasters' Radio Code Board approved a Code amendment stating: "Advertising of certain intimate personal products which might offend or embarrass the listening audience is unacceptable. Among those are products for the treatment of hemorrhoids and for use in feminine hygiene."

A "clarifying sentence" was adopted for the Code section on contests, reading: "Contests shall be conducted with fairness to all entrants and shall comply with all pertinent federal, state and local laws and regulations."

It was a substitute for this earlier language: "Contests shall offer the opportunity to all contestants to win on the basis of ability and skill, rather than chance."

Radio Code subscribers now number 1,272.

New member of the Radio Code Board is John R. Henzel, WHDL, Olean, N.Y., who succeeds James L. Howe, WIRA, Fort Pierce, Fla. Howe has been elected to the Radio Board of Directors.

B&B's Displeasure On Station Breaks $4,200,000 Worth

In a tangible protest over the new 40-second station break policy among tv stations (with network approval and even instigation), Benton & Bowles reportedly has pulled about $4,200,000 of one of its clients' budgets out of national spot television.

Client is Maxwell House Coffee, a General Foods brand, that has, until now, been a big national spot buyer. A year ago, Maxwell House spent nearly $3,000,000 in 60-second local commercials and over $1,000,000 in locally sold and aired 10-second breaks.

Institution of a 40-second break policy (with two 20-second spots back-to-back instead of the traditional 20 and 10) makes it virtually impossible—what with the general ukase triple-spotting (a 20 and two 10s, for instance)—to make room in the future for 10-second IDs on tv.

Benton & Bowles, with Young & Rubicam, was one of the original agencies to object to the heavier commercialization that was bound to occur from increasing the breaks in network programs from 30 to 40-seconds.

Lee Rich, the tv boss at Benton & Bowles, is said to have been responsible for the decision to pull out of spot in behalf of Maxwell House, and his reason was to demonstarate displeasure with the new station break scheme. What medium he'll later consign the multi-million budget to is a question that yet remains unanswered.

Some observers feel that, in the final analysis, he'll keep Maxwell in spot; having "served dramatic notice," he'll later slip the money back into spot on a piecemeal basis.

Joe Mosbrook's Slot

Philadelphia, June 20.

Joe Mosbrook has been named news director of WRCV and WRCV-TV, the NBC o&o stations here. He succeeds Ernie Leiss, who resigned to become director of alumni relations for Hahnemann Medical College & Hospital.

Mosbrook was formerly head of news at WEST, Easton, Pa.

LILLIAN BRIGGS

Just completed 14 weeks in a feature part in the soon to be released Jerry Lewis motion picture "THE LADIES MAN."

Headlines the HOLIDAY HOUSE, Pittsburgh for two weeks opening July 3rd.

Manager: JACK PETRILL
162 West 56th Street, New York
CO. 5-5769

GENERAL ARTISTS CORP.

TV Code Bans Triple-Spotting In Prime Time

Washington, June 20.

Triple-spotting in prime time has been given the axe by the Television Board of National Assn. of Broadcasters. This was the most significant among TV Code revisions affirmed by the TV Directors meeting here last week.

The amendments, all clamping restrictions on prime time blurb practices, were shaped by the TV Code Review Board and okayed by the Directors in the same form with one exception. This was the formal definition of prime time under the code as consisting of at least three hours. Reportedly, the Code Review unit had suggested a three-and-one-half hour minimum.

Changes embrace a two-minute reduction from the present six allowable per half hour for commercials during participating programs in peak hours. This is the present limit for single-sponsor shows. Also a requirement that non-program matter, including public service spots and promotionals for other shows, be counted for purposes of the above four-minute commercial ceiling.

Only two spots will be permitted between programs in prime time. The present Code allows three, including a sponsored announcement during ten-second station break.

The changes take effect Sunday, Oct. 29, when tv switches from daylight to standard time.

Code Review Board Chairman E. K. Hartenbower said the revisions "represent a significant step toward a new concept in which the Code Board directs its attention to obtaining maximum program time."

"In addition," he added, "the amendments correct certain inequities in the commercial time limitations set for programs with single sponsors and those under multiple sponsorship. We believe that both viewer and advertiser will gain."

S.F.'s Police Monitoring Case Set for Trial

San Francisco, June 20.

Kenneth G. Fuller, ex-Oakland policeman who runs Broadcasters' News Service by monitoring police and fire calls from an Oakland hill, pleaded not guilty Friday (16) to Federal charges of monitoring and divulging police radio messages.

Fuller is accused of violating wiretapping prohibitions of the 1934 FCC Act. He entered his plea in court of Federal Judge William T. Sweigert, who scheduled a jury trial for July 31.

Kern Speaks for 'The People'

Hollywood, June 20.

"It's about time someone spoke up for the people against the cultural kick of the high 'n' mighty in Washington." That someone is James Kern, now in his 30th year in show business and a writer-director of some of tv's top stars with an output of 300 shows.

"I think I know more about what the people want, the millions in between the two coasts, than that august body in Washington that pretends to know," says Kern, who will be remembered by old timers as a member of the Yacht Club Boys. "I've been connected with comedy shows for most of my tv years and if the ratings are not to be believed we have had mail, tons of it.

"There's nothing wrong with cultural or educational programs and I like them as well as the next one but when the old breadwinner comes home at night after a hard day at his job and fighting traffic on the way home he's entitled to let down his hair and enjoy the relaxed hours before his eyes start closing. He'd rather be entertained than educated and he can keepup with the current events by reading the newspapers or magazines and hearing the newscast.

"The anxieties and pressures of his business, the worries about his family and his job entitle him to a breather at night. If he likes a western or a comedy he shouldn't be told he must watch what's happening in Laos or Cuba. He read that in the papers. Sure it's alright for the intellectuals and higher brows than mine but I don't like being told that I should be watching more cultural programs. I don't like their will being imposed on me. If they'd get out among the grassroots and ask people what they like to watch on tv the results would astound the FCC and those N. Y. columnists who condemn what the people like. The millions like what they're seeing as against the thousands who would force upon them the loftier programs that might exalt but do not entertain.

"A guy working at his job gets few laughs and maybe they know a better way to let off steam and forget about the worries that harry him. All they have to do to ask working people the best way to relax and one will get them 10 that 95% of them will say a western or a comedy.

"The crises of the world are nothing compared with his own troubles. That's closer to home. You can put on as many cultural programs as would please the FCC but you can't make them look. If there are westerns or comedy shows on the air they'll find them."

Kern will be co-producing and directing CBS-TV's "Pete and Gladys" next season. "I'll bet anyone in Washington that we'll have more people watching than any cultural or so-called public service show, week in and out," said Kern. "And send them to bed happy that they did."

NAB Board Okays Single AM-TV Code Head, Sets Major Reorganization

Washington, June 20.

President LeRoy Collins of National Assn. of Broadcasters was granted his request for a single body to oversee the Radio and TV Code Committees. But NAB Board of Directors pointedly declined his proposed merging of the Radio and Television Boards into one homogeneous unit.

In addition to the new Code overseer outfit, the meeting, regarded as a test of Collins' leadership, also okayed his idea for a NAB Research and Training Center. It also voted to set up:

—A new office of Executive Vice President, to be chosen by Collins subject to Board okay. As outlined by NAB, the post will be filled by a man with broadcasting experience. He'll be the chief administrative officer and be head man when Collins is away.

—A Department of Administration to conduct "administrative and housekeeping functions." The Board named NAB secretary-treasurer Everett E. Revercomb to head up the dept., which will be under jurisdiction of the new exec v.p.

Revision of the NAB Board, staff and committee structure—the heart of the organization—was left to a special committee appointed by the Board and charged with coming up with recommendations by next winter. And, Board issued instructions to keep intact present separate Radio and TV Board concept.

Collins, in his celebrated talk to

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WABC-TV Blackout on New Sonny Fox ABC Kidshow

ABC-TV will carry Sonny Fox's new Saturday morning kidvid stanza, "On Your Mark," everywhere but in N. Y., where indie WNEW-TV, which has had Fox on the air in another show for some two years, refused to relinquish its exclusivity on the performer in its own market.

"On Your Mark," a children's participation program with Fox as emcee, goes into ABC-TV's Saturday 11-11:30 anchorage come Sept. 23. M&E Toy Co. will sponsor the weekly stanza on the network and presumably on WNEW-TV, which preempts WABC-TV, the ABC N.Y. flagship, from carrying the stanza. Network deal was negotiated for Fox by agent Harold Cohen.

Collins Looks To D of J for Help In Beefing Code

Washington, June 20.

National Assn. of Broadcasters Prexy LeRoy Collins disclosed yesterday (Mon.) that he expects Attorney General Robert Kennedy to give him some "definitive help" soon on how the NAB Radio and TV Code standards can be expanded and wielded more forcefully against subscribing stations without running afoul of the anti-trust laws.

Giving notice of his intent to make the threat of jerking seals a "powerful sanction," Collins said he has talked with Kennedy about "possible areas where we might enlarge the scope of the application and of enforcement of Code standards consistent with the federal antitrust laws."

"He has been most cooperative and we are looking forward to some definitive help and specific clarification in the near future," Collins told the Senate Juvenile Delinquency Subcommittee.

Elaborating on new Code organization okayed by NAB Board last week, Collins said present Code boards will be reduced and relieved of administrative details. Code staff will be beefed up and monitoring increased, he added.

NBC's Chi Session On Tint for Mfrs.

The NBC Television Network will present a total of 1,630 hours of color programming during 1961, representing a 60% gain over the previous year's total.

These and other points will be stressed today (Wed.) in Chicago at a meeting of tv set manufacturers execs, called by Robert W. Sarnoff, chairman of the board of NBC. Don Durgin, v.p. of NBC-TV sales, will make the color tv presentation. Meeting has been planned to coincide with the Home Furnishings Market at the Merchandise Mart.

In addition to the top 20 set manufacturers, officers of the Electronics Industry Assn. have been invited to attend.

THE RUB IN TV'S 'REBIRTH'

DuMont: 'Created a Frankenstein'

Dr. Allen B. DuMont, one of tv's technical pioneers and father of the defunct DuMont Network, called Monday (19) for a fourth network, supported by the Federal Government ("the only possible sponsor"), to serve minority intellectual interests and to lessen what he felt was "the crassly commercial Frankenstein" which he helped create.

Speaking before a summer meeting of the American Institute of Electrical Engineers, which has made him an honorary lifetime member, he said that in the old days the FCC had taken "an inexcusably stubborn and unrealistic view" that undermined the DuMont web, but, he added, he agreed with "some" of the statements last month by Newton N. Minow, new FCC boss. He then challenged Minow "to grind out" enough new channels to cover the Federally-run fourth web.

"How can 47,000,000 television sets be tuned to this kind of (trivial) five hours and more a day?" asked the inventor of the modern tv tube. "My reaction has been that of the creator of a Frankenstein . . . Rather than honored perhaps I should instead be censured."

"It should be realized," DuMont said, that the finest type of programming from an informational and cultural standpoint does not get sponsorship from large advertisers. There are, of course, exceptions, but from a purely business and economic standpoint, sponsorship goes to the programs and stations that attract the large volume of viewers. The programs must be aimed at a mean level of cultural and intellectual interest.

"Where shall the minority go then for intellectual stimulus from the phosphor screen? I think that they must turn to the U.S. Government. All of my life I have advocated as little government as possible in the personal and economic life of America. My friends—both in and out of the tv industry—may be shocked, but I believe that the Government of the U.S. is the only possible sponsor for programming of a non-commercial, intellectual and informative type . . . because television is a national medium, and the cost to present programs from coast-to-coast and from gulf-to-border is extremely high. Someone has to pay and someone has to make the frequencies available so that it can be a truly national service.

"Instead of threatening the industry as did Mr. Minow last month, I suggest he start swinging an axe within the FCC to grind out the necessary channels to add a fourth, non-commercial, government-sponsored network which will reach every possible community in the U.S. I suggest he start his own personal lobby with Congress and the President to get the funds needed to launch this network and to program it properly."

TA-Par Draws 1st Blood for '62-'63; Sets 3 Pilots at CBS, Nears NBC Deal

Talent Associates-Paramount, looking toward the '62-'63 season, has inked three deals with CBS-TV and is close to another with NBC-TV.

Three projects, all calling for pilot financing by CBS-TV, embrace two hour series and one half-hour entry. One of the hour projects is keyed to actual headline deeds of infamy committed in the past, ranging from the Rosenberg case to the attempt to blow up Wall Street in the 30's. The other hour series deals with efforts in the U.S. to track down and combat diseases. The half-hour project is "Lullaby," based on the play by Don Appell, which had an outing on National Telefilm Associates "The Play of the Week."

At NBC-TV, TA-Paramount is close to an okay for an hour series themed on million dollar success stories of today, personalities who had succeeded in hitting the $1,000,000 mark and over despite the current tax structure. Again

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Beechnut Dangles $7,500,000 Plum

With the pickings getting slim, all that Beechnut-Life Saver tv coin looks mighty good to all three networks, and each is in their with its bids for the new season, NBC-TV to hold onto the $7,500,000 in billings the sponsor now gives it, and CBS-TV and ABC-TV to take it away. Actually, Beechnut is supposed to be coming up with even more coin next fall, which could mean that its overall web billings will be as high as $10,000,000.

A year ago, ABC had the Beechnut business, but lost the entire bundle to NBC-TV, which has been exposing Beechnut commercials in a day and night scatter plan. As recently as last week, ABC came to Young & Rubicam, the sponsor's agency, with its own sales pitch. CBS is said to have prepared a pitch and, by now, may have made it to the agency.

Bill Anderson to ATAS

Bill Anderson is quitting Kaiser Industries International, where he has been director of special projects, to become director of the agenda for the First International Television Assembly of the Academy of Television Arts & Sciences.

At Kaiser, Anderson was responsible for establishing the closed-circuit video system for commercial and educational use in the new Kaiser-built Hawaiian city, Hawaii-Kai. Until 1960, he was producer of the NBC-TV Jack Paar show.

NBC's 35th Anni, Affiliate Powwow Set for H'wood

Hollywood, June 20.

NBC high command and the web's affiliates around the country will converge on Hollywood Dec. 5 to take part in a three-day ceremonial marking the network's 35th anniversary. Also planned is a press junket of tv editors and columnists from key cities. Occasion will be utilized for the annual meeting of the web's member stations.

Attending will be Gen. David Sarnoff, RCA chieftain, Robert Sarnoff, NBC board chairman, Robert Kintner, network prexy, and others on the executive level. Entertainment feature of the anni celebration is being formulated.

Unlike the 30th anniversary affair, held in 1956 in Miami, Florida, NBC doesn't plan any big shows for its affiliates, at least not at the moment. Affils generally hold their annual gettogether in November or December and this year's happens to coincide with the 35th anniversary.

Having the meeting here, in Hollywood, marks a change for NBC affils, who have not had a session on the Coast in several years.

WRITER SHORTAGE TO PLAGUE WEBS

By BOB CHANDLER

Now that the bloom is admittedly off the bloom of television's action & violence cycle, the networks face the prospect of having to pay for the years of indifference or downright neglect they've accorded the medium's top writers.

The networks are virtually unanimous in conceding that the formula shoot-'em-ups have about had it. They're also optimistic that they've found the right replacement in the "human-interest" series, which will be represented next season in such new entries as "The Defenders," "Dr. Kildare" and "Bus Stop."

So they've got the form and the facilities. They've also got manpower in terms of lots of able producers and directors. The one missing ingredient—and the key ingredient insofar as the new breed of series is concerned—is the number of topflight writers available. At this point, that number is just a handful.

What brings the quality writer back into the foreground is the nature of the "human interest" series. Dealing with a wide range of human emotion and experience in the continuing-character framework, the new shows are far more demanding in time and script values than the current flock of shoot-'em-ups, which rely on formula plot and can literally be ground out by the scores of Hollywood telefilm writers. The shoot-'em-ups demand merely craftsmanship—the human-interest type, actually anthologies with a couple of running characters, require mature, high-level writing if they are to succeed.

That's the rub. Right now, there aren't more than a handful of top writers that graced the "golden days" of tv around and available to the medium. Through the process of indifference by the medium that spawned them, most of the cream of the writers are working in different media—films, the stage and on novels. Otherwise, they've made the successful jump into ownership-production of their own series. From a pool of 30 to 50 top creative craftsmen that was available in the days of "Philco Theatre," the number has dwindled to eight or 10.

A couple of experiences undergone by CBS-TV in recent weeks points up the problem. Mike Dann, N. Y. programming v.p. was given what looked like the easiest assignment of the year—select six top writers, offer them a free choice of subject matter and anywhere from $7,500 to $10,000 per script for a one-hour special, in the Westinghouse series. Dann could promise complete freedom for the writer—no network or sponsor interference—and reversion of all rights to the author after only one CBS play.

Dann contacted 29 of tv's top writing names. Only eight were

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ABC Setting Up Own Spot Sales

ABC-TV is pulling out of the John Blair tv station and Katz Agency repperies and setting up its own spot sales division, National Television Sales. Heading up the ABC spot sales division, for its five o&o tv stations, will be Ted Shaker, who resigns his post as manager of program sales at CBS-TV. He'll v.p. in charge, with NBC's Ed Jamieson as national sales manager.

Blair organization represents ABC-TV o&o's in Chicago, Detroit, San Francisco and New York. Katz agency represents the webs o&o in Los Angeles.

Celler & Minow See New CBS Affil Pacts as Way to Duck Option Time; FCC Studying W'house, GE Status

Washington, June 20

CBS-TV's new "compensation" affiliation agreements may be in trouble along the sometimes stormy Potomac.

When Chairman Newton D. Minow of the Federal Communications Commission made his maiden voyage before Rep Emmanuel Celler's (D., N.Y.) House Antitrust Subcommittee, he said an FCC staff study of the contract is underway.

And FCC's Broadcast Bureau chief, Kenneth Cox, observed before the Celler group that "in some ways," the CBS gimmick "could be more effective and more compelling than option time itself." Cox said a station refusing to carry CBS programs "would suffer a substantial financial loss."

And Rep Celler, who hates option time and has let everybody know it called the CBS device a way to get around option time if FCC knocks out option time a knockout which is widely anticipated. Further, Celler called the new CBS arrangement "full line forcing," a devasting antitrust phrase to the legal fraternity.

On the broad subject of antitrust during his appearance before Celler's subcommittee Minow made these other points:

– FCC won't act on any Westinghouse or General Electric application until it completes an "inquiry" into criminal antitrust judgments against the companies in the electrical equipment price fixing case recently in U.S. district court in Philadelphia. Westinghouse owns five tv and seven radio properties in major markets. GE owns a Schenectady tv station. FCC's assessment of the relation of the anti-trust cases to the companies' broadcasting interests may be completed "soon," Minow indicated.

—FCC has "so far found no indication of need" to limit or make requirements concerning the webs' "minimum buy" practice (growing out of the old (and abandoned) "must buy."

– A "significant area" for FCC to investigate, Minow said, is the "matter of talent contracts and the relations between networks and talent suppliers." He didn't elaborate.

– He said the Justice Dept has

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Hurleigh-Burley

Mutual Broadcasting's pub-relations department has new faith in web prexy Robert Hurleigh's communicative powers.

Hurleigh prepared an editorial for the department's affil newsletter, "Of Mutual Interest," suggesting that the National Aeronautics & Space Administration permit direct broadcast reports by America's future astronauts to the listening world.

After Hurleigh had penned his editorial, and before the letter was out (Today, 21), NASA deputy administrator Dr. Hugh Dryden told Chicago reporters that the org plans to give the next astronaut "more time for unprogrammed activities," including his personal reactions as he travels weightlessly.

Hazel Bishop Sues ABC for $9,000,000 On 'Discrimination'

Hazel Bishop cosmetic firm is seeking $9,000,000 in damages against American Broadcasting-Paramount Theatres for alleged discrimination in pricing and tie-in contracts on ABC-TV programs, according to a suit filed Monday (19) in N.Y. Supreme Court.

Suit claims that for the first time in 10 years Hazel Bishop was unable to advertise any of its products on national tv during the peak cosmetic sales months of January through April with a resultant severe loss in business.

Complaint states that Hazel Bishop had contracts with AB-PT covering the Walter Winchell show and Dick Clark's "American Bandstand," but that web contracts with other "favored" purchasers of programs of the same kind and equivalent hours were for less than the sale price to the cosmetic firm.

AB-PT, the complaint says, gave discrimination in charges, special discounts, rates relating to time, facilities, networking charges, rebates, crossplugs and other free services, and forced time purchases via tie-in contracts.

KALL'S HATCH HEADS NAB RADIO BOARD

Washington, June 20

George C. Hatch, prez of KALL, Salt Lake City, is the new chairman of the Radio Board of Directors of the National Assn. of Broadcasters.

Joseph M. Higgins, v.p. and general manager of WTHI, Terre Haute, Ind., was elected board vice chairman.

Hatch succeeds Thomas C. Bostic, Cascade Broadcasting Co.

CBS' Election Planning

CBS News is wasting no time in plunging into formulation of plans for its 1962 Congressional elections coverage. Hush-hush screening of last year's coverage was studied at a night session last week by prexy Dick Salant, v.p's Blair Clark and Bob Lang and special events director Paul Levitan with an eye toward improving overall quality of coverage in '62.

Brass even had a consulting psychologist in to compare the visual information contained in the CBS vs. the NBC coverage last year to see how returns can be made more readable and effective.

Sevareid to Base In N.Y. for CBS

Eric Sevareid will return to New York Oct. 1 from his London post to act as a permanently stationed commentator for CBS News shows out of N.Y. Under terms of a new contract just negotiated by Sevareid, he won't handle hard news, but will be used as a commentator-analyst wherever possible within the television news pubaffairs schedule.

Major assignment for Sevareid will be "CBS Reports," where he'll act as narrator on as many as he can handle, probably about a dozen next season. He's already done one, a report on northeast Brazil, filmed just recently and being held in readiness for the fall. Also likely he'll be caled upon for commentary on "Eyewitness," a la his recent piece on First Ladies, done on the "Eyewitness" wrapup on Jacqueline Kennedy's tour. Obviously too, he'll do commentary for the Doug Edwards news strip.

Sevareid's new deal will help spell Howard K. Smith, who's been bearing the brunt of the narrator role on "Reports." Smith, with his duties as general manager and chief correspondent of the CBS News Washington bureau, has found the workload too great and will do far fewer "Reports" next season. He's beginning to resume his commentary stints on the Edwards newscasts, however.

TvB Takes Off at Nielsen's New TV-Magazine Comparison Service —On Other Madison Ave. Fronts

By BILL GREELEY

Another broadcast group has taken a blast at the new Nielsen Media Service Television Bureau of Advertising charges that the rating service's system for comparing magazines and television is "invalid and can result in misleading conclusions."

In what could be viewed as an answer to the TvB blast, Nielsen Media Service announced expansion plans. Five additional magazines will be measured in the 1961 NMS survey. New books are American Home, Family Circle, Parents, Redbook and Women's Day.

TvB states: "While we believe advertisers and agencies must seek new information about all media, this information should be clear in its applications and implications. We do not believe the Nielsen company's magazine-television service meets either qualification.

"The new Nielsen service is being represented as one 'supported by both the buyer and seller of media.' The television industry does not support this new service and, in fact, TvB opposes it."

TvB says the Nielsen tv information is "vital to the industry" and the org believes the magazine info to be valuable to publishers. "But we do not believe Nielsen statements that they 'provide a comparable measurement for television and magazines,' that their measurements 'aid in the choice of media combinations to achieve specific sales objectives,' or that they offer a chance to 'learn how these major media interact in doing their best basic job—carrying the advertising to the consumer.'"

Earlier this year, TvB prexy Norman E. Cash stated the Bureau's objections in a letter to Arthur Nielsen Sr., which read in part: "Somehow I can't believe that you are aware of the Dr. Jekyll-Mr. Hyde impression the Nielsen company is creating for itself. We find ourselves wondering whether an attempt to destroy Mr. Hyde may also take the good Dr. Jekyll with him.

The new Nielsen service, said the Cash letter, "shows the audience of an advertiser's tv program . . . and the publisher's audience to his magazine . . . as though they can be compared," after "telling us for years that your measures of commercial minutes are vital as they show the delivered audience to an advertisers."

The Cash letter proposed that Nielsen drop the service: "We at TvB believe it is time this apparent division within the Nielsen company come to an end. We would dislike to see an established reputation destroyed, we would dislike to see an important advertiser aid destroyed."

A Nielsen spokesman said early this week that the company was "hard pressed for an official reaction at this time, since TvB is a subscriber," but that there also had been "a great deal of gnashing of teeth at the networks also." In material on the service, Nielsen makes this statement: "NMS is designed in the choice of media combinations to reach certain kinds of homes and people. It enables advertisers to select media with complementary audience characteristics. NMS does not evaluate these audiences, but does report carefully gathered facts about them. Each magazine and each tv program has its own attributes and qualities which must be considered in addition to audience measurements in any sound evaluation."

A second NMS report is currently underway and will be ready by next March. Subscribers to the service include more than a score of major companies, including six magazines, six advertisers and a dozen or so top ad agencies.

Floating Sales Game

Caribbean Cruise Lines prexy John E. Smith Jr. says his company will launch a program this fall that will accommodate more than 2,000 people for sales meetings or conventions on the high seas.

Plan is to run two ships side by side on a four-day cruise from Miami, or any one of a number of east coast ports, to St. Thomas or Bermuda, thus taking care of twice as many folk as previously possible. General Electric, for instance, recently held a sales session on the briny for 2,200 execs and had to move them in three separate cruises. The tandem setup makes for savings in both time and money, says Smith.

Company execs can make the pitch on land at the port of call or to the really captive aud on the high seas. Carib lines will provide a helicopter to transport the pitch makers from ship to ship, if necessary.

Line also provides shipboard entertainment and six meals a day, covering early morning breakfast through buffet to 1:30 a.m. If desired, there's also a charter jet service from anywhere in the U.S. to the point of embarkation.

Y&R Plots

Young & Rubicam tv program chieftain Mort Werner wings to the Coast this week to check out forthcoming shows and also huddle with producers on plans for the '62-'63 season. Werner is back on the job after a six-week's rest and will join his assistant, Wick Cridier, who's been on the Coast filling in.

Stan's the Man

Comedian Stan Freberg's commercial consulting firm, Freberg Ltd., has been retained by Dancer-Fitzgerald-Sample to produce a series of six tv blurbs for General Mills cereal, Cheerios. Six months ago Freberg prepared four radio spots for the cereal that have resulted in a sharp sales increase. The comedian also recorded DFS' pubservice campaign for the Army Recruiting Service.

Punchy Gillette

Gillette razors (Maxon agency) claims the oldest continually sponsored show now on the air as the "Cavalcade of Sports" boxing series observes its 20th anni this week.

Gillette's first boxing show 20 years ago was a real thriler, the first Joe Louis-Billy Conn fight. Don Dunphy was the sportscaster for that initialer, and he's still with the shows 700 bouts later.

Last fall the fights were moved from Wednesday to Saturday night. Since then the show's share of audience has jumped 21%.

London Agencies

London, June 20.

Since the Chancellor of the Exchequer, Selwyn Lloyd, told agencies that he would review his 10% tax bite on tv advertising in the light of the Pilkington Committee's report, the Advertising Assn. lost no time in sending the committee a report of its own. Said the AA: "Indications are that many advertisers using tv will maintain their volume but will drop it in other media" . . . Charles Reading joined C. J. Lytle (Advertising) Ltd., as exec in charge of tv from Rank Screen Services . . . G. Street and Co. Ltd., landed the account for Westward-TV . . . Nation-wide campaign based on the lines of "Religion in American Life" series, is being planned by the Protestant and Roman Catholic Churches . . . London Press Exchange to launch new tv set for Thorn Electrical with 60-commercials on all stations . . . Veedol motor oil is being introduced to Britain. Grant Advertising, Ltd., landed this account and plans extensive tv coverage

Phil Clarke's WMCA Stint

Newsweek general editor Philip C. Clarke this week began a 15-minute news analyses for New York indie WMCA titled, "Commentary." Clark, who is responsible for Newsweek's eight overseas bureaus and 60 correspondents, will be heard Sunday nights at 10:30 p.m. Before joining the newsmag in 1955, he was a foreign correspondent with the Associated Press.

2d Canadian TVer Yens to Exit CBC For New Network

Ottawa, June 20.

CJSS-TV, at Cornwall, Ont., is the second Canadian video station to apply to the Board of Broadcast Governors in Ottawa for permission to scram the Canadian Broadcasting Corp. network. BBG has also an application from CHCH-TV in Hamilton, Ont.

CJSS-TV wants to affiliate with the upcoming new tv web, CTV, now forming under the direction of Spencer Caldwell of Toronto. CHCH-TV wants to go indie.

CJSS-TV is owned by a group including the Canadian Marconi Ltd., which operates Montreal's new station, CFCF-TV, and E. L. Bushnell Broadcasting, operators of CJOH-TV, Ottawa's new "second" station, both slated for CTV affiliation in August. Bushnell recently resigned as CBC general manager.

CBC is heartily bucking moves to drain off its affiliated web stations and has asked BBG to refuse such permission.

Caldwell's rival web, to start in August (with the approval of BBG) comprises CFTO-TV, Toronto; CFCF-TV, Montreal; CJOH-TV, Ottawa; CHAN-TV, Vancouver; CFRN-TV, Edmonton; CFCN-TV, Calgary; CJAY-TV, Winnipeg; CJCH-TV, Halifax.

New affiliation of CJSS-TV, Cornwall, would permit a tiein for live production with CFCF-TV, Montreal, and CJOH-TV, Ottawa, in triple link as divorced from the CBC, said Caldwell here.

Toronto's CFTO In Major Cutback

Toronto, June 20.

Surprise weekend layoff of 40 employees of CFTO-TV here is first move of William Crampton, new g.m. to get station in black. Present staff is 324. Also staff reduction is said to mark rift between Joel Aldred, president, and John Bassett, board chairman and publisher of Toronto Telegram, who holds 51% voting strength.

Layoffs include three of supervising personnel, programming, casting, engineering and technical departments.

No heads of negotiating unions were laid off, these being NABET, IATSE and Toronto Newspaper Guild, which are currently undertaking contracts.

Ruppe To KYW

George Ruppe Jr. has joined radio station KYW, Cleveland, as advertising-promotion director.

He was formerly with radio station WIL in St. Louis in the same capacity.

KIRO's WW II Revisited

Seattle, June 20.

Seattle radio listeners are being given a chance to relive the Second World War era. Radio KIRO has scheduled a daily series of broadcasts that originated during the war on the CBS network.

The series will be aired from the more-than-4,000 transcriptions of the broadcasts owned by KIRO, said to be the only complete spoken history of the war—covering each day from August, 1939, to April, 1945.

The five-minute segments will feature the voices of such correspondents as Edward R. Murrow, William L. Shirer, Eric Sevareid and Robert Trout as they reported wartime events from London, Paris, Berlin and other European capitals.

Tapes of the original KIRO recordings were made by the U. of Washington under a grant from CBS, and have been edited by Don Brice, KIRO news editor, for broadcast at this time.

Broadcasts are scheduled three times each weekday—7:55 a.m., 1:15 and 4:45 p.m., as well as at other times on Saturdays and Sundays.

LeVien's 'Love That Churchill'

London, June 20.

Jack LeVien, who pioneered "The Valiant Years," the Screen Gems series based on Sir Winston Churchill's war memoirs, has two more projects based on the same source of material.

The first to get under way will be a full-length documentary feature which will include a considerable amount of stock footage but will also have interviews with World War II personalities, not only from Allied sources, but also from the Axis. The documentary, as yet untitled, is scheduled for completion by next year.

On a more longterm basis, LeVien is prepping a series of one hour programs with a different format from "The Valiant Years." Events will not be depicted in chronological order, but various topics discussed by the British statesman in his memoirs, such as Churchill on Roosevelt and the Americans, will be collated for in-depth treatment. This project is not likely to get on the air for at least two to three years.

Meantime, BBC-TV which has just reached episode No. 18 in "The Valiant Years" started the second run of the series last Thursday (15). It is believed to be the first time ever that a repeat of a series has started before the original run was completed. It is estimated by the BBC that the original Saturday night presentations attract an average audience of 10,500,000 and, with the repeat, it is reckoned that at least one-third of the viewing public will see the series.

While in London LeVien is negotiating British publication of his "The Valiant Years," which is to be published by Bernard Geis in the States in November. He describes it as a one-volume dramatic narrative of World War II.

NBC International Tops Yanks In Program Placement in U.K.

London, June 20.

During the month of May 46 American programs were seen in one piece or another on British tv screens. Only a proportion received full network treatment and most had regional showings, mainly through the commercial outlets, though about 25% of the total is shown on BBC-TV.

In a detailed analysis compiled from estimates supplied by Television Audience Measurement (TAM), NBC International again collared first place with 32.4% of the total potential coverage and with 241.8 millions of set hours. During May NBC International had 17 programs in release.

CBS, with six shows, on the air, came into second place with 15% of the total and 111.5 millions of set hours. Third place went to Warners, also with six programs in release, with a score of 12.9% and 96 millions set hours. MCA was fourth with eight shows and 12.2% and Screen Gems fifth with nine shows and 7.7%.

The number of U. S. programs doesn't take into account the format shows such as "What's My Line," "Candid Camera" and others which are reproduced in Britain on both channels. Also omitted are news programs, even those supplied by U. S. distributors.

The programs in release during May were as follows:

NBC International: "Blue Angels," "Bonanza," "The Perry Como Show," "Danger Is My Business," "Flight," "Laramie," "Life of Riley," "The Loretta Young Show," "Panic," "Silent Service," "Victory At Sea," "Boots and Saddles," "The Nation's Future," "Hiram Holliday," "Klondike," "The Outlaws" and "Project 20."

CBS: "Gunslinger," "Gun Law" (Gunsmoke), "I Love Lucy," "Perry Mason," "Rawhide" and "Whirlybirds."

Warner: "Bronco," "Cheyenne," "Hawaiian Eye," "Lawman," "Maverick" and "77 Sunset Strip."

MCA: "Cimarron City," "The Deputy," "M Squad," "Riverboat," "The Bob Cummings Show," "My Three Sons," "Wagon Train" and "Wells Fargo."

Screen Gems: "Rescue 8," "Tightrope," "The Flintstones," "Father Knows Best," "Huckleberry Hound," "Just Dennis," "Quick Draw McGraw," "Rin Tin Tin" and "Texas Ranger."

Hertz's NBC Buy

Hertz Rent-A-Car has bought about $800,000 worth of network time for next season. Buy is at NBC-TV for 26 alternate-week minutes in the Tuesday night Dick Powell anthology hour.

The $800,000 is said to represent about half of Hertz's present budget for tv. Car rental house has spent virtually all its coin until now in national spot. Deal for Powell, on Tuesdays between 10 and 11 p.m. during the '61-'62 tv season, was made via Norman, Craig & Kummel agency.

Roberts Vice Long As Prez of Ampex, $4,000,000 Loss in '60

Redwood City, Cal., June 20.

William E. Roberts, formerly executive vice president of Bell & Howell, will become president of Ampex Aug. 1, succeeding George I. Long, Jr., who resigned late last week.

At the same time, Long disclosed Ampex suffered a net loss of $4,000,000 in the fiscal year ended April 30, compared to previous fical year's profit of $3,959,000. Sales dipped from $73,400,000 to $70,100,000.

Long, with Ampex since 1950 and president since 1955, said in his resignation letter that "fundamental differences" had developed between the directors and himself over managament policies. His resignation followed by several days announcement of the demotion of three top Ampex execs. Ampex is employing the management consultant firm of Cresap, McCormick & Paget to study its operations and this study is continuing.

Roberts had been with Bell & Howell 25 years before taking new job.

Liss Scripting 'Worlds Of' Doolittle, Graham & Hope

Writer Joe Liss is doing at least three of NBC-TV's five "The World of . . ." hours for next season, and at the moment is in California working on "The World of Bob Hope." Liss, reporting to producer Gene Jones (out of Don Hyatt's special projects camp), is scribing "The World of Jimmy Doolittle" and has finished the stanza now being filmed around Billy Graham.

All five hours will be sponsored next season in prime time by Purex. Slots have not been chosen, however.

DUNLEVY TO ELLIOT GROUP

Providence, June 20.

Vet broadcaster George R. Dunlevy has joined the Elliot Stations (WICE, Providence, and WLOW, Norfolk, Va.) as national program director. He was formerly program director at KOIL, Omaha, and WING and WONE, Dayton.

NBC 'All Star Golf' Sales; Switching to Tintfilm

Chicago, June 20.

"All Star Golf," the Glen Films property which is switching to NBC-TV this fall after four seasons on ABC, is now three quarters sold, with Kemper Insurance coming in for a weekly 15 minute segment. Reynolds Metals again is underwriting half the show, as it has done since its inception.

New skein will be shot in color, now that it's on NBC. Web is slotting it at 5 p.m. on Saturdays starting Oct. 14.

NEW FRONTIER ANTITRUST PUSH

'Blackouts of 1961'

When the airconditioning went off in N. Y. last Tuesday (13), because of a midtown Manhattan power failure, American Tobacco Co. and one of its ad agencies, Sullivan, Stauffer, Colwell & Bayles, got hot under the collar.

WNBC-TV, the flagship station for NBC-TV decided to cut into "Thriller," in which American Tobacco held a third sponsorship on that particular evening, to report twice on the status of the electrical failure, and to add humidity to the heat also included commercials for the Chemical Corn Exchange Bank on the local cutins.

The Chemical Corn commercials, carried first in a N. Y. news cut-in of about five-minutes duration at 9:09 p.m. and in a minute break toward the end of "Thriller," are believed to constitute the first commercial local cut-ins to a commercial web show (except on prearranged occasions like election coverage). Because of the commercial nature of the news reports by WNBC-TV, the web sponsor is understood to have demanded reimbursement to compensate for the alleged damage to it in N. Y. Details of the NBC-TV reimbursement plan were being worked out late last week.

WNBC-TV boss Ted Walworth, who took the job only a few weeks ago, lined up the Chemical Corn blurbs late Tuesday afternoon, roughly at the time the power failure was taking place, knowing that some interesting local news copy might result from the situation. As it was explained, he was led to think that "Thriller" was strictly a participating stanza and, as a result, it would be alright to cut in with a local news spot that was sponsored. But American Tobacco, with two minutes in the hour, did not figure the show to be a strictly participating buy and kicked at the Walworth maneuver.

Later, in "Alfred Hitchcock Presents," another WNBC-TV news report was used, but this time there was no accompanying Chemical Corn blurb.

Among other things, SSC&B reportedly asserted that the cut-ins were totally untimely and ruined the plot on "Thriller."

Gotta Rechannel Those Action Shows Into Fresh Approaches— Bob Cinader

The "compulsion to violence" which sees some 44 out of 106 network shows listed by Nielsen either predicated on crime or deriving most of their story material from crime and violence is chiefly responsible for the sterility of tv programming today.

So declares vet vidfilm producer and exec Bob Cinader, who feels the time is ripe to "remotivate" such programming into different channels — to do action-adventure shows with fresh, new and real story values instead of the same old crimeshow potboilers. "There's no reason why Efrem Zimbalist can't be doing a dozen interesting things other than a private eye and still hold a big audience," says Cinader.

This "remotivation," from violence to other exciting and interesting activities and storylines, would serve a dual purpose — it would serve to abate the growing groundswell of public opinion against current programming, and it would inject new and fresh story values into programs which presently merely rehash the same old plots over and over again.

Cinader thinks these new and fresh values can be obtained through more extensive use of the "semi-documentary" technique — the use of fictional characters in real and vital current backgrounds. "I think a series about, say, a special UN delegate to the Congo can be more exciting than the same star in a private eye series, and a lot fresher and more real."

Today's shows are done in a "vacuum," with no more relation to the real world and real people

(Continued on page 44)

General Foods In Weekly 'Alvin' Buy

CBS-TV regained some lost sponsorship ground this week it persuaded General Foods to take on full sponsorship of its Wednesday night "Alvin and the Chipmunks animated series. General Foods had originally been pencilled in for half.

Program had been sold out until a couple of weeks ago, when General Toy Co. pulled out, claiming it hadn't been allowed to see footage on the show, as per contract. Actually there was no footage to show yet, and CBS wanted a yes-or-no answer on General Toy sponsorship. General Toy said no without the footage, and CBS then started shopping its half.

Alcoa's Xmas Buy

Alcoa is doing its Christmas shopping early this year. Company last week bought 46 morning minutes on CBS-TV for the month of November, all of it as vehicles for its gift-wrapping products for Yuletide.

Same time, CBS picked up some afternoon business from Toni Co., which bought four alternate-week daytime quarters-hours.

Rule Daly Out As 'Today' Host; NBC News in Control

The NBC News department has counted out John Daly as the emcee of "Today." The Daly-NBC dickers never came off, because, as it was reported, the performer wanted virtually complete control of the morning network video strip from which Dave Garroway will soon take leave.

With the abolition of the "Today"-"Tonight" program unit a few weeks, back, "Today" has come under the direct aegis of exec veep Bill McAndrew's news staff, with new departmental v.p. Carl Lindemann riding herd. On Monday (19), Garroway, who seeks to quit "Today" as soon as possible, began a four-week vacation and will return to do the stanza for a while afterwards, if a permanent replacement cannot be found in that time.

With Garroway away, the news department decided to use John Chancellor as emcee for this, the first week. Chancellor, regularly NBC's Moscow correspondent, would have to give up his correspondent's status if he gets the program. Meantime, NBC plans to use other of its correspondents in the remaining three weeks of Garroway's vacation, in an effort to find the right man.

Putting "Today" under the supervision of the news department at NBC stresses the change that will reportedly take place in the format when Garroway leaves for good. Stanza is already heavy on news, but web wants to play this aspect even bigger from now on. When it existed, the "Today"-"Tonight" unit reported to David Levy's entertainment program department.

D OF J. CELLER, FCC POSE THREAT

By JAY LEWIS

Washington, June 20.

Broadcasting and other show business segments are casting anxious eyes on a triple antitrust threat which has emerged on the New Frontier.

It took shape in the persons of Federal Communications Chairman Newton Minow, Justice Dept. Antitrust chief Lee Loevinger and House Judiciary Chairman Emanuel Celler (D.-N. Y.) at Congressional hearings last week. During the sessions before Celler's antitrust subcommittee, and three had something forboding to say.

—Loevinger, an old hand at trust-busting both in private practice and in government, said that the Department's probe of television talent control is being "pushed" and given a new "thrust." He also gave clear indications that if FCC failed to knock out option time, Justice will launch an independent move to kill the practice.

Minow's testimony was highlighted by his disclosure of an FCC look-see at CBS's "compensation" accords with affiliates, and statement that the talent field furnishes a "significant area" for FCC investigation (see separate story).

—Celler, giving signs he will be putting more oomph into his accustomed role as a spurrer-on of executive branch antitrusters, groped for the harshest possible criticism of BMI (see story in Music Section), and cried for forceful moves against monopoly threats in the broadcasting field.

Loevinger's words about Justice probes of talent controls fell short of shedding much light on what's going on. (At one time, MCA was reported to be under Dept. scrutiny. He said:

"The situation with respect to talent in this fluid and dynamic industry has been changing rapidly. Accordingly, we have been forced to alter the thrust of our investigations to conform to those changes to meet the problems of the tv industry vis-a-vis talent control now rather than as of a few years back.

"Our investigations in these areas are now being pushed and we will advise this Committee when any action is taken or a definite conclusion reached."

On the option time issue, Celler complained about what he charged was "buckpassing" between FCC and Justice." "Meanwhile," he told Loevinger, "the evil continues and the public is hurt. How much longer must the public endure this?

"How much longer should the chains be permitted to thumb their noses at the FCC?"

Loevinger replied that he feels any Dept. action at this juncture would impede FCC's current consideration of the network practice. FCC has voted to reconsider last year's four-to-three decision, which kept option time alive, although lopping a half-hour from each broadcast day segment. Abolition of option time by FCC is anticipated. But if FCC balks again at killing the practice, Loevinger said the Dept. is "prepared to consider possible action."

Moreover, Loevinger volunteered that "we have every confidence that Mr. Minow will be diligent and will have great respect for the public interest."

On other matter, Loevinger said Justice is still "in the posture" of supporting a broader base of ownership for commercial communications satellite systems. FCC's current proposal limits membership in the ad hoc committee which would operate the space communications system to international common carriers. Makers of communications equipment and the hardware needed to sustain the satellite relay system would not be included. FCC is due to make a decision shortly on whether to reverse this policy.

Everybody's Got a Cartoon Series, But Webs Less Than Enthusiastic

Everybody and his brother seems to have a cartoon series for sale and airing during the season after next. This would suggest that the only thing that might slow boom in animation is the somewhat less than enthusiastic response of the networks.

One network source unhappily estimated that in the last few weeks, some 20 cartoon ideas, storyboards, rough sketches and film "samples" had crossed his desk. Among those making the rounds for '62-'63 since the coming season's programming is already inked in and, because it takes at least nine months advance warning before an animation can successfully or comfortably turn out a full series, are:

An idea for an Edgar Bergen-Charlie McCarthy cartoon, Fibber McGee & Molly, "Duffy's Tavern" and Frances Langford and Don Ameche, all of which have their roots either in old radio formats or old radio personalities. Then there is "Shrimp," a sample being peddled by William Morris, a Jay Ward-Bill Scott entry based on Sampson & Delilah, and two King Features' "Krazy Kat" and "Barney Google."

"The Three Stooges," now seen on local tv via live action syndication taken from the old theatrical short subject library, is also being proposed to ABC, CBS and NBC.

While there are to be several new half-hour animations on the networks this coming fall, the webs have decided to move cautiously in preparing additional shows of this genre for seasons beyond that. Among other fears, the networks say they're afraid they'll actually kill a good thing, cartoon shows have been reasonably successful so far by overexposure.

Meantime, Coast producers are pouring out about $35,000,000 worth of product, none of which is included in the list of 20 or so subjects designed for network airing in '62-'63. Most of the Hollywood product appears to be for immediate consumption by the networks or in syndication to the tv stations. Beyond Hollywood's present output, there is a thriving animation business in N. Y., headed by Peter Piech's Production Associates of Television and his Leonardo TV Productions, which right now have "Rocky & His Friends," "The Bullwinkle Show," and "King Leonardo" in network time slots. Piech is associated with Jay Ward Productions in some ventures.

ARB Top 10

(Week Ending June 18)

Untouchables (ABC)	32.7
Candid Camera (CBS)	26.1
Naked City (ABC)	25.9
My Three Sons (ABC)	24.8
Garry Moore (CBS)	24.0
TV Guide Awards (NBC)	23.2
Hawaiian Eye (ABC)	22.8
Ernie Kovacs (ABC)	21.7
Gunsmoke (CBS)	21.0
Thriller (NBC)	20.3

Sullivan Re-Use Of Darin Routine Cues Rock 'n' Roll

Ed Sullivan and singer Bobby Darin are at odds over Sullivan's plan to use a two-year old Darin sequence on a repeat during his summer series, "The Best of Sullivan." Sullivan's use of the clip is being protested by Darin on the ground that its use may jeopardize negotiations for spectaculars now under way, and that the use of the two-year old clip may provide a false impression of Darin's present-day image as a singer. Another beef is the pay, 75% of scale which of course Darin is also not contented with.

On the other hand, Sullivan points out that the show being used was one in which Darin's appearance was postponed four times. Sullivan had let him out of the date in order that he could make a Las Vegas appearance with George Burns, and to work on other television shows. He also pointed out that he originally bought Darin off a record at a time when no other variety show would use him.

As the matter now stands, permission for the use of Darin's clip will have to come from the American Federation of Television & Radio Artists. Had Sullivan elected to use the entire show in question then no permission would be needed. But since he will take the Darin clip for use, then the union must pass on the request. Sullivan explained that the show he plans to use has reference that were topical at the time, such as introductions of people in the news from the audience. Therefore, Darin's sequence is being used to fill in.

Darin, through his agency, General Artists Corp., has entered a protest with AFTRA and ruling still has to be made. If AFTRA's permission is not forthcoming then Sullivan said he'll use another act, and possibly use Darin's show some other time. The Darin clip is tentatively scheduled to be shown in early August.

REALIGN WGN'S RADIO, TV SALES SETUPS

Chicago, June 20.

WGN Inc., reorganizing its sales echelons, has upgraded Marvin Astrin to Chicago division sales manager of the radio outlet and James O'Rourke ditto of the tele station. Appointments were made by Charles Gates and Benjamin Berentson, respectively, who the week previous had been named station managers of the AM and tv properties.

In the new arrangement, Edward Gerken becomes manager of WGN Radio's eastern division office in New York, and Irving Wilson likewise of WGN-TV's New York office, with Robert Innis as assistant.

In Chi, Donald Gelz was promoted to manager of sales service and Herman Sitrick to manager of local sales for the radio station; and Mel Wolens has been upped to sales service manager of the tv station.

Mull Red Barber As 'Camera' Host

Red Barber is now the frontrunner in the competition for the emcee spot on CBS TV's "Candid Camera." The vet baseball commentator has the network program brass on his side for the spot and decision is now up to packager Bob Banner.

Filling the spot has been a troublesome chore ever since the show was created. Initially Eddie Albert was slated to do the job, then he was preempted by Arthur Godfrey. Subsequently, Godfrey and creator Alan Funt had a falling out, and Godfrey announced he'd quit at the end of the season. Johnny Carson was briefly under consideration to succeed Godfrey, but exclusivity problems ruled him out and Barber is now the No. 1 choice.

Barber, currently in his 31st year in broadcasting, is doing the N. Y. Yankees play-by-play with Mel Allen. He's done several audience participation shows on radio and tv in the past, including a stint on radio's "Take It or Leave It," as well as a heavy schedule of commercials for Gulf and Citgo. He's being repped in the "Camera" talks by Bill McCaffrey, his manager.

ABC-
NET
NET

This is the order, according to the latest Nielsen, in which the 3 networks finished—rating- and audience-wise—where it counts most.* Namely, in the competitive markets where the Viewer can look at all 3—and

TV YZ

does—with what is for ABC-TV advertisers a most happy...trending.

*Source: Nielsen 24 Market TV Reports, average audience, week ending June 11, 1961. All commercial programs originating between 6 and 11 PM.

Ex-CBS Foursome's Unique Setup (VHF Inc.) To Fill Production Gap

An unusual new production company, operating under the name of VHF Inc., has been established in N.Y. by four veterans of the now defunct CBS-TV Program Sales unit.

The company will offer its services as a producer of programs, industrial features and commercials, both on a below-the-line and on a package basis. That in itself isn't unusual, but what sets the company apart from others in the field is that it will own no equipment or studio and will function in either film or tape as the occasion requires and will seek out the most efficient facilities for the job from among existing production houses.

Ira DeLumen, prexy of the new outfit, which resigned as manager of programs and special projects for CBS-TV's operations department, states that "for the out of town packager who wants to produce his show in N.Y., there's simply no place to go. If he goes to one of the networks for facilities, he doesn't get the kind of personal attention he needs. If he goes to a film outfit, they're trying to sell a studio and facilities that may be too big for his show. If he goes to a tape house, they'll sell him tape even though film might be better for his show."

Virtue of the new VHF setup, as DeLumen sees it, is that "we have no axe to grind—we'll do tape or film, whichever is better, and we're not tied down to a studio or facility on which we have to pay the overhead. We're small, so we can give the client the kind of personal attention out-of-town packager needs."

Another factor is what DeLumen calls "the maze." It's not only a question of getting facilities, but hiring above-the-line people like a director, writers and a casting agency which throws the out-of-towners. In offering both above-the-line and below-the-line services, VHF figures it's offering a unique kind of production service to the man who doesn't know his way around N.Y.

Case in point is the Lutheran Church, which for years produced its "This Is the Life" program on film in Hollywood. Church decided it wanted to do a series of 13 in N.Y., but didn't even know where to start. DeLumen and Richard R. Rector, who just ankled as director of operations for CBS News but was then with the Production Sales unit, took over the entire production of the "Life" package for the Lutherans. They did the same for "How Christian Science Works," 15-minute panel show.

DeLumen and Rector, who'll be VHF's v.p. in charge of production, still can't understand why CBS disbanded its Production Sales unit, since they feel it filled a vital need and was the only service of its kind. They figure VHF will fill the gap.

Other principals will be Robert C. Troup, v.p. in charge of sales, and Peter J. Smith, v.p. for special projects. Before joining CBS Production Sales, Troup was prexy of International Media Exchange Club, and Smith, who was a producer with the Production Sales unit, had previously been a producer-director for WDTV (now KDKA-TV), Pittsburgh. DeLumen is a 20-year vet of CBS and Rector has been with the web nine years.

Dub The Rub In Latino Relations

Mexico City, June 13.

The ticklish matter of dubbing Spanish sound to American filmed series is in the forefront here again. Charges have been made by representatives of actors who work in dubbing studios that material is arriving already dubbed, with technical work apparently product of Spanish studios.

Protests have been lodged with the Film Bureau and respective film industry unions, asking for an immediate investigation. It is claimed that if situation continues there will be a loss of employment in a recently created industry here.

UA-Ziv Ups Yamin

Robert H. Yamin, manager of Coast operations for Ziv-UA, has been appointed assistant to prexy John Sinn. Yamin will move to Ziv-UA's N.Y. office to assume his new duties on Aug. 1.

Yamin joined the company's tv production department in Hollywood, '53 and progressed to become Coast operations manager early in '60.

Brit.'s ABC Sets 80-Min. Break In Sat. Feature Pix

London, June 20.

ABC-TV's latest move to hold those summer viewers on a Saturday night is to screen feature films in two chunks, 80 minutes apart. ABC-TV topper Howard Thomas is going to bridge that gap with variety shows (and, of course, advertising) which he hopes will hold viewers against outside summer entertainments.

The scheme, which starts on Saturday (24), brought an immediate attack from anti-commercial tv politico Christopher Mayhew, who objects to the "normal" advertising breaks in programming, let alone the new plan. Planning to complain officially to the Independent Television Authority, Mayhew says: "Most viewers will regard this as a mangling of material to suit the profits of the ITV companies. It is a debasement of tv standards." ABC-TV's answer is that, this way, a whole film can be shown as opposed cutting it by a third.

So far 24 films have been skeded for the campaign. Initialer is "They Died With Their Boots On," will be followed by "Fort Apache," "Air Force," "Objective Burma" and others.

WOR-TV's Fresh Features To Buck Summer Reruns

RKO General New York outlet WOR-TV will buck the summer rerun trend with a series of feature films new to the market for once-a-week slotting.

Beginning June 20, films will be shown Tuesday nights from 9 to 11 p.m. under the title "Big Preview." Starting lineup includes "High and the Mighty," "Barefoot Contessa," "Attack," "Strangers on a Train" and the "Jolson Story."

Several of the pix are post '50's and several will be telecast in color.

NTN's Cuffo Footage On Industrial Newsfilm

Detroit, June 13.

National Television News Inc. was organized here last week to supply newsfilm and "related materials" to vidstations for industrial sources. New industrial house is headed by Howard Back, who has resigned as manager of radio-tv for Chrysler, and another former Chrysler exec, James O'Donnell.

Before going to Chrysler, Back was an editor in N.Y. for Telenews.

NTN newsfilm, as with other such organizations, seeks to distribute free footage to be inserted in regular local news stanzas on behalf of business, trade and governmental organizations.

Miller-Shaw Setup

James T. Shaw has resigned as v.p. for network and regional sales at Ziv-UA, to form a partnership with John A. Miller, head of his own packaging-producing firm. New banner of the organization is Miller-Shaw Productions.

Firm will specialize in children's shows. Miller's production credits include CBS' "Captain Kangaroo."

Shaw's resignation follows the bowout of Joseph W. Bailey, a v.p. at Ziv-UA.

Untermeyer to Wylde

Laurence S. Untermeyer, who joined the blurbery in 1960, has been named exec producer of the industrial division of Wylde Films.

Before joining Wylde as an associate producer, Untermeyer was with NBC as a producer, writer and director for five years.

Blake Edwards' Six Series for Metro

Blake Edwards, Freddie Fields and David Begelman will work under the Metro TV banner in the development and production of six tv series.

Deal bringing the trio into the Metro fold was with Project 111 Enterprises, the newly-formed producing unit of Edwards, Fields and Begelman. Commitment to the studio is for three hours and three half-hour series, with Edwards as producer.

Project 111, which has Edwards' tv services exclusively, moved into offices at Metro immediately. First announcement of directors and producers assigned to specific projects is expected within the next few weeks.

Project 111 deal represents an important step by Metro tv production v.p. Robert Weitman in bringing in what he considers pro tv talent to work in association with the studio. Weitman said that new creative talent brought into the studio will be given "the complete creative freedom necessary to the development of new and imaginative programs."

Fields was a v.p. for 12 years with MCA before he left to form a partnership with Begelman, also a former MCA v.p. Their company will also develop tv and feature picture properties for Judy Garland's King's Row, Henry Fonda's Top Gun, and Polly Bergen's Kam Productions and Phil Silvers' Patrick Productions and Tranan Corp.

Edwards first made his mark in tv as creator and producer of "Peter Gun" and followed this with "Mr. Lucky." He was also producer or director of a number of feature pix, including "Operation Terror" and "Operation Petticoat."

In an unrelated development, MGM TV is going ahead with plans to develop an hour-long vidfilm series called "Jeopardy." Projected series would utilize mystery stories of many top writers. These stories had been bought by the studio in years past for possible feature production, but for one reason or another never made it. The project for Metro TV date back to the days of Charles (Bud) Barry when he headed the tv wing of Metro. Now, though, the pilot for the project is due to roll late in the fall for possible airing in the '62-'63 season.

Mystery stories by such authors as these are available for the series: Sinclair Lewis, J. P. Marquand, Graham Greene, Ben Hecht, Agatha Christie and Alex Coppel.

Tap Coe & Lockwood As 'Follow Sun' Leads

Hollywood, June 20.

After testing more than a score of actors, 20th-Fox has determined upon Barry Coe and Gary Lockwood as the two top-lining regulars for its "Follow The Sun" vidpix series which debuts on ABC in fall, Henry Kaiser sponsoring.

Coe for several years has been under theatrical pact at 20th. Lockwood was used by studio recently in its "Bus Stop" pilot and after a look at the footage 20th term-pacted him. "His "Sun" spot automatically knocks him out of "Bus."

"Sun" starts shooting July 19, Marion Hargrove producing for Roy Huggins, who heads up 20th vidfilm production.

Dozier to Europe

William Dozier, v.p. in charge of Coast activities for Screen Gems, has left for London.

While in the British capital, Dozier will confer with Columbia Pictures, BBC and ITV exec for a few days and view the rough cut of "Gulliver," a new tv cartoon series filmed for SG by Charles Schneer. From London, Dozier will visit Paris, Vienna, Prague, Copenhagen and Moscow.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Scripter **Sidney Reznick** winds up to future Garry Moore shows this month, then departs video for Broadway and work on his own musical, "The Fast Buck". . . Nitery singer **Lisa Carroll** guests this Sunday's (25) Ed Sullivan show . . . **Perry Como** scripter **Goodman Ace** and staff—**Selma Diamond, Jay Burton, John Aylesworth** and **Frank Peppiatt**—to the Coast Sunday (25) for the **Jimmy Durante** show . . . **Arthur Perles**, vet news newspaperman and former California National publicity promotion boss, named editor of Radio-TV Daily . . . **Robert W. Holmgren** has been named director of sales service and business administration for ABC Radio. Web has not had a business administration director for some time. New position also represents an extension of the sales service division.

Actor **Victor Wray** back in New York after several months post operational rest in Florida . . . CBS Radio veepee in charge of station administration **Fred Ruegg** was commencement speaker at Los Angeles City College last week . . . New officers of the "Bedside Network," Veterans Hospital Radio & Television web, are **Alex Kramer**, president; actress **Ann Seymour**, first veepee; **Wm. C. Jackson**, second veepee; **Richard Foorman**, third veepee; **Bill Kaufman**, fourth veepee; **Elizabeth Pennell**, secretary; **Joan Melzer**, treasurer . . . Ansco Corp.'s eastern manager (motion pix division) **Wm. H. Metzger** was elected chairman of the New York section, Society of Motion Picture and Television Engineers, filling the unexpired term of **James Kaylor**, who has joined MGM Labs on the Coast as chief engineer . . . Quiz emcee **Jack Barry** is suffering mononucleosis and his "Kidding Around" WNTA-TV Saturday show ill be vidtape reruns for the next few weeks . . . Actor **Don Crabtree** (currently in Freedomland's "Johnny Freedom") emceed a kid special on WPIX-TV that's up for syndication . . . CBS-TV sales administrator-commercial coordinator **Jim Aberle** on three-week's vacation, motoring through Missouri and Oklahoma . . . "CBS Reports" producer **Jack Beck** is in N.Y. from L.A. for a brief stop before departing for England . . . CBS-TV "Brenner" star **Edward Binns** is in New York for a guest shot on the web's "Defenders" series . . . **Arthur D. Morse**, who produced CBS-TV's special on new educational techniques, "The Influential Americans," was elected prexy of Citizens School League in his home town of Stamford, Conn. . . .CBS director of special projects **John Karol** was a speaker at the Insurance Advertising Conference this week in Manchester, Vt. . . . **Diana Barth** set for lead on "My True Story" Friday (23) . . . **Fred Kaplan** of ABC Radio produced the WABC-FM "Spectrum" outing for tomorrow night (22), a science career conference titled, "Science Forum". . . WLIB, New York indie swinging to a full-time jazz format, has named jazz pianist **Billy Taylor** music coordinator . . . Playwright **Dale Wasserman** back from a week's holiday in Jamaica . . . Producer **Jerry Hammer** has a new game show slated for ABC-TV next month . . . Radio & Television Executives Society's Fun Day golf tourney, July 25, will have Spalding Golf Advisory Staff pro **Shelley Mayfield** as guest . . . New York chapter, Broadcast Pioneers, elected **Phil Edwards** prexy, succeeding **Arthur Simon.** The new leader is board chairman of Broadcast Advertisers Reports. Other officers are **Jeff Sparks, May Singhi Breen** and **Vincent Lopez**, veepees; **Henriette Harrison**, secretary; **Lilliam Okun**, financial secretary; and **Robert Higgins**, treasurer . . . **Fred Robbins'** syndie radio show, "Assignment Hollywood," this week guests **Bob Hope, Sophia Loren, Johnny Mathis, Lucille Ball** and **Tab Hunter.**

Casting director **Ruth Conforte** of Talent Associates-Paramount off to Spain for a month, beginning July 7 . . . Singers **Dorothy Loudon, Bill Hayes, Blossom Dearie**, and **John Bubbles** and the **Count Basie** orch are going to appear on "Music of the Thirties," the NBC Special Projects one-shot to be aired next Oct. 22 . . . **Eugene N. Aleinikoff**, director of business and legal affairs for the National Educational TV & Radio Center, got upped to the new post of general counsel . . . **Vin Scully**, the Dodger baseball announcer, appearing in the first ABC-TV "New Breed" script . . . **Bess Myerson** takes over this week (for 10 weeks) for **Arlene Francis** on her 1:30 p.m. newscast stint at Mutual Broadcasting . . . National Educational Television and Radio Center prexy **Jack White** was awarded a Doctor of Humane Letters degree from his alma mater, Lawrence College, Appleton, Wis. . . . Opera tenor **Miklos Gafni**, who left for a six-week concert tour of Europe, also will make two tv appearances in England . . . **Caron Gardner**, winner of a London beauty contest, will do a guesting stint on today's (Wed.) WCBS Radio **Bob Dixon** show . . . **Mal Braveman** will handle special publicity for "Glenn Miller Time" which debuts on CBS-TV July 10.

Peter M. Piech, prexy of Producers Associates of Television, returns from Hollywood after a week of production meetings on "Bullwinkle," new NBC Sunday animated skein . . . **Pat Fels** switching posts within NBC—from **Dick Kellerman's** aide to producer **Fred Freed's** amenuensis . . . Singer **Lisa Carroll** guesting on Ed Sullivan's Sunday (25) stanza . . . **Phil Foster** becoming regular on ABC Radio's "Flair". . . Intercontinental Services, based in N.Y., has secured exclusive representation in the U.S. for Lebanese Television, of Beirut. Lebanese Television telecasts in French and English on one channel and has another channel for the Arabic language.

IN HOLLYWOOD .

Jim Jordan ("Fibber McGee") caught up with MCA's **Taft Schreiber** (Revue prexy) in Hawaii and out of their talks will come a new comedy concept for the longtime radio top rater. He may even do a little singing, a throwback to his early career in vaude . . . NBC's **John K. West** took a cut—at Mt. Sinai Hospital. Should be out and around by the time you read this . . . **Ralph Edwards'** entry into telefilming in his partnership with **Hal Hudson** will be a Norman Paul creation called "Rodeo," which will travel a troupe of ropers and wranglers as the narrative premise . . . **Ernie Ford** figures he'll be busy enough next season with a few specials, guest shots, fair dates and recording sessions. He likes the ranch life and will pass his leisure on the big spread he owns near Palo Alto . . . **Caroline (Kennie) Veigt**, for 18 years office manager of CBS Radio publicity hatch, goes on staff with **Ernie Stern** at CBS Television City. Her boss, **Lloyd Brownfield**, retires July 1 after 20 years with the web in Hollywood . . . KNX and its prize deejay **Bob Crane** are having contract trouble and the CBS station's g.m., **Bob Sutton**, has put out feelers to other jocks, preferably Frisco's **Don Sherwood**. It's no go for KMPC's **Dick Whittinghill**, one of the town's top spinners, who won't go back on his handshake with **Bob Reynolds**, co-owner of the station. Crane is reputedly drawing down better than $50,000 a year . . . ABC's **Tom Moore** hustled back to N.Y. for his flight to Europe where he'll meet up with AB-PT prexy **Leonard Goldenson** for a month's jaunt through the continent . . . ABC-TV pulled the rug from under the daylight strip, "About Faces," and turned the time back to the stations . . . **Ken Niles** dropped in at CBS Television City and found his son, Ken Jr., functioning as associate producer on "Face the Facts." The proud pater was one of the top radio announcers and now operates an inn at Balboa when he's not hooking marlin in Mexican waters

IN CHICAGO . . .

WAAF, marking four decades on the air, is launching a "Life Begins at 40" promo. Station calls itself Chi's oldest in continuous operation with same call letters . . . **Lud Richards**, ex-Peters, Griffin & Woodward, N.Y., signed on with WBBM Radio as ad-promotion

(Continued on page 42)

THE WINDS OF VIDPIX CHANGE

FM as TV 'Translator'

Tokyo, June 20.

The English-language Japan Times here disclosed that it has an application pending for operation of an FM station. Editor's note implied that some of programing hours might be used for broadcasting of original English soundtracks of telefilms aired simultaneously with dubbed version on tv outlet, thereby enabling members of foreign community to enjoy U. S. tv imports.

Suggestion had been made for such a setup by Times colunmnist Paul Aurell who probed possibility of a small radio station to handle the English-language soundtracks. A letter to Editor writer supported Aurell's proposal, adding suggestion that telefilm might be shown after regular telecasting hours with sponsors interested in foreign market.

Foreign population in Japan has never been deemed large enough for special telecasting attention, except for brief newscasts. Recent government survey shows total of 649,421 foreign residents in Nippon, of which 580,207 are Koreans and 45,505 are Chinese. Next in number are Americans (non-military) with 11,526. Survey also showed 1,726 Britons, 1,323 Germans, 1,196 Canadians, 756 Indians, 626 Frenchmen and 623 who are stateless, with the balance of total from various other countries.

Firstrun Syndie Market Tough, But Coulda Been Murder With More Shows

For the comparative handful of firstrun product in the syndie hopper for a fall start, it's a generally tough, but far from impossible market.

What the conditions would have been if, as in years past, the supply had been far greater, is another story. Then, with the pool of regionals diminished, it would have proven impossible for entry after entry to recoup, according to savvy estimates of the current syndie market and how much product it can digest.

The only syndie outfit to date which hasn't pulled in its product horns is Ziv-UA. Outfit followed the Brod Crawford starrer "King of Diamonds" with "Ripcord." Another syndie entry is understood to be waiting in the wings for introduction shortly. "Diamonds" sold fast and "Ripcord" is understood to be doing okay. There have been some regionals associated with both shows, but seemingly not of the dimensions of years past. Both shows have been sold and are being sold heavily on the station level.

Screen Gems' "Shannon," with two key regionals, has recorded a healthy 51 markets to date. Filmaster's "Beachcomber," with a heavy tie with members of TV Stations, Inc., is reportedly doing okay. Independent Television Corp. is holding off on any sales announcement on "Whiplash," pending clarification of regional deals said to be underway. ITC, in the meantime, has been making a number of deals with stations. Some of these deals might take another turn in the market if a regional sponsor hooks on to the series.

Out of the traditional syndie first-run race this outing out are the syndication subsids of the three networks. ABC Films has the "Dr. Joyce Brothers" show, but that's out of the traditional syndie classification. Each of the web subsids, though, has at least one strong off-network entry, among them being "Best of Harpo Marx," NBC Films; "Wyatt Earp," ABC Films; and "December Bride," CBS Films.

Also out of the race for the upcoming fall season is MCA TV,

(Continued on page 44)

'High'-Minded

New York indie WOR-TV had to go to the competition to promote the initialer in the station's new tv feature film preem show, "The Big Preview."

Opener for the Tuesday night showing this week was "High and the Mighty," John Wayne, Robert Stack, Laraine Day and Claire Trevor starrer, and the RKO General outlet sent up a dirigible to promote it. RKO General, which is linked with General Tires, had to rent the helium craft from Goodyear.

But RKO is not too abashed. Weekly showing has 12 minutes of commercial time already sold out to nine advertisers.

'Sea Hunt' Repeats Into 50 Markets; 1st-Runs Still On

Ziv-UA's Economee division has sold reruns of "Sea Hunt" in more than 50 markets, including three CBS-TV o&o outlets and many CBS-TV affils.

Rerun selling began with first-run episodes of the underwater saga still running. The first-run episodes in market after market represents the fourth year production of the Lloyd Bridges starrer.

The CBS o&o's signing for "Sea Hunt" reruns include: WCBS-TV, N.Y.; KNXT, Los Angeles; and WCAU, Philadelphia. CBS affils signing are WHDH, Boston; WJBK, Detroit; KTNT, Seattle; WFMY, Greensboro, N.C.; KFMB, San Diego; WGAN, Portland, Me.; WWL, New Orleans; KSL, Salt Lake City; KOIN, Portland, Ore.

Among other stations to sign for reruns of the show are WGN, Chicago; KOA, Denver; WGR, Buffalo; KVAR, Phoenix; WTAE, Pittsburgh WTVN, Columbus; KSD, St. Louis; KRON, San Francisco; WDAF, Kansas City, Mo.; and KTSM, El Paso.

'Grand Jury' Suit

Los Angeles, June 20.

Invasion of privacy suit demand-$1,000,000 damages was filed last week in Superior Court by Joseph Shaw, brother of late former Mayor Frank Shaw, against Desilu Productions, RCA and NBC.

Shaw claimed that scenes from his life were included sans his permission in the "Grand Jury" tv show June 16, 1960. Shaw at one time was secretary to his brother when latter mayored L.A.

Sell 'Herridge' In Italy, Hong Kong

CBS Films' "Robert Herridge Theatre" has been sold to RAI, Italy, and to Rediffusion in Hong Kong.

Sales of the vidtaped showcase in foreign markets now total 10. The 26-program series, consisting of drama, jazz, ballet and pantomime, has been bought by the Canadian Broadcasting Corp., the Australian Broadcasting Commission, the New Zealand Broadcasting Service, among others.

Recent domestic sales include WRC, Washington, WSJV, Elkhart, Ind.; WGBH, Boston; and WMAR, Baltimore.

FILM DOMINANCE IN WEB DECLINE?

By MURRAY HOROWITZ

Dominance of vidfilm on the networks is now under serious examination, and for the first time in years, a descending vidfilm curve is in prospect.

No one's betting on the demise of network telefilming, but the soundings for future seasons challenges the virtual blanket programming of vidfilms on the networks during prime evening hours.

Season upcoming finds telepix accounting for over 80% of the week-in, week-out nighttime programming of the three networks. It is this celluloid dominance—and the splash of the majors—which now is being questioned in the reappraisal of the medium.

The soundings looking toward the '62-'63 season, the first season which offers any scope for change, finds networks, agencies and advertisers seeking new forms. Vidfilm houses may be able to accommodate this "new forms" search, to some extent. It's believed, though, that any major push by networks to get off the formula track will lessen the celluloid network parade.

Year in, year out, vidfilm series have grown to occupy more and more prime hour network time slots, with celluloid taking the place of game shows, "live" variety shows, "live" dramas, to the extent that celluloid has "triumphed" over the specials, and all other forms. Now, though, what is on the air is being questioned, and the telefilms' right to 80% of the domain is being challenged.

Those crystal-balling '62-'63 see a lessened overall role for celluloid on the networks. The forecast, by no means, dethrones vidfilms. Celluloid will still be king in '62-'63, outranking all other forms, according to the forecasters, but the vidfilm domain will shrink somewhat to allow for new and returning forms. The extent of the shrinkage at this point is anybody's guess.

The intratrade reappraisal of the medium is sparked by others than Minow & Co. in Washington. No doubt Federal Communications Chairman Newton Minow has spurred the self-analysis. The reexamination, though, has roots all the way from the networks to the agencies to the packagers, et al. Even some of the major vidfilm outfits, whose stakes are greatest in maintaining the status quo, are prepping for expected changes.

Screen Gems, for example, has branched out into packaging game shows and specials. Other vidfilm houses have indicated that they're by no means averse to getting into the special act. The word is out that diversification in times of change such as these might be the best answer for a program supplier.

Program diversification, too, is forecast to be on the network agenda for '62-63. An entire bloc of action-adventure for one night is thought to be on the way out for '62-'63 and thereafter. Good deal of trade thinking is to mix public service, comedy, "live," game, and action for an evening, if for no other reason than giving the viewer a more rounded diet. Some of the hue and cry about violence is due to the bloc programming of action-adventure from 7:30 to 11 p.m., in one evening. Such bloc network programming, it's argued, can give tv only a singular shoot-'em-up image.

Concurrent with the search for new entertainment forms, the forecast is there will be less reliance just on house names. Many a project of an independent producer in the past has gone begging because the networks and agencies flocked to the major vidfilmeries. The outside packager without a major banner now will get a warmer hearing. The climate for change is present.

Distribs Win 1st Round in Post-'48 Censorship Hassle With NAB TV Code

Switch Sell

Packing all the excitement—fisticuffs, shooting, and other assorted violence—in a pilot has its pitfalls in this era of station sensibility.

One of the first-run syndie entries now making the rounds had to be resold to stations on the basis that all the violence shown in the pilot won't be in subsequent episodes of the series.

An interim victory on the post-'48 feature censorship issue appears to have been won by the pix distributors.

A spokesman for the National Assn. of Broadcasters acknowledged that the organization's proposal to screen so-called "troublesome" post-'48 pix now is "in limbo." He said that the TV Code Review Board and the tv board of directors of NAB have been too busy with more pressing matters than the post-'48 pix issue.

The NAB was sounded out in light of the rejection by major pix distributors of NAB's screening plan. Harry Ward, assistant director of TV Code Affairs, in Washington, said the position of the major post-'48 pix distribs forces the NAB to go back to the original warning, issued last fall. The warning cautioned all Code subscribers to screen post-'48's for possible violations of Code provisions regarding violence, sex and horror.

Ward felt, though, that the national screening issue will have to be faced up to some time in the future. "Obviously, it's a matter of Code interpretation and it will have to be done eventually," he added. He didn't know "when or if," in light of the distrib rejections.

Distribs nixed the NAB proposal on the grounds that it smacks too much of censorship. Distribs had no objection to local stations screening the pix and judging what should or should not be telecast or edited out of a particular pix. It was held by the mixing distribs that the local station entrepreneur is more familiar with local tastes. It was argued what may be okay late at night might be bad taste for daytime when the kiddies are around. Distribs also contended that a pix may go over big in Metropolitan areas and be a controversial film in the Bible Belt.

Those publicly lining up against the NAB national screening proposal were Seven Arts Associated, United Artists Associated, Screen Gems and Flamingo Films.

Foreign Biz Up 40% This Year For Screen Gems

Screen Gems' foreign biz is up 40% in the current fiscal year ending June 30, '61, according to Lloyd Burns, v.p. in charge of international operations.

Foreign operation, including the Canadian market, has increased in gross dollars with each successive year, according to Burns. Underscoring the growing importance of the foreign biz to SG is the upcoming world wide sales meeting to be held in N.Y. by SG in the last week in July. All managers of foreign markets are due to be present at the confab.

SG product is distributed all over the world. Major areas of growth for the company have been Canada, England, Australia, Brazil, West Germany and Japan. In England, SG has been successful in making deals on 17 shows, despite the restricted market caused by the quota.

These are the shows which SG has sold in England: "Flintstones," "Father Knows Best," "Rescue 8," "Huckleberry Hound," "Burns and Allen," "Patti Page," "Crazy Cat Cartoons," "Dennis the Menace," "Shirley Temple," "Winston Churchill," "Rin Tin Tin," "Scrappy Cartoons," "Ivanhoe," "Tightrope," "Tales of Texas Rangers," "World Championship Golf," and "Route 66."

In Canada, SG has virtually its entire catalog sold, with deals involving 41 series, plus feature films. In Japan, 16 SG shows are sold, in Australia, 39 series, plus features; West Germany, 14 series, and Brazil, 16 series.

On the sale of features abroad, SG policy is dictated by the policy set by Columbia Pictures. Like most motion picture producing-distributing companies with exhibition ties and pressures, Columbia has followed a cautious policy in releasing pix-for-tv in foreign markets.

Kambourian in New Transfilm-Caravel Slot

Steven Kambourian has been named veepee in charge of motion picture completion, a new post in Transfilm-Caravel's film production division.

Kambourian joins the Buckeye blurbery subsid from Klaeger Film Productions where he was supervising editor.

KTTV's Groucho Buy

KTTV, the L.A. tv indie, last week bought 250 half-hour Groucho Marx films. Package of off-network reruns has just gone into distribution via NBC Films, which recently supplanted California National Productions as the telefilm arm of NBC.

KTTV was the first station in the country to pick up the former NBC-TV stanza now that it's hit syndication.

Merson Exits NTA, Sets Two Projects

Marc Merson, director of program development for National Telefilm Associates and occasional producer of "The Play of The Week," has resigned. Merson, on his own, is involved in two projects.

One is a comedy-panel series, "Play It for Laughs," which will star Orson Bean. In an unusual arrangement, the program will be auditioned on NBC-TV during the week of June 26 as a segment of the Jack Paar show. Bean will host stay-up-late outing that week for the vacationing Paar.

Merson, in another project, recently acquired theatrical rights to the Romeo Muller screenplay, "Love Me To Pieces," and is presently negotiating a coproduction deal with a major studio. "Love Me to Pieces," a farce comedy, was seen originally in 1958 on "Studio One." Muller wrote the original and has also scripted the expanded screenplay.

12 More for 'Bozo'

Javark Films reports signing of 12 new markets for the "Bozo the Clown" cartoon series, making the total stations now carrying the show 157.

Licensing agreements also have been signed in Saudi Arabia and the Virgin Islands, bringing the worldwide "Bozo" count to 198.

New U S stations include WABI, Bangor; WAGM, Presque Isle, Me.; WCNY, Watertown, N Y; WDSM, Duluth, Minn; WISN, Milwaukee; WNCT, Greensboro, N. C; KPLV, Lafayette, La; WALA, Mobile; WHEN, Syracuse; KHSL, Chico, Calif; WRAL, Raleigh, N. C.; and WOAY, Oak Hill, W. Va.

"We bought Seven Arts Volume II because

President KSYD-TV, Wichita Falls, Texas

"These are the finest audience-gathering films ever put out. They were made for family appeal.

"We have done very, very well with Volume 1. In fact, so well that some nights the competition has had no audience at all!

Syd Grayson

"And our advertisers are ecstatic over these feature films. One, a long-time TV advertiser, selling Cadillacs, paid more to sponsor 'Springfield Rifle' than he'd ever paid before. But he told me he'd never in his life seen anything like the results he got...not just response, but sales results!

"So, of course, we've bought Volume 2. We've got to stay beyond all competition and we know they simply cannot buy any package to beat these Warner 'Films of the 50's'."

ARB—MARCH 1961

	Rating	Share
FRIDAY NIGHT 10:30-12:00		
KSYD-TV	16.8	71.5%
Station A	4.7	20.0%
Station B	2.0	8.5%
SATURDAY NIGHT 10:45-12:15		
KSYD-TV	18.4	76.6%
Station A	5.6	23.4%
Station B	less than .005	—
SUNDAY NIGHT 10:30-12:00		
KSYD-TV	12.5	80.6%
Station A	3.0	19.4%
Station B	less than .005	—

Warner's Films of the 50's... Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Third Cover SRDS (Spot TV Rates and Data)

TV GUIDE AWARD SHOW
With Efrem Zimbalist Jr., host; Jackie Cooper, Nanette Fabray, David Rose Orch., others
Producers: Bob Henry, Ed Pierce
Directors: Henry, Van Fox
Writers: Ed Simmons, Keith Fowler, Tom Koch
60 Mins.; Tues. (13), 10 p.m.
LIPTON TEA
NBC-TV (color) from N. Y. and H'wood

(SSC&B)

One inspired spoof of tv programming almost was worth the price of staying with the "TV Guide Award Show," the hour colorcast Tuesday (13) night at 10. Other than that single take-off on programming, the bulk of the entertainment was middling.

Latest outing of the annual "TV Guide Show" offered further evidence of the inherent obstacles in mixing entertainment with opening-envelopes-and-here-are-the-winners. Producers Bob Henry (Hollywood) and Ed Pierce (N. Y.) tried to overcome the mixing obstacle by relegating the awards to the last 15 minutes of the show.

The device is better than the pattern established by the annual Emmy show and the nature of the TV Guide awards, too, have much wider public appeal. Insufficient entertainment values dogged the first 45 minutes, though, probably leaving many a viewer wondering when the main business of the night would be forthcoming.

When they did get some good material, Jackie Cooper and Nanette Fabray made a fine team. They opened lightly and delightfully, playing the role of two award winners, before the cameras. Cooper did a fine solo as a double-dealing talent agent. The inspired spoof of tv programmmg had Cooper and Miss Fabray going through the same private eye plot formula in different locales—Alaska, the Orient, the U. S. in the 20's, etc.

Remainder of the material for the two good troupers, dealt with ratings, cue cards, et al., and was only fair. Efrem Zimbalist Jr., as host, was affable and charming.

Award categories, with one exception, made a good deal of sense. The exception was the category of Best Single Musical or Variety Program, which had the following competition: Astaire Time, Belafone . . . New York 19, Bobby Darin and Friends, An Hour With Danny Kaye, Singalong With Mitch (first show). Mitch Miller won this oranges and apples race.

The TV Guide popularity awards contest cited such familiar trophy winners as Chet Huntley & David Brinkley and "Macbeth." The NBC News team and Perry Mason twice were kudosed. NBC and CBS each had four winners in the eight categories, with ABC drawing a blank.

The winners were:

Best Single or Variety Program, "Sing Along With Mitch" NBC; Best Single News or Information Program, NBC Election Night Coverage; Best News or Information series, "Huntley-Brinkley Report," NBC; Best Single Dramatic Program, "Macbeth," NBC; Best New Series, "Andy Griffith," CBS; Best Series, "Perry Mason," CBS; Favorite Male Performer, Raymond Burr, CBS; Favorite Female Performer, Carol Burnett, CBS.

TV Guide's publisher James Quirk made the presentations. Enough stars were present to lend an aura of glamour, although the glamour bit wasn't underscored.

Horo.

Ted Steele to WINS, N.Y. As G.M. Vice Hap Anderson

Ted Steele is the new general manager of indie radio station WINS, N. Y. He moved over to WINS from WNTA-AM & FM, Newark- N. Y., where he functioned as general manager with a v.p. stripe.

Steele, in assuming his new WINS post, gives up his performing role as emcee of "Dance Party," telecast by WNTA-TV. Station management, according to Steele, will be his exclusive province, capping a 25 year span as a performer. Both as a performer and producer, he had been associated with WPIX and DuMont. At WPIX, he introed the tv dance show and at DuMont fronted "The Ted Steele Show," which later moved to WOR-TV.

He replaces Harold Anderson, who's moved to Columbia, S. C., to head a new tv station. Sale of WINS to Storer for $10,500,000, is still awaiting FCC approval.

THE ERNIE KOVACS SPECIAL
With Jolene Brand, Maggi Brown, Bobby Lauher, Joe Mikolas, Steve Blauner, Ivan Bell
Writer-Prod.: Kovacs
Directors: Kovacs, Maury Orr
30 Mins., Thurs. (15), 10:30 p.m.
DUTCH MASTERS CIGARS
ABC-TV, from H'wood (tape)

(Erwin Wasey, Ruthrauff & Ryan)

If Ernie Kovacs is a kook, television needs more kooks. The moustached, cigar-smoking comic, whose specials have been potluck fare all along, pulled another of these visual mishmashes last Thursday. Some of it was flat, some of it sophomoric and all of it interesting if only because Kovacs has an insatiatable thirst for pictorial experimentation, and he conveys this unique compulsion (unique for tv) to his viewers.

Shunning dialog for pictures, Kovacs constructed a program that intended to convey a different mood with each vignette, which ranged in duration from a split second to some of five-minutes. His attempts at being low-keyed were occasionally frustrated, when instead of being low-keyed they were flat. In the long "word piece" of the evening the effort was to recreate the freneticsm of a panel show, he was loud and still flat. There is an periness about Kovacs' sense of humor, bordering when it's successful on Charles Addams, and, when a failure, on the totally morbid. A commercial for Dutch Masters, with the headman stealing a cigar from the mouth of the condemned, "Whom Dunnit," in which a member of the studio audience was murdered and the panel had to guess the murderer, represented the main cases of morbidity. The first was rather funny, though, while the panel spoof was, to use the common parlance, sick.

With experimentation there are bound to be failures, but Kovacs' successes were at least as many in number. A capsule about lovers on a park bench showed extremely high quality camerawork and the net effect of people's mouths being photographed in tight close-up was the kind of kookiness that recalls some of the finer moments of silent pictures. *Art.*

EDITOR'S CHOICE
With Fendall Yerxa, James C. Hagerty, Ray Falk
Producer: Sidney Darion
Director: Marshall Diskin
30 Mins., Sun., 10:30 p.m.
ABC-TV, from N. Y.

"Editor's Choice," representing ABC-TV's effort at a weekly half-hour news series pinpointing a major story of the week, is now in the Sunday 10:30 time replacing "The Valiant Years." Kickoff show had Jim Hagerty and Ray Falk interviewing Japanese Prime Minister Hayato Ikeda on the eve of his departure for the U. S. and White House meetings.

Since ABC News still lacks the depth of staff and facilities of the other network news operation the interview format makes eminent sense. Next week, for example, with the Berlin crisis deepening, show will be devoted to an interview with West German Chancellor Konrad Adenauer. In effect, the technique is a "Meet the Press" on location all over the world, and if ABC can't razzle-dazzle 'em on the style of "Eyewitness to History," it still can detail important news events through interviews of key leaders.

Hagerty and Falk, using the NET Network tape facilities in Japan, did a thorough half-hour workover on the international and domestic policies of Ikeda. If they didn't come up with anything substantial in the way of news, except perhaps his strong insistence that Japan and other countries should share the load of foreign aid in the Far East with the U. S., they did get a well-rounded picture of Ikeda's views on the China problem, Laos, foreign trade, Korea, the internal political situation and the student rioting.

Ikeda impressed as an unharried, commanding presence, handling the questions deftly and only ducking occasionally. Simultaneous interpretation (and an excellent one by one of his (Ikeda's aides) made the language difference no problem at all.

Fendall Yerxa, former N. Y. Trib m.e., served as anchorman. His copy was good, but his delivery was halting and uncomfortable. He needs a lot more practice in front of the cameras, but should be fine after a suitable breakin period. *Chan.*

CIRCUS TRAIN
With Mr. Sweep, Whiskbroom, Sheriff Wes Weston, Russ Burgess, Kenny Sherburne
Producers: Norm Prescott, Robert Cabitt
Director: Ted Factor
30 Mins., Wed., 6:30 p.m.
PLEASURE ISLAND, PARTICIPATING
WNAC-TV, Boston

A new entry for the moppet audience arrived in Beantown on Channel 7 with the debut of "Circus Train." In the caboose was an expressive, amiable clown, Mr. Sweep. The 13 week, half-hour series is a joint production of WNAC-TV and Roberts Advertising in association with Pleasure Island, the $4,000,000 theme park in Wakefield, Mass.

The initial stanza delighted a small fry studio audience and a huge mail response of 6,200 letters within 24-hours testified to the reaction of the set-side moppet viewers.

Mr. Sweep kept the show, with a real circus flavor, moving at a brisk pace. As emcee, and in the role of yesteryear's chimney sweep whose magic broom made children's wishes come true, he gifted the youngsters with magic brooms at the outset before introing long-time partner, Whiskbroom, silent clown who mimed his part with expressive whistles.

First live children's show on the station in two years, "Circus Train" draws upon a wealth of circus talent and acts appearing all summer long at Pleasure Island where some of the acts were filmed. Highlight of preem was magico, Russ Burgess, and his trained birds which had great visual effect with bird doing a wire-walk, mail box delivery, ferris wheel, cart, tunnel and train rides. Kenny Sherburne, fast juggling unicyclist, came off in good advantage while Sheriff Wes Weston, the "law man," who "rides the range" at the big park to the cheers of the small fry, did some slick bits. For the smaller kids, the show came up with a Jungle Buggy Puppet Menagerie with characters Gerry Giraffe, Daffy Duck and Reggie Rooster. Kids took part in a balloon game with prizes for two contestants. Interspersed with entertainment were interesting features on the U. S. Navy, Boy Scouts and a pub service bit on Smokey the Bear and fire. In a clever commercial, Pleasure Island was introed by a talking monkey (film footage of a monkey with voice dubbed in).

The finale had Mr. Sweep telling the kids he would fly to their house and hide a gift for them. To prove it, he opened a treasure book, read the name of a youngster, and told him that if he looked in a certain place at home, he would find a gift.

To do this, Sweep sent gifts to the parents and asked them to hide the articles in designated places in the house without telling the kids.

Show looks to fill a big programming hole here and to pick off some fancy ratings via clown Sweep and his bike and tricycle set of "sweepers." *Guy.*

WALTER LIPPMANN, 1961
(CBS Reports)
With Howard K. Smith
Exec Producer: Fred W. Friendly
Director: Palmer Williams
60 Mins., Thurs. (15), 10 p.m.
SUSTAINING
CBS-TV, from Washington (film)

Walter Lippmann is carefully avoiding over-exposure on tv. Following the acclaim given to his television debut on CBS-TV last July, Lippmann agreed to face the cameras once a year in the same interview format with Howard K Smith, CBS chief correspondent in the capital. Like the first show, the second installment last Thursday night (15) was a freewheeling and stimulating forum for Lippmann's views on the American and world political scene.

Now 71, the veteran N.Y. Herald Tribune and syndicated columnist is one of America's most highly respected political pundits, always taking the long historical view in assessing current personalities and events. Under the questioning of Smith, Lippmann illuminated some of the murkiest and most difficult issues facing the country, commenting on taxation, public spending, Laos, nuclear arms control, the CIA and the Cuban debacle and, what Lippmann regards as a matter crucial, the settlement of the Berlin crisis. On the latter problem, urging a more flexible position vis-a-vis the Russians, Lippman rejected the characterization of his position as "appeasement." He made two trenchant observations in this regard: (1) American can't solve current problems with outlived formulas, and (2) warlike old men are not attractive people.

Although a supporter of Pres. Kennedy before the election, Lippmann was not reluctant to criticize the President, albeit somewhat gently, for his failure to inform the people of the grave predicament and the necessary sacrifices facing America. He said it was too early to tell whether Kennedy possessed that enduring quality of leadership, but he was hopeful that the President would throw off the old commitments and stake out a new road in meeting the competition of the Soviets, a competition which he called "the drama of our age."

On Khrushchev with whom he has had a couple of long private discussions in Russia and the U.S., Lippmann drew a sharp personality portrait of the Russian premier as man and politician, likening him to the late Gov. Alfred E. Smith in his instinctive manipulation of the popular mind. In a discussion of the Berlin crisis, Lippmann elucidated the Russian position which coincidentally made the headlines the morning after the telecast.

The format for these interviews is ideal. Seated in his own library, Lippmann is allowed to develop his ideas with no apparent time pressure, Interesting is the marked contrast between the abstract formulations of Lippmann as prose stylist and the simple, straightforward and ofttimes homely nature of his conversational manner. *Herm.*

Tele Follow-Up Comment

Ed Sullivan Show

Ed Sullivan with Sunday's (18) show marked his 13th anni on CBS-TV, an association, thus far unmatched in tele annals. Like it said in the special material song at the beginning of the program, nobody, in those days, gave the syndicated columnist for the N.Y. Daily News a chance, but he has managed to survive by grace of an unstinting budget which displays a variety of talents that keeps apace with changing tastes, while making obeisance to traditional acts and sniffing out names in the news for bows on the show.

Sullivan, it must be said, has a booker's instinct which has helped him keep the show at a top pitch in public interest. It's a constructive touch which has brought many top talents before the public, and what's more, the pay is first-rated. He apparently hasn't tired one of the largest audiences in the video spectrum, even though he has outworn a multitude of sponsors, and there are more waiting in the wings should a member of the present crop defect.

It's a tribute to Sullivan that his audiences stay with him through good shows and those that are not so good. The anni layout had its mixed moments. There were a large group who contributed briefly for the occasion. Joan Carroll, Dorothy Loudon and Marion Marlowe did a full-fledged special tune on the fact that critics in the '48 era didn't give him a chance.

The major effort was a portion of the cast of "Donnybrook" Eddie Foy, Susan Johnson and Joan Fagan, who did a pair of tunes from that musical for a top entertainment spot. Sullivan showcased a pair of potent chirps, Connie Francis, who pounded out her tunes for a positive impact, and Robert Goulet, from "Camelot" who sang with charm and literacy. Trumpeter Al Hirt jazzed up the session with a pair of numbers, one of which was backed by his group. He's as much an entertainer as he is a musician. Charlie Manna, normally a strong comic, handicapped himself with material that wasn't up to par. In all it had a plentiful variety, to catch all entertainment tastes. *Jose.*

Bell & Howell Close-Up

This ABC-TV stanza last Tuesday night (13) delivered another shattering blow to the remnants of American complacency about the nature and direction of contemporary world politics. Titled

(Continued on page 38)

KRAFT MYSTERY THEATRE
(The Professionals)
With Frank Gallop, William Lucas, Andrew Faulds, Colette Wilde, Stratford Johns, Vilma Ann Leslie, Ed.rard Cast, others
Producer: Norman Priggen
Director: Don Sharp
Writer: Peter Barnes
60 Mins., Wed., 9 p.m.
KRAFT
NBC-TV (film)

(J. Walter Thompson)

"Kraft Mystery Theatre," replacing Perry Como's NBC-TV variety hour for 16 summer weeks, is an anthology of British tele films and theatrical features (not released in the U.S. and edited down to the hour format) from various production companies and thus hard to judge on the preem episode.

"The Professionals," one of the trimmed down features, followed the familiar big caper plot line utilized so successfully in the American "Asphalt Jungle" and French "Rififi" features. It was a good deal less impressive in this independent Artists Pictures version. A competant cast and some interesting sequences leading to the knocking over of a safe were helpful, however.

The stanza not only calls for comparsion with similarly plotted feature films, but also the U.S. tv cops-and-robbers style. There were differences, most notably in the almost total lack of violence in the British film. And the "Professionals" were as confounding a gathering of hoods as has been seen in a long time The strategy sessions leading up to the bank robbery had the atmosphere of a casual get-together at the Union Club, with the plotters standing around in Shetland sweaters and baggy tweeds discussing things in polite sotto voice. William Lucas as an ex-con member of the mob and Colette Wilde as his fiance were as genteel as any agency account exec and suburban spouse.

Don Sharp's direction was impressive in the heist sequences. Rescoring for the tele version was obviously off the library shelf. Frank Gallop's hosting was remindful of Alfred Hitchcock's segue bits for "Alfred Hitchcock Presents." *Bill.*

PINEAPPLE POLL
(International Hour)
With Lillian Jarvis, Lawrence Adams, Jacqueline Ivings, Patrick Hurde, Patricia Neary, National Ballet Co. of Canada
Choreographer: John Cranko
Musical director: George Crum
Writer-Music: Gilbert & Sullivan
60 Mins.: Sat., 1:30 p.m.
Participating
WCBS-TV, N.Y. (film)

The international program exchange of the five CBS o&o's with foreign telecasters got off to a fine, charming start with "Pineapple Poll." If other entries from Canada and Australia are as good as this ballet and music rendition of Gilbert & Sullivan, WCBS-TV should change the slotting pronto.

Contrasted with tired retread shows and reruns, it's ridiculous to waste the likes of "Pineapple Poll" with a Saturday afternoon slotting for the remainder of the summer.

"Poll" was produced by the Canadian Broadcasting Corp., and telecast in Canada two years ago and a marvelous combination of talents went into the production. It was performed by the National Ballet of Canada. Lillian Jarvis as Poll was lovely, sprightly and engaging. She danced with grace and humor. Lawrence Adams as Captain Belaye caught all the vigor and charm of that King's Navy Captain. They, and the remainder of the excellent troupe, had a fine time of it with this G&S valentine. The full-length ballet based on the poem by Sir W. S. Gilbert was a rich, sentimental, infectiously humorous outing and deserves o be repeated—at a better time period.

Ballet was based on Gilbert's poem, "The Bumboat Woman's Song," with the music selected from 12 works by Sullivan John Cranko of the Sadler's Wells Theatre Ballet did the choreography, lending wit and clarity to all the forms George Crum of the National Ballet of Canada was musical director and Charles Mackerras, musical arranger.

The international program exchange includes other entries from CBC and the Australian Broadcasting Commission. Australian and Canadian tv, in return, will get WCBS-TV's lively Sunday afternoon series "The American Musical Theatre." *Horo.*

New! from NBC Films

HENRY FONDA 'THE DEPUTY'

73 action-splashed half hours distinguished by: **MR. FONDA IN HIS FIRST TELEVISION SERIES**—*as Chief Marshal Fry, soft-spoken, friendly... but swift in action when danger threatens. Henry Fonda enjoys a TvQ performer popularity score 43% above average.* **ALLEN CASE, REFRESHING NEW TALENT**—*as deadshot Deputy Clay McCord who abhors violence. His TvQ ranking is 19% above average.* **THE DEPUTY** *had a network total average weekly audience in excess of 21,000,000... it provides Big Reach that delivers the sponsor's prime target of younger, large-family homes*... it assures extreme flexibility and long run, daytime or evening. Get the drop on your market now—with "THE DEPUTY" from NBC Films.*

NBC FILMS

**Source: NTI March-April, 1961; Age of Household Head (under 40): 20.7; Family size (5 or more): 22.3*

Foreign Television Reviews

THE HEARTBEAT OF FRANCE
With Peter Finch
Director: Peter Morley
Writer: Cyril Bennett
60 Mins., Wed., 9:35 p.m.
Associated-Rediffusion, from London

This was the second in the Intertel series devised by Associated-Rediffusion for an international interchange with the U.S. and Australia. Avowed object of the program is to promote "a wider knowledge of world affairs." On this occasion, the object wasn't achieved.

It was, of course, more difficult. In the first of the Intertel skein, "The Quiet War," Associated-Rediffusion had the advantage of an unfamiliar locale, Laos, which needed some explaining. France was a more ticklish problem, and it needed a far deeper probe than was provided here. Scripter Cyril Bennett, who's proved himself a deft hand with a documentary in the past, was inclined to fussy verbiage and vague generalization on insufficient evidence. Although a couple of people were credited as researchers, they didn't unearth much that wasn't already apparent to the consumer of newsprint.

Bennett's woolly words were narrated by Peter Finch, who also appeared in person, thus destroying the objectivity of the hour. It kicked off with a fetching ditty, sung by Colette Renard and called "Les Petits Francais," off-the-cuff shots of Parisians being shown the while. There followed a brief historical montage from the First World War to de Gaulle, which was too summary to register.

But the bulk of the program was taken up by glimpses of three types of Frenchman. First came the peasant from the Loire, content to farm his land and thumb his nose at authority. He was followed by a Paris artisan, making jewelry in his own back-room and finally by a conveyor-belt worker at the Renault factory, enjoying his single-channel tv and saving for an auto. Each was typified by an actual man, but the glimpses were so scanty that they never registered as personalities.

Shots of Marseilles were pleasing—and the photography, by Jack P. Curtis, was diverting throughout. But the hour didn't get within hailing distance of France's heartbeat, and Bennett's script was full of wild platitudes, such as that the French live in a sort of social chaos, that the fashion industry depended on the whim of one man. Apart from being untrue, little attempt was made to advance them coherently as point of view.

Chief compensation was that Curtis's film was cunningly assembled by director Peter Morley, and the program was thus visually alert, but mentally moribund.

Otta.

ADVENTURE STORY
With Sean Connery, Margaretta Scott, William Russell, Lyndon Brook, Paul Stassino, William Devlin, Alan Tilvern, Alex Scott, Edward Cast, Michael Brennan, Noel Hood, Walter Brown, Ann Dimitri, Pauline Knight, Bandana Das Gupta, Tutte Lemkow, Walter Randall, Shimon Levy
Producer: Rudolph Cartier
Writer: Terence Rattigan
110 Mins., Mon., 8:45 p.m.
BBC-TV, from London

Rudolph Cartier, who takes his producing chores the hard way, plumped for the curious 12-year-old drama by Terence Rattigan, in which he investigated the rise and fall of Alexander the Great. But he couldn't turn a legit flop into a tv success.

Preliminary trouble with the piece was that it lacked momentum until it was halfway through. The early scenes concerned Alexander's youthful triumphs in battle against the Persian King, Darius, and, as said encounters were only described and not illustrated, the eye itched to get at some blood-and-thunder without taking it for granted.

Action came when Darius was defeated and his family captured. Alexander developed from a slap-happy youth into a tyrant who suspected all around him—and the first telling scene was that in which he faced Darius's mother (Margaretta Scott) and drank a potion prepared by her, although he had been warned that it was poisoned. From then on, "Adventure Story" came nearer to the prospect of its title, and the increasing ruthlessness of the conqueror as he gained more power was skillfully indicated. His murder of his old and trusted military tutor was a memorable moment, as was his death penalty for a friendly General who had spoken out of turn. Here Rattigan clinched his point that power corrupted—but it seemed, nevertheless, an interminable time in coming and somewhat obvious when it did.

In fact, the play is a tragedy without the purging pity, conceived in language and development on too small a scale. Cartier, helped by comely sets from Clifford Hatts, came into his own when the script allowed him, but couldn't give a blood transfusion to the earlier corpse.

Sean Connery compensated by being engaging as the young and ambitious Alexander, though he couldn't rise to the egoism of the later man, seeming merely petulant. Margaretta Scott was fine as the mother who transferred her affections from her natural son, Darius, to her conqueror. Adequate, but puny, thesp support came from Lyndon Brook, William Russell, while Michael Brennan clicked as the old, but loquacious, retainer. Bandana Das Gupta, as Alexander's bride, Roxane, had little to do but gurgle—but did it delightfully.

The main question, however, was whether the revered name of Terence Rattigan justified a revival of his most inadequate work. For addicts of the drama, maybe yes. For a peak-viewing tv public it's problematic.

Otta.

THE PATTI PAGE SHOW
With Patti Page, Ian Carmichael, Ronnie Hilton, Graham Stark, Pamela Davis dancers, Michael John singers, Jack Parnell Orch
Producer: Jo Douglas
Writers: S. C. Green, R. M. Hills
50 Mins.; Sat., 7:40 p.m.
Associated TeleVision, from London

Instead of spectacular shenanigans, a make-believe penthouse was fitted up as background to the fresh campus-girl personality of Patti Page. And it helped to set the mood for a genial and buoyant vaude show, with the modest Miss Page not out-dazzled by the appurtenances. Too many visiting American top-liners make the mistake of basing their patter on the fact that they're in Britain, which for them means a peculiar mixture of Cockney slang, soldiers in funny fur hats, and odd old characters selling flowers. This is a colossal error, and is not really appreciated by the natives. Britain may have its quirks, but, thinking of Waterloo, Tobruk, and Shakespeare, there's something more to be said.

In any case, Patti Page dodged this pitfall and provided a cosy feast of new tunes and oldies which suited her gentle pipes. Swinging in to a fetching "Let There Be Love," she clicked with "Married I Can Always Get," thence carrying fans and not-so-fans with her for the rest of the outing.

Her principal sidekick was Graham Stark, a reliable local stooge who was immaculate in his butler role and contributed some pleasing humor and terping off his own bat. In Miss Page's "Learnin' My Latin," number, Pamela Davis devised some neat stepping for the chorus line, which was zippy throughout, and Jack Parnell's band gave reliable and punchy backing.

Further warbling came from Ronnie Hilton, a well-groomed lad with a nice delivery, whose pipes deserve rather more thrust in the performance. However, he acquitted himself well with a jaunty "Put on a Happy Face," and joined the star in "Shine On, Harvest Moon," one of those intimate duets that, on this occasion, didn't cloy.

A guest appearance was filled with Ian Carmichael, who gagged fluently in an inconclusive item that depended on his confusing Patti Page with Princess Grace Kelly. His contribution was agreeable enough, though there's a certain conceit about the Carmichael presentation which is occasionally irritating and doesn't seem to be deserved by the product.

In fact, "The Patti Page Show" was a fluent item, skilfully produced by Jo Douglas. It won't go down in history, but, in its way, it was an artful success at gearing the format to the star.

Otta.

THE PURSUERS
With Louis Hayward, Gaylord Cavallero John Crawford, Ann Lynn, Jack Cunningham, Patrick Jordan, Charles Lamb, Jan Conrad, Barry Foster, Brenda McGuinne
Director: Norman Harrison
Writer: John Warwick
30 Mins., Sun., 7:30 p.m.
Associated TeleVision, From London

This filmed skein opened as a decidedly spotty prospect. It's filling the same time-spot as the just completed "Danger Man" series, and doesn't stand the comparison. Central figure is a Scotland Yard inspector, Bollinger (Louis Hayward), who goes sleuthing in the company of a mountainous Alsatian. In fact, the series was originally titled "Police Dog" before minds were changed.

This half-hour, called "The Sailor," concerned a hunt for a hulking matelot, Portugenna (John Crawford), who'd killed a man and was somewhere in London with his own large dog, who had rabies and was liable to go berserk at any moment. The trail led to the apartment of the seaman's girl-friend, but they'd departed. Bollinger made dozens of snappy phone calls, and some tension was induced by the thought of the smitten animal going off its rocker before it could be caught. Finally, said animal was netted, but not before it had turned upon its owner, thus saving Portugenna the inconvenience of a trial.

Main asset of the segment was its speed. In fact, cutting was so fast, and often confusing, that it appeared the film-editor was working on piece rates. Chief drawbacks were wild and implausible plotting in detail, and any lack of definition in the character of Bollinger. Though Louis Hayward delivered his dialog briskly—the only thing to do with it was to get rid of it—he otherwise lacked lustre, and his single expression couldn't meet all demands. The dog was obedient, but little else, and minor thesps ranged from the adequate to the downright poor, with John Crawford and Ann Lynn giving some conviction to their cardboard parts. The direction, by Norman Harrison, was feverish, and did little to disguise the fact that the infectious beast wasn't vicious, merely justifiably annoyed at being there at all.

Indeed, on this showing, "The Pursuers" won't make much dent in the ratings. And the trouble, as usual, stemmed from a thin script.

Otta

Foreign TV Followup

Drama '61

Slow to achieve a standard, ATV's "Drama 61" skein came up with its most satisfying offering to date in "The Diamond Run" by Jacques Gillies. Gillies specializes in the whodunwhat and why, and here he effectively laid a trail of red herrings, and netted them all when the hour was through.

Set in an unnamed British colony, the plot centered on an attempt to smuggle diamonds out by plane. A native had been caught; and brutal questioning had finally elicited that said gems were on a plane. Under suspicion were its five passengers, watched by a detective, Spencer (Terence Longdon). It was already airborne when the confession came through, and it was turned back, with the excuse of engine trouble.

Candidates for the hot-seat included a bitter Briton, who resented the growing native power; a damsel who'd come out to wed and found she's been led up the garden; a Greek businessman; a Government messenger; and a colored politico who needed funds for his party.

They were all searched and nothing incriminating was found. The plot seemed to stall, but Gillies devised an ingenious twist for its tail. The frustrated Briton had cut his hand on the plane, and secreted the goods in the medical chest.

In fact, this was a tight and rewarding hour of suspense. Terence Longdon was adequately dour as the sleuth, and neat cameos were provided by Paul Curran, as the pompous messenger (found to be muggling dirty pictures in his diplomatic bag), and by Warren Mitchell, as the couldn't-care-less businessman. Nyree Dawn Porter was quietly effective as the girl and Leo Carera scored as the local agitator.

The dialog was crisp and literate, though Gillies might have laid off black-and-white feeling, which didn't contribute to the plotting and was intrusive in this context. Christopher Morahan produced with a searching eye for detail, but the hour was primarily an accolade for scripter Gillies, one of the few local scribes who can salt his manhunts with character.

Otta.

Television Playhouse

Association-Rediffusion chose a German play for this "Television Playhouse" offering, but that was just about the sum of the originality. For Gerd Oelschlegel's "Death by Choice," capably Anglicized by Adrian Vale, proved to be a pretty indeterminate effort, with many crossed lines.

The point was thus that a man could not perform an inhuman act, excusing himself with higher authority. It's a good and valuable point, but Oelschlegel's play did little to reinforce it, being confused in its motivation and highly improbable in its detail. It rested on the assumption that six men would be so worried about their secret that they would band together to defend it 15 years later. Few could assume it.

Donald Wolfit purveyed a nicely restrained line in emotional strength as the investigating brother, and Alan Wheatley was ok as the principal culprit. Other thesp support was shadowy, although Oscar Quitak overplayed the hysteria as the weak-willed conspirator. Mark Lawton's direction was fluent, but the play, as a whole, was one of those salutary moral fables, with which no one could disagree but lacking in dramatic fire and imagination.

Otta.

Inside Stuff—Radio-TV

Arthur Godfrey's still hot copy—his three-part series of byliners for Associated Press, "The Fight Against Cancer," was picked up by 56% of the newspapers receiving it. Only two other series in the past six months have exceeded the average: Bruce Catton's three-parter on the Civil War Centennial (63%) and Howard Benedict's "Three for Space" (60%). Besides U.S., the cancer series was fed to AP subscribers in Europe and Asia.

Nine broadcasters have been confirmed as 1961-62 Television Information Committee members by the Television Board of National Assn. of Broadcasters:

Lester Bernstein, NBC; Roger W. Clipp, WFIL-TV, Philadelphia; John P. Cowden, CBS; Joseph C. Drilling, WJW-TV, Cleveland; Michael Foster, ABC; Clair R. McCollough, Steinman Stations, Lancaster Pa.; C. Wrede Petersmeyer, Corinthian Broadcasting Corp.; Joseph S. Sinclair, WJAR-TV, Providence; and Willard E. Walbridge, KTRK-TV, Houston.

The network members were named by their respective networks. NAB president LeRoy Collins named six others. All were okayed by the TV Board at its meeting here last week.

New York radio indie WMCA has donated $5,000 to the NAACP Legal Defense & Education Fund. Money had originally been offered as a reward for information leading to the arrest and conviction of individuals involved in the lynching of Mack Charles Parker in Poplarsville, Miss., April 25, 1959. Since no indictment has been made, the money went to the Fund "in the interest of nurturing those who do combat to ensure that other Parkers will not be lynched," Straus said.

Radio station membership in National Assn. of Broadcasters is at a new peak of 2,378 stations plus four national networks. The total breaks down into 1,776 AM subscribers and 602 FM.

Figures were revealed at session of the NAB Radio Board meeting here, which also heard a report from NAB v.p. for radio John F. Meagher that last May's Radio Month promotional campaign was "the best yet." Use of promotional material sent out by NAB was pegged at 97% member stations.

Radio Code membership is rising rapidly also. It was disclosed that 1,272 AM and FM outlets adhere to the standards. Radio Board passed a resolution in recognition of efforts of the Code body and its chairman, Clif Gill, KEZY, Anaheim, Cal.

RKO General has sharply curtailed its "voice reports," world news feed established a few months ago.

Service, which included audio tape reports from more than 30 stringers in world capitals, will convert to special coverage, such as the Eichmann trial, summit sessions etc., with no more regular two-a-day feeds to RKO stations.

Reports were primarily used by RKO's AM outlets in New York, Washington, Boston, Windsor-Detroit, Memphis, Los Angeles and San Francisco, but also were occasionally picked up by the chain's tv stations. Correspondent phone dispatches were received in London for feed to New York and thus to the stations around the country.

Deadline for American entries in the Prix Italia 1961 is July 15, the Broadcasting Foundation of America has announced.

The Foundation, international division of the National Educational Television & Radio Center, has been named official recipient of U.S. entries.

Prix Italia, started in 1948, will be held this year from Sept. 9 through 15 in Pisa, Italy.

U.S. will compete in two tv and two radio categories: in tv, a musical production and a documentary; in radio, literary or dramatic works with or without music, and musical compositions with words. Two entries will be accepted in each of the radio categories.

FCC chairman Newton Minow has consented to sit in on a Northwestern U.-sponsored symposium on freedom and responsibility in broadcasting, Aug. 3-4. It's to be held at the Law School (Minow's alma mater) campus in Chicago. Others participating will be White House press chief Pierre Salinger; Ward L. Quaal, exec veep and general manager of WGN Inc.; and Fairfax Cone, board chairman of Foote, Cone & Belding.

WBBM-TV, the CBS o&o in Chi, is giving over a night of airtime early in August for a four or five-hour variety show, the purpose of which will be to raise money for the Police Benevolent Assn. Cops used to depend on door-to-door solicitation and an annual "thrill" show at Soldier Field to raise welfare funds, but Supt. O. W. Wilson, who took over the force last year and dedicated himself to upgrading it, has put the kibosh on both methods.

WBBM-TV volunteered the gesture. Show, which will be somewhat like a telethon, will supplant the nightly double feature of cinematics at 10:15 p.m. Irv Kupcinet will host.

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

HAWAII

STATIONS: KONA, KHVH, KGMB. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1961.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Alcoa Presents (Tues. 9:00-9:30)	KHVH	59	1. RCMP; Fight (Tues. 9:30)	KHVH	CNP	37	63	Garry Moore	KGMB	16
2. Hawaiian Eye (Wed. 8:00-9:00)	KHVH	43	2. Death Valley Days (Sat. 8:00)	KHVH	U.S. Borax	35	59	Deputy	KONA	14
3. Naked City (Wed. 9:00-10:00)	KHVH	40	3. Coronado 9 (Thurs. 8:00)	KHVH	MCA	26	30	First Run Theatre	KGMB	31
3. Leave It To Beaver (Sat. 7:30-8:00)	KHVH	40	3. Two Faces West (Sat. 8:30)	KHVH	Screen Gems	26	43	Paar; Astaire, Bob, JFK	KONA	18
4. Surfside 6 (Mon. 7:30-8:30)	KHVH	39	4. Sea Hunt (Thurs. 9:30)	KHVH	Ziv-UA	25	41	First Run Theatre	KGMB	33
5. Detectives (Fri. 9:00-9:30)	KHVH	37	5. Divorce Court (Fri. 8:00)	KONA	KTTV Prog. Sales	21	62	77 Sunset Strip	KHVH	35
5. Nelson Family (Wed. 7:30-8:00)	KHVH	37	5. Phil Silvers (Tues. 8:00)	KGMB	CBS	21	30	Thriller, Darrin	KONA	27
5. Untouchables (Thurs. 8:30-9:30)	KHVH	37	6. You Asked For It (Fri. 6:30)	KHVH	Crosby-Brown	19	41	Rawhide	KGMB	16
6. Adv. In Paradise (Mon. 8:30-9:30)	KHVH	36	7. Manhunt (Sat. 8:30)	KGMB	Screen Gems	16	27	Paar, Astaire; Bob, JFK	KONA	18
7. 77 Sunset Strip (Fri. 8:00-9:00)	KHVH	35	8. Jim Backus; Classics (Mon. 7:30)	KGMB	CNP	14	23	Surfside 6	KHVH	39
			8. Jim Backus; Buddy (Mon. 8:00)							

AUGUSTA, GA.

STATIONS: WJBF, WRDW. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1961.

1. Wagon Train (Wed. 7:30-8:30)	WJBF	51	1. Manhunt (Thurs. 8:00)	WJBF	Screen Gems	39	74	Brothers Brannigan	WRDW	14
2. Rifleman (Tues. 8:00-8:30)	WJBF	49	2. Sea Hunt (Thurs. 9:00)	WJBF	Ziv-UA	36	56	Angel	WRDW	28
3. Real McCoys (Thurs. 8:30-9:00)	WJBF	46	3. Dangerous Robin; Astaire (Mon. 9:00)	WJBF	Ziv-UA	31	52	Danny Thomas	WRDW	28
4. Tall Man (Sat. 8:30-9:00)	WJBF	44	3. Lock-Up (Mon. 7:00)	WJBF	Ziv-UA	31	58	Hawaiian Eye	WRDW	22
4. Wyatt Earp (Tues. 8:30-9:00)	WJBF	44	3. Whirlybirds (Thurs. 7:00)	WJBF	CBS	31	66	Outlaws	WRDW	17
5. Price Is Right (Wed. 8:30-9:00)	WJBF	43	4. Two Faces West (Thurs. 7:30)	WJBF	Screen Gems	29	62	Outlaws	WRDW	18
6. Stagecoach West (Tues. 9:00-10:00)	WJBF	42	5. Highway Patrol (Fri. 8:00)	WJBF	Ziv-UA	26	55	Flight	WRDW	21
7. Flintstones (Fri. 7:00-7:30)	WJBF	41	6. U.S. Marshal; Show Mo. (Sat. 10:30)	WRDW	NTA	22	49	Americans	WJBF	23
8. Perry Mason (Sat. 7:30-8:30)	WRDW	38	7. Flight (Fri. 8:00)	WRDW	CNP	21	45	Highway Patrol	WJBF	26
9. Andy Griffith (Mon. 9:30-10:00)	WRDW	36	7. Huckleberry Hound (Thurs. 6:00)	WJBF	Screen Gems	21	60	Bugs Bunny	WRDW	14
9. Lawman (Sun. 8:30-9:00)	WJBF	36								
9. Lawrence Welk (Sat. 9:00-10:00)	WJBF	36								

FRESNO

STATIONS: KFRE, KMJ, KJEO. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1961.

1. Rawhide (Fri. 7:30-8:30)	KFRE	40	1. Death Valley Days (Fri. 7:00)	KFRE	U.S. Borax	33	61	Pony Express	KMJ	15
1. Wagon Train (Wed. 7:30-8:30)	KMJ	40	2. Lock-Up (Thurs. 7:30)	KMJ	Ziv-UA	24	36	Guestward Ho	KEO	26
2. Gunsmoke (Sat. 10:00-10:30)	KFRE	34	2. Manhunt (Thurs. 7:00)	KMJ	Screen Gems	24	41	Sea Hunt	KFRE	22
3. Real McCoys (Thurs. 8:30-9:00)	KJEO	33	2. Tightrope (Thurs. 8:00)	KMJ	Screen Gems	24	36	Donna Reed	KJEO	25
4. Perry Mason (Sat. 7:30-8:30)	KFRE	32	3. Mr. Ed (Mon. 7:00)	KFRE	MCA	22	39	Pioneers	KMJ	18
4. Have Gun, Will Travel (Sat. 9:30-10)	KFRE	32	3. Sea Hunt (Thurs. 7:00)	KFRE	Ziv-UA	22	37	Manhunt	KMJ	24
5. Andy Griffith (Mon. 9:30-10:00)	KFRE	31	4. Best of Post (Tues. 7:00)	KFRE	ITC	21	39	Two Faces West	KJEO	19
5. Cheyenne (Mon. 7:30-8:30)	KJEO	31	4. Three Stooges (Mon.-Fri. 6:00)	KFRE	Screen Gems	21	44	News	KMJ	17
5. Hawaiian Eye (Wed. 9:00-10:00)	KJEO	31						Silent Service	KMJ	15
5. Laramie (Tues. 7:30-8:30)	KMJ	31						San Francisco Beat	KMJ	18
								Burns & Allen	KMJ	9
			5. Highway Patrol (Wed. 7:00)	KMJ	Ziv-UA	19	45	Award Theatre	KFRE	13
			5. Highway Patrol; Life (Thurs. 10:30)					Expedition	KJEO	13
								Closeup; Good Luck	KJEO	7
								Rpts; Nation; Valley	KFRE	7
			5. Phil Silvers (Tues. 7:30)	KFRE	CBS	19	29	Laramie	KMJ	32
			5. Two Faces West (Tues. 7:00)	KJEO	Screen Gems	19	35	Best of Post	KFRE	21

FARGO

STATIONS: WDAY, KXGO, KXJB. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1961.

1. Wagon Train (Wed. 6:30-7:30)	WDAY	60	1. Quick Draw McGraw (Thurs. 6:30)	WDAY	Screen Gems	34	60	Guestward Ho	KXGO	12
2. Bonanza (Sat. 6:30-7:30)	WDAY	53	2. Best of Post (Thurs. 7:00)	WDAY	ITC	24	43	Donna Reed	KXGO	18
3. Ernie Ford (Thurs. 8:30-9:00)	WDAY	44	3. Faces West (Wed. 9:30)	WDAY	Screen Gems	22	41	Naked City	KXGO	18
3. Groucho Marx (Thurs. 9:00-9:30)	WDAY	44	3. Faces West; Fan; Life (Fri. 7:00)					Rawhide	KXJB	21
3. Your Life (Thurs. 9:30-10:00)	WDAY	44	4. Jim Backus (Fri. 10:30)	WDAY	CNP	18	55	Premiere Perform.	KXGO	9
4. Tall Man (Sat. 7:30-8:00)	WDAY	41	5. Hopalong Cassidy (Sat. 8:00)	WDAY	CNP	16	84	Western Theatre	KXJB	3
5. Michael Shayne (Fri. 9:00-10:00)	WDAY	40						Light Time	KXJB	4
6. Price Is Right (Wed. 7:30-8:00)	WDAY	39	6. Pioneers; Show Mo.; BB (Sat. 9:30)	KXJB	Roebeck	15	33	Fight; BB	KXGO	18
7. Laramie (Tues. 6:30-7:30)	WDAY	38						Fight; Spare; BB	KXGO	17
8. Bachelor Father (Thurs. 8:00-8:30)	WDAY	37	7. Shotgun Slade; News (Tues. 9:30)	KXGO	MCA	13	23	Garry Moore	KXJB	27
			8. Little Rascals (Sun. 5:00)	KXGO	Interstate	12	36	Meet The Press	WDAY	19
			8. Sea Hunt; My Line (Sat. 9:30)	KXJB	Ziv-UA	12	20	Red Owl Theatre	WDAY	41
			9. Roy Rogers (Sat. 10:30)	KXJB	R.R. Prod.	11	46	Lone Ranger	WDAY	12

PEORIA

STATIONS: WTVH, WMBD, WEEK. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1961.

1. Real McCoys (Thurs. 7:30-8:00)	WTVH	47	1. Coronado 9; Show Mo. (Sat. 9:30)	WMBD	MCA	30	49	Fight	WTVH	17
2. Garry Moore (Tues. 9:00-10:00)	WMBD	46	2. Huckleberry Hound (Thurs. 6:00)		Screen Gems	25	42	Spare	WTVH	15
3. Candid Camera (Sun. 9:00-9:30)	WMBD	44	3. Blue Angels (Thurs. 9:30)	WTVH	CNP	24	40	News; Weather	WEEK	23
4. My Three Sons (Thurs. 8:00-8:30)	WTVH	42	4. Mr. Ed (Fri. 6:30)	WTVH	MCA	19	37	Huntley-Brinkley	WEEK	24
5. What's My Line (Sun. 9:30-10:00)	WMBD	40	4. Whirlybirds (Sat. 10:00)	WTVH	CBS	19	32	Rpts; Walls; BB	WMBD	21
6. Andy Griffith (Mon. 8:30-9:00)	WMBD	39	5. Sea Hunt (Fri. 10:00)	WTVH	Ziv-UA	18	31	Rawhide	WMBD	24
7. Donna Reed (Thurs. 7:00-7:30)	WTVH	36	6. Trackdown (Wed. 10:00)	WTVH	CBS	17	29	News Roundup	WMBD	23
7. Gunsmoke (Sat. 9:00-9:30)	WMBD	36	7. Man Without a Gun (Tues. 10:00)	WTVH	NTA	16	25	Weather; Sports	WMBD	23
7. Red Skelton (Tues. 8:30-9:00)	WMBD	36	7. Quick Draw McGraw (Mon. 6:00)	WTVH	Screen Gems	16	30	News Roundup	WMBD	22
7. Wagon Train (Wed. 6:30-7:30)	WEEK	36	8. Woody Woodpecker (Wed. 6:00)	WTVH	Kellogg	15	31	Wea.; Kelly's Kolumn	WMBD	20
								News Roundup	WMBD	22
								Weather; Sports	WEEK	20
								Wea; Kelly's Kolumn	WMBD	20
								News Roundup	WMBD	33
								Wea; Kelly's Kolumn	WMBD	29
								News; Weather	WEEK	19
								Huntley-Brinkley	WEEK	20
								News, Weather	WEEK	19
								Huntley-Brinkley	WEEK	19

BATON ROUGE

STATIONS: WBRZ, WAFB. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1961.

1. Bonanza (Sat. 6:30-7:30)	WBRZ	61	1. Sea Hunt (Thurs. 7:00)	WBRZ	Ziv-UA	44	69	Miami Undercover	WAFB	19
2. Wagon Train (Wed. 6:30-7:30)	WBRZ	57	2. Coronado 9 (Tues. 7:30)	WBRZ	MCA	41	62	Dobie Gillis	WAFB	24
3. Real McCoys (Thurs. 7:30-8:00)	WBRZ	56	3. Pony Express (Wed. 7:30)	WBRZ	CNP	34	53	Tarzan Dead Or Alive	WAFB	29
4. Rifleman (Tues. 7:00-7:30)	WBRZ	51	4. Brothers Brannigan (Wed. 9.00)	WBRZ	CBS	30	59	Steel Hr., Circle Thea	WAFB	21
5. Cheyenne (Mon. 6:30-7:30)	WBRZ	50	5. Manhunt; Show Mo. (Sat. 9:30)	WAFB	Screen Gems	29	58	Wyatt Earp	WBRZ	21
6. Nelson Family (Tues. 6:30-7:00)	WBRZ	49	6. Lock-Up (Thurs. 9:30)	WAFB	Ziv-UA	25	56	Two Faces Life	WBRZ	20
7. Bachelor Father (Thurs. 8:00-8:30)	WBRZ	44	7. Roy Rogers (Sat. 8:30)	WBRZ	R.R. Prod.	22	81	Cartoon Town	WAFB	4
7. Deputy (Sat. 8:00-8:30)	WBRZ	44	8. Johnny Midnight (Thurs. 8:00)	WAFB	MCA	21	32	Bachelor Father	WBRZ	44
7. Tall Man (Sat. 7:30-8:00)	WBRZ	44	9. Two Faces: Life (Thurs. 9:30)	WBRZ	Screen Gems	20	44	Lock-Up	WAFB	25
8. Route 66 (Fri. 7:30-8:30)	WAFB	43	10. Miami Undercover (Thurs. 7:00)	WAFB	Ziv-UA	19	30	Sea Hunt	WBRZ	44

(Continued on page 38)

Words from the Wise

We bristle with indignation—which is better than bristling all alone—whenever we hear the reckless charge that television has killed conversation.

Even if this were so—and it isn't—the killing might be said to have overtones of euthanasia, for much of what passes for living-room talk is about as rewarding as your last chat in an elevator, and you know what that was like.

What TV *has* given viewers—by bringing to them the unrehearsed and unhurried chatting of some of the world's most highly respected figures—is the chance to enjoy the conversation of giants whom they're not likely to run across at the office water cooler or the corner delicatessen.

Perhaps no single program has done as much in this sphere as NBC's "Wisdom," which made its debut nine years ago with philosopher-mathematician Bertrand Russell as its subject.

For the record, the program was then called "Conversations with the Elder Wise Men." It was subsequently changed, largely because the word "elder" brought discouraging grimaces from prospective guests, especially the octogenarians.

Since that 1952 premiere, the program has brought its audiences 38 other world-renowned personages, a glittering gallery of such eminent visitors as Pablo Casals, Robert Frost, Sean O'Casey, Jawaharlal Nehru, David Ben-Gurion and Carl Sandburg.

OVER THE YEARS, "Wisdom" was presented at indeterminate intervals. But this fall, we're happy to say, it will be shown regularly Sunday afternoons at five (NYT), except for every fifth weekend, when it will be pre-empted by "The Nation's Future."

Donald B. Hyatt, head of NBC Special Projects, already has nine new films waiting to be unreeled in the forthcoming shows, which will be preceded in the Sunday schedule by "Meet the Press" (in color) and followed by "Chet Huntley Reporting."

For Hyatt—one of NBC's *younger* wise men—"Wisdom" is something more than an exciting TV show. It's also a splendid opportunity to record the voices, attitudes and mannerisms of the world's senior-greats for all posterity. (The subjects of several past "Wisdoms"—Frank Lloyd Wright, Wanda Landowska, Ernest Jones—are no longer with us.)

ONE PRECAUTION that gives the series a dimension all its own is the purposeful avoidance of the typical "interview" set-up. In line with a principle established by earlier "Wisdom" overseers, Hyatt insists that the questioner be a close friend, colleague or student of the subject rather than a professional interviewer.

In this same quest for informality, the NBC crew shoots four or five times the amount of film actually needed for each show. Told of this working method beforehand, the subject generally finds it much easier to be himself.

Speaking leisurely—and without the feeling that every utterance must be pithy or important—the guest can spend as much time dwelling on a childhood picnic as in appraising his latest book or painting. As any psychologist worth his Gestalt knows, "rambling" can be much more revealing than the careful, pre-manicured response.

Most important, of course, is the fact that all the subjects are mature enough, wise enough and secure enough to say exactly what they feel—without qualms of being chided for irreverence, cynicism or excessive sentimentality.

Thus, an Andrés Segovia needn't fear being considered "corny" when he describes music as "the most beautiful dream of the human soul," or adds "Between the soul and mind of the player and the strings of the instrument, the only obstacle is the skin of the fingers."

Nor does a David Low mind revealing how he used to lick emotional depression. "I'd retire to my hideaway studio, pull down the blinds, take off my clothes . . . put a light covering over myself, lie stiffly along a settee, fold my hands and close my eyes. I'd remain like that for half an hour, thinking I was buried under six feet of earth. Well, at the end of that time, I usually had decided that life was worth living."

Those are but tiny excerpts from this fall's series, which will also bring NBC audiences close-ups of such willing talkers as W. Somerset Maugham, Clement Attlee and Dr. Paul Dudley White.

TO BE SURE, not *all* the guests sought by "Wisdom" are that eager to go before a TV camera. After several months, for example, Producer James Nelson still hasn't been able to land T. S. Eliot. The poet's reluctance, it seems, stems from his embarrassment at having been recognized by many passengers in London's underground after an appearance on BBC Television several years ago. Didn't like the whole bit.

On the other hand, a fellow like Howard Lindsay always gets a special charge out of being recognized by strangers. In fact, on one of this fall's "Wisdom" programs, he'll be telling about the little old lady who approached him on Fifth Avenue during the run of "Life with Father" to say, "I don't suppose you remember me, but I was at the Wednesday matinee." And Lindsay believed her. After all, had she ever lied to him before?

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Feb.-Mar. data will be limited to those syndicated shows which played in all weeks.

(Continued from page 35)

EVANSVILLE

STATIONS: WTVW, WFIE, WEHT. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Real McCoys (Thurs. 7:30-8:00)	WTVW	47	1. Huckleberry Hound (Thurs. 6:00)	WTVW	Screen Gems	29	50	News; Sports	WFIE	18
								Huntley-Brinkley	WFIE	21
2. My Three Sons (Thurs. 8:00-8:30)	WTVW	44	2. Lock-Up; Closeup (Thurs. 9:30)	WTVW	Ziv-UA	26	50	Pony Exp; Life; Heart	WFIE	18
3. Untouchables (Thurs. 8:30-9:30)	WTVW	40	3. Quick Draw McGraw (Wed. 6:00)	WTVW	Screen Gems	25	50	News; Sports	WFIE	13
								Huntley-Brinkley	WFIE	21
4. Donna Reed (Thurs. 7:00-7:30)	WTVW	38								
5. Andy Griffith (Mon. 8:30-9:00)	WEHT	37	3. Woody; Yogi (Mon. 6:00)	WTVW	Kellogg-Screen Gems	25	50	News; Sports	WFIE	16
								Huntley-Brinkley	WFIE	20
5. Garry Moore (Tues. 9.00-10.00)	WEHT	37	4. Mr. Magoo (Fri. 6:00)	WTVW	TV Pers. Inc.	23	48	News; Sports	WFIE	16
								Huntley-Brinkley	WFIE	18
5. Gunsmoke (Sat. 9:00-9.30)	WEHT	37	5. Sea Hunt (Sat. 9:30)	WFIE	Ziv-UA	22	38	Fight	WTVW	22
								Fight; Spare	WTVW	18
6. Cheyenne (Mon. 6.30-7:30)	WTVW	35	6. Coronado 9 (Sat. 10:00)	WTVW	MCA	21	46	Wanted Dead Or Alive	WEHT	13
6. Naked City (Wed. 9:00-10:00)	WTVW	35	7. Two Faces West (Tues. 6:00)	WTVW	Screen Gems	20	44	News; Sports	WFIE	15
								Huntley-Brinkley	WFIE	20
7. Candid Camera (Sun. 9:00-9.30)	WEHT	34	8. Pony Exp Life; Heart (Thurs. 9:30)	WFIE	CNP	18	35	Lock-Up; Closeup	WTVW	26
7. Detectives (Fri. 9:00-9:30)	WTVW	34	9. Grand Jury; Show Mo. (Sat. 9:30)	WEHT	NTA	17	35	Fight	WTVW	22
								Fight; Spare	WTVW	18
7. Guestward Ho (Thurs. 6:30-7:00)	WTVW	34	9. Manhunt (Tues. 9:30)	WTVW	Screen Gems	17	26	Garry Moore	WEHT	37
7. Lawman (Sun. 7.30-8:00)	WTVW	34	9. Roy Rogers (Sat. 10:30)	WEHT	R.R. Pro.	17	65	Lone Ranger	WFIE	8

DULUTH—SUPERIOR

STATIONS: KDAL, WDSM. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Candid Camera (Sun. 9:00-9:30)	KDAL	57	1. Highway Patrol; Life (Thurs. 9:30)	WDSM	Ziv-UA	39	64	Issues Ideas; McCoys	KDAL	22
2. Garry Moore (Tues. 9:00-10:00)	KDAL	55	2. Third Man; Show Mo. (Sat. 9:30)	KDAL	NTA	34	49	Fight	WDSM	37
3. Hennesey (Mon. 9:00-9:30)	KDAL	50						Fight; Film; News	WDSM	34
4. Andy Griffith (Mon. 8:30-9:00)	KDAL	49	3. Huckleberry Hound (Fri. 6:30)	KDAL	Screen Gems	30	50	Masterson; Maverick	WDSM	30
5. Ed Sullivan (Sun. 7:00-8:00)	KDAL	47	4. Sea Hunt (Sun. 9:30)	WDSM	Ziv-UA	28	39	What's My Line	KDAL	44
5. Steel Hour; Circle Theatre (Wed. 9-10)	KDAL	47	5. Mr. District Attorney (Wed. 10:15)	KDAL	Ziv-UA	26	62	Jack Paar	WDSM	17
6. Checkmate (Sat. 7:30-8:30)	KDAL	45	5. Quick Draw McGraw (Mon. 6:30)	KDAL	Screen Gems	26	43	Americans	WDSM	34
6. I've Got A Secret (Wed. 8:30-9:00)	KDAL	45	6. Meet McGraw (Fri. 10:15)	KDAL	ABC	25	60	Wea.; Skiing; Paar	WDSM	17
								Jack Paar	WDSM	17
7. What's My Line (Sun. 9:30-10:00)	KDAL	44	7. Mr. Ed (Sat. 6:00)	KDAL	MCA	24	59	Detectives	WDSM	17
8. G.E. Theatre (Sun. 8:00-8:30)	KDAL	43	8. Woody; Yogi (Thurs. 6:30)	KDAL	Kellogg-Screen Gems	23	42	Outlaws	WDSM	32
8. Have Gun, Will Travel (Sat. 8:30-9)	KDAL	43	9. Manhunt (Fri. 9:00)	KDAL	Screen Gems	22	35	Michael Shayne	WDSM	40

JACKSONVILLE

STATIONS: WJXT, WFGA. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Wagon Train (Wed. 7:30-8:30)	WFGA	49	1. Assignment Under (Thurs. 8:00)	WFGA	NTA	33	65	Marry Millionaire; Sons	WJXT	18
2. Real McCoys (Thurs. 8:30-9:00)	WFGA	43	2. Death Valley Days (Fri. 7:00)	WJXT	U.S. Borax	29	60	Fabray; Playhouse	WFGA	19
3. Andy Griffith (Mon. 9:30-10:00)	WJXT	41	3. Miami Undercover (Wed. 7:00)	WFGA	Ziv-UA	28	64	Stagecoach West	WJXT	16
3. Gunsmoke (Sat. 10:00-10:30)	WJXT	41	4. Manhunt (Tues. 7:30)	WJXT	Screen Gems	26	52	Laramie; Bob Hope	WFGA	24
4. Have Gun, Will Travel (Sat. 9:30-10)	WJXT	40	5. Third Man (Sat. 10:30)	WJXT	NTA	23	58	Fight	WFGA	18
								Fight; Spare	WFGA	16
5. Candid Camera (Sun. 10:00-10:30)	WJXT	39	6. Brothers Brannigan (Tues. 7:00)	WJXT	CBS	21	46	Laramie; Bob Hope	WFGA	25
5. Ed Sullivan (Sun. 8:00-9:00)	WJXT	39	6. Two Faces West (Thurs. 7:00)	WJXT	Screen Gems	21	45	Outlaws	WFGA	27
5. Perry Mason (Sat. 7:30-8:00)	WJXT	39	7. Bugs Bunny (Mon. 7:00)	WJXT	UAA	19	36	Cheyenne	WFGA	34
6. Lassie (Sun. 7:00-7:30)	WJXT	38	8. Californians (Mon. 7:30)	WJXT	CNP	18	35	Cheyenne	WFGA	34
7. Checkmate (Sat. 8:30-9:30)	WJXT	37	8. Highway Patrol (Sat. 6:00)	WFGA	Ziv-UA	18	56	Badge 714	WJXT	14
			8. Marry Millionaire; Sons (Thurs. 8:00)	WJXT	NTA	18	35	Assignment Under	WFGA	33

BINGHAMTON

STATIONS: WNBF, WINR. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. My Three Sons (Thurs. 9:00-9:30)	WNBF	61	1. Huckleberry Hound (Fri. 6:30)	WNBF	Screen Gems	46	81	Danger Is My Business	WINR	4
								Huntley-Brinkley	WINR	11
2. Flintstones (Fri., 8:30-9:00)	WNBF	56	2. Sea Hunt; BB (Sat. 10:30)	WNBF	Ziv-UA	40	87	Burns & Allen	WINR	4
2. Real McCoys (Thurs. 8:30-9:00)	WNBF	56	3. Death Valley Days (Thurs. 6:30)	WNBF	U.S. Borax	36	80	Navy Log	WINR	3
								Huntley-Brinkley	WINR	10
3. Donna Reed (Thurs. 8:00-8:30)	WNBF	54	4. Shot Slade (Fri. 7:00)	WNBF	MCA	33	72	Hawaiian Eye	WINR	11
3. Rifleman (Tues. 8:00-8:30)	WNBF	54	5. Bugs Bunny (Sat. 5:00)	WNBF	UAA	31	86	Captain Gallant	WINR	3
4. Lawman (Sun. 8:30-9:00)	WNBF	53	5. Two Faces West (Wed. 7:00)	WNBF	Screen Gems	31	70	Viewpoint; Pic; Camera	WINR	10
			5. William Tell (Wed. 6:30)	WNBF	NTA	31	74	Hometown	WINR	9
			5. William Tell; Fashions (Mon. 7:00)					Not For Hire	WINR	3
5. Surfside 6 (Mon. 8:30-9:30)	WNBF	52						Hometown; Rpt. People	WINR	9
								Huntley-Brinkley	WINR	12
6. Lassie (Sun. 7:00-7:30)	WNBF	51	6. Lock-Up (Tues. 6:30)	WNBF	Ziv-UA	28	76	Pioneers	WINR	13
								Huntley-Brinkley	WINR	9
7. Maverick (Sun. 7:30-8:30)	WNBF	49	7. Bozo (Sat. 11:00)	WNBF	Jayark	26	90	Fury	WINR	2
8. Danny Thomas (Mon. 9:30-10:00)	WNBF	48	8. Best Of Post (Mon. 6:30)	WNBF	ITC	25	69	Union Pacific	WINR	4
								Huntley Brinkley	WINR	13

TV Followup Comment

Continued from page 31

"The Troubled Land," the documentary focussed on the Brazilian scene where an emergent peasant movement is threatening to duplicate the Cuban pattern, anti-Yanqueism and pro-Sovietism.

It was a penetrating story, told through the eyes of a typical peasant family, of the grinding poverty which is generating a revolutionary wave among the Brazilian masses. Struggling to make 25c a day in the fields, scratching for corn on a half-acre with a problematic tenancy, desperately watching the hunger of his wife and children, the peasant was accompanied by the viewer in his growing response to the promise of better days.

A central figure in the documentary was Francisco Juliao, a Socialist lawyer whose tireless agitation in the countryside has gained for him the status of a Castro-type political hero among millions of Brazilian peasants. While the narration characterized him as pro-Communist, Juliao was nonetheless portrayed with objectivity, the attractiveness of his personality and the persuasiveness of his message getting a full count on the show. The dyanism of his politics was perhaps unintentionally underlined in the contracst between Juliao and Celso Furtado, head of the governmental agency attempting a land distribution program. While Juliao was shown to be vigorously uncompromising and confident, Furtado registered as an intelligent bureaucrat, philosophical, tentative and somewhat skeptical about his chances for success in saving Brazil from a totalitarian future.

One brilliant sequence perhaps gave the reasons for Furtado's lack of optimism. It showed a rich pistol-packing Brazilian landlord, boasting about his contented peasants while insuring his own power with a display of his gunmanship. One haunting shot caught a peasant child playing with a pitiably small doll. "Only one toy to a child," the script said, sharpening the poignancy of the image.

Helen Jean Rogers was producer-director, and was also heard in a brief interview with Furtado. Leo M. Swaim Jr.'s script was excellent and guitarist Renato Rossini contributed a quietly effective score.

Champaign, Ill.—Bob Belmar, formerly with Illinois U., has been named news director of UHF station WCHU here.

TV Cartoons

Continued from page 2

for cafes and club dates in the same area. His partner in the act, Rocky, a squirrel character, also does the same. Rocky is played by midget Patty Malone, who is a singer-comedienne.

However, according to Cooper, there are problems connected with playing a moose before moppet audiences. But they are all created by adults who encourage their children to throw such comestibles in the moose's mouth as pizza, popcorn, soda pop, ice cream, etc. It fails to provide Cooper with any nourishment. All it does, he says, is to block the air passages in his costume and force him to clean the inside of his animal suit afterward.

There are also some of the lighter moments in connection with his work, said Cooper. For example, one mama asked him if he were a man inside this costume. "No," he corrected her, "I'm a horse." At another time, a Negro father approached him and asked if he were a bigoted moose. He assured him he wasn't. Whereupon the Negro father asked him to hug his two children.

Parents encourage children to try to take off his moosehead to see who's inside. They also pinch him to see what the reaction will be and encourage the kids to do likewise. He's grateful for comparatively easy work before an audience of drunks in a nitery.

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Morgan-ABC

Continued from page 1

American Broadcasting-Paramount Theatres, which besides controlling Interstate controls and operates ABC Radio and ABC-TV

AB-PT's segregation policies are "a business matter but . . . also a human matter and therefore a public matter," Morgan said. "It is a paradox and a pity that ABC-Paramount, whose liberal policies in broadcasting allow commentators including this one to speak their minds critically on the air, cannot more consistently activate a policy of desegregation to which it is committed It is an admirable policy More than that," Morgan added "it is a vital policy, because it means—if it means anything—that human rights are as important as property rights. Some enterprises, interestingly enough, have even found it to be good business."

Speaking of the failure of Interstate and other Austin Theatres to lift racial barriers, Morgan told his audience, "There is something painfully ironic about this because, on other fronts, Austin, which is the home of the Univ. of Texas has made remarkable — even almost model and peaceful — progress in clearing the hurdles of racial prejudice. The University itself has been opened to all qualified students since 1956. Restaurants have been largely, although not totally, desegrated . . .

"In Austin, it isn't a question of segregation: Negroes are not admitted to the movies even on a segregated basis. The manager of the Fine Arts theatre across the campus indicated clearly that he followed the policy of the Interstate chain; at least he would not buck it" Morgan said.

"In April," said the AFL-CIO sponsored commentator, who is heard five nights a week on ABC Radio, "the manager of the State Theatre, owned by Interstate, wrote the father of one of the box-office line stand-ins complaining that his son was one of the most outspoken, at times disrespectful (and he mispelled disrespectful with two L's) leaders of the desegration group. The boy was asked to quit the demonstrations by his father, a state employee whose supervisor had learned of the boy's participation."

Morgan noted, "Demonstrators have had difficulty in convincing some of the theatre's management people that they are not communist sympathizers. Part of this is due, no doubt, to the fact that management had not really given them a hearing.

Earlier in his commentary on Thursday, Morgan recalled that Leonard Goldenson, AB-PT president, was not available to see Norman Thomas, when the former Socialist candidate for President appeared at AB-PT'S N.Y. headquarters in the sit-in protest two weeks ago against the company's segregation policies in its southern theatres. Morgan reminded his listeners that, on that occasion, Thomas told reporters, "It was outrageous hypocrisy for ABC commentators to critize segregationists when their own organization has been a far more powerful obstruction to racial equality."

A few years ago, Morgan crossed swords with ABC on another news topic In his editorial remarks, the commentator chewed out Firestone Rubber, an ABC sponsor in those days, for the personnel policies carried forth on the Firestone Liberian plantations. This led to repercussions from Firestone and, for a time, a great deal of intra-company noise but nothing else, since the AFL-CIO backed Morgan with a renewed sponsorship sometime later on and ABC continued to air the program.

An ABC spokesman, after Morgan's latest trade rap, said "Complain? Not us; he can say anything in his commentary he wants, so long as it's not in bad taste."

San Antonio—Ground will be broken this summer for San Antonio's newest tv station, Mrs. Lois Parkhouse, community coordinator for the Southwest Texas Educational TV Council, has announced. Mrs Parkhouse opened offices of KLRN-TV, which will operate on Channel 9, at San Antonio College to begin raising $50,000, the final sum needed to assure a first class educational tv station for the 25 central Texas counties it will serve.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Columbus, O. • Stations: WLWC, WTVN, WBNS • Survey Dates: Nov. 23 - Dec. 20, 1960

WBNS Average Rating: 4 Average Share: 33

MONDAYS 11:15-1:15
Program: ARMCHAIR THEATRE

Nov. 28 **"WINTERTIME"**
Sonja Henie
1943 20th Fox, NTA, Repeat

Dec. 5 **"EXCLUSIVE"**
Fred MacMurray
1937, Paramount, MCA, 1st Run

Dec. 12 **"LIGHT THAT FAILED"**
Ronald Colman
1923 Paramount, MCA, Repeat

Dec. 19 **"CALCUTTA"**
Alan Ladd
1947, Paramount, MCA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Paar, News Spec. 11:15-11:30	WLWC 9
Jack Paar 11:15-1:00	WLWC 6
Worlds Best Movies 11:15-12.45	WTVN 3

WBNS Average Rating: 4 Average Share: 29

TUESDAYS 11:15-1:15
Program: ARMCHAIR THEATRE

Nov. 29 **"DISPUTED PASSAGE"**
Dorothy Lamour
1939, Paramount, MCA, 1st Run

Dec. 6 **"MAIN ST. TO BROADWAY"**
Helen Hayes
1953, MGM, Medallion, Repeat

Dec. 13 **"ROAD TO SINGAPORE"**
Bing Crosby
1940 Paramount, MCA, Repeat

Dec. 20 **"MAGNIFICENT MATADOR"**
Anthony Quinn
1955, 20th Fox, Medallion, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	WLWC 9
Worlds Best Movies 11:15-12:45	WTVN 2

WBNS Average Rating: 7 Average Share: 37

WEDNESDAYS 11:15-12:45
Program: ARMCHAIR THEATRE

Nov. 23 **"LET'S FACE IT"**
Bob Hope
1943, Paramount, MCA, 1st Run

Nov. 30 **"MOTHER WORE TIGHTS"**
Betty Grable
1947, 20th Fox, NTA, Repeat

Dec. 7 **"CHICAGO DEADLINE"**
Alan Ladd
1949, Paramount, MCA, 1st Run

Dec. 14 **"REMEMBER THE DAY"**
Claudette Colbert
1941, 20th Fox, NTA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	WLWC 9
Worlds Best Movies 11:15-12:45	WTVN 2

WBNS Average Rating: 3 Average Share: 23

THURSDAYS 11:15-1:00
Program: ARMCHAIR THEATRE

Nov. 24 **"THREE FOR JAMIE DAWN"**
Loraine Day
1956, Allied Artists, M&A Alex, Repeat

Dec. 1 **"BRUTE FORCE"**
Burt Lancaster
1947, Universal, Screen Gems, Repeat

Dec. 8 **"SCUDDA HOO SCUDDA HAY"**
Lon Macalister
1948, 20th Fox, NTA, Repeat

Dec. 15 **"HOLIDAY"**
Katherine Hepburn
1938, Columbia, Screen Gems, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WLWC 8
Worlds Best Movies 11:15-12:45	WTVN 3

WTVN Average Rating: 3 Average Share: 21

THURSDAYS 11:15-12:45
Program: WORLDS BEST MOVIES

Nov. 24 **"SURGEONS KNIFE"**
Donald Houston
1957, Hal Roach, Flamingo, 1st Run

Dec. 1 **"BLONDE BAIT"**
Richard Travis, Jim Davis, Beverly Michaels
1956, Associated Film, M&A Alex, Repeat

Dec. 8 **"PITFALL"**
Dick Powell, Jane Wyatt, Lizabeth Scott
1948, UA, M&A Alex, Repeat

Dec. 15 **"MASK OF DIMITRIOUS"**
Faye Emerson, Peter Lorre, Zachary Scott, Sydney Greenstreet
1944, Warner Bros., UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	WLWC 8
Armchair Theatre 11:15-12:45	WTVN 3

(Continued on page 44)

NAB Board

Continued from page 22

the Board meeting Feb. 10, termed the Board organization "cumbersome and excessively time-consuming." NAB's overall organization, he said, in "reminiscent of this nation's original Articles of Confederation." He called for creation of a "unifying, central authority necessary to give NAB the strength, prestige and respect essential to meet the needs of broadcasting."

The special unit to carry forward revision studies was given instructions by the board that the office of Vice President for Radio be continued, and "that the present concept of separate Radio and Television Boards should be carried forward."

Oddly enough, no recommendation was made about continuance or discontinuance of the office of Vice President for Television, now vacant.

New Veep's Chore

The overall Code body will be headed by a vice president to be named by Collins and confirmed by the Board. Board directed that he "must be highly qualified by experience and familiarity with both radio and television." The Code v.p. will have two chief aides, one for radio and one for tv, with branch offices continuing in Hollywood and New York. Code Review Boards for each medium will continue.

The research center, would be located near some big campus, under Collins' plan. Using graduate students and others, the center would delve into programming and advertising, methods of training for sales, programming, writing and announcing.

The reorganization study committee appointed by the Board will be made up of three members from the NAB Advisory Committee—Board Chairman Clair R. McCollough; TV Board Chairman Dwight W. Martin, WAFB-TV, Baton Rouge, and George C. Hatch, KALL, Salt Lake City, Radio Board Chairman. In addition, two members each from the Radio and TV Boards will serve on the group. Martin named William B. Quarton, WMT-TV, Cedar Rapids, and W. D. (Dub) Rogers, KDUB-TV, Lubbock, Texas., and Hatch named J. M. Higgins, WTHI, Terre Haute, and Richard W. Chapin, KFOR, Lincoln, Neb., to the study committee.

Following its actions, the Board approved without dissent a resolution voicing "appreciation of and support for the dedicated leadership of our president, Gov. LeRoy Collins, in his efforts to preserve radio and television under the American system of free enterprise and to develop the maximum potential of these great media of communications, information and entertainment."

And Collins praised the Board for its "keen insight and determined efforts to advance broadcasting." Steps okayed, he added, will "better equip NAB to serve the industry and the public with maximum effectiveness and efficiency."

He added: "Approval of the plan came after full and free discussion in which the members of the Board provided invaluable advice and counsel. I deeply appreciate the confidence of the members of the Board as expressed in their resolution and more importantly through their significant actions. With all the energy and abilities I possess, I shall strive to see that this day shall mark one of broadcasting's most important strides forward."

Celler & Minow

Continued from page 23

given FCC the results of a Justice probe of the acquisition by networks of financial interests in programs produced by a non-network organization and offered for web presentation.

—Answering a question, Minow told Celler FCC will consider making web affiliation contracts public. Also, Minow said FCC will give thought to an oldtime recommendation of the Cellar group that affiliation contracts be standardized to prevent some stations (particularly multiple-ownership situations) better breaks than others.

—FCC is mulling over a "code of ethics" for itself and may adopt one, Minow related, although there is a Harris Bill which would fix such a code into law.

The Leaning Tower of Pisa Doesn't Have A Penthouse

Simply because the architects of that era weren't aware of such things. It's quite different in this day and age. There's much more theory and experienced thinking being put into the construction business as well as many others.

Radio and Television have its own architects applying their theory and experience. To this end *Variety* each year issues an annual RADIO-TELEVISION REVIEW AND PREVIEW issue devoted to the blueprinting of the new horizons in programming, station operation, advertising agency activities, sponsor spending, network policy, TV film syndication and talent's important part in all these phases. Add to this the documentation of the past, usually charged to experience, and you have the final working plans for the upcoming year in Radio and Television.

The 16th ANNUAL VARIETY RADIO-TELEVISION REVIEW AND PREVIEW, as in the past 15 years, will be a factual editorial composium written by *Variety's* Radio-Television savvy staffers plus special articles by top echelon personalities who know what is on the drawing boards.

The "must reading" aspect of this informative and valuable issue amongst the buying and selling group in Radio and Television affords your sales story a prominent "must see" opportunity.

Let the Radio and Television Trade know what you have on the drawing board as your constructive contribution to keep the world audiences tuning in . . . who knows, perhaps yours is the blueprint to put the penthouse on the Leaning Tower of Pisa.

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MADRID
General Sanjuro 24

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Lichterfelde West
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From The Production Centres

Continued from page 28

manager . . . **Bernie Eismann**, CBS News bureau chief here, did a special on the Indian situation for the radio web last Friday (16) . . . WGN-AM-TV notched all time sales record in month of May . . . **Gene McGuane** subbing for WNBQ weatherman **Harry Volkman**, who's vacationing . . . WBBM farm editor **Bill Mason** in Brazil for special reports . . . **Richard H. Wheat**, formerly with WJAS in Pittsburgh, joined WMAQ sales staff . . . WGN has taken on Radio Press International news service . . . **Don McNeill** named "salesman of the year" by National Assn. of Direct Selling Companies for his pitch-making on "Breakfast Club". . . WBBM-TV launching new science series for grade schoolers on Saturdays . . . WGN's "Barn Dance" troupe set for the Tribune's annual Chicagoland Music Fest on Aug. 19.

IN LONDON . . .

NBC International's 60-minute American Civil War film skein goes out on Scottish Television and Anglia-TV from June 29. Series is retitled for Anglia from "The Americans" to "The Blue and the Grey" . . . Starting July 8, ATV will try to hold summer viewers with vaulties in the prime Saturday night slot of 9:50 p.m. . . . How far should tv and radio interviewers go? BBC sound investigates on Sunday (25) with **Robin Day** and **John Freeman** putting the interviewers point of view and prominent people, who have suffered at the hands of interviewers, opposite them . . . Ulster-TV appointed two new members to its religious advisory panel and skedded two new religious programs . . . The **Peter Sisters** star tonight (Wed.) in Granada-TV's "The Variety Show" backed up by U.S. comedian **Gary Morton** . . . Associated-Rediffusion increased school broadcasts by 15 minutes daily and stepped up the number of schools series from six to 10 . . . **Sam Wanamaker** adapted **Bruno Traven's** "The Treasure of the Sierra Madre" for radio . . . BBC use new sound studio in Canterbury for the first time tonight (Wed.) . . . **John Trevelyan**, secretary of the British Board of Film Censors, guests in a BBC-TV program on violence in the arts. Segments of "Orders To Kill" and "Saturday Night and Sunday Morning" will be shown.

IN WASHINGTON . . .

Philippe Lorrain, WRC-TV set-designer, color-consultant and make-up expert for six years, is departing for his native France where he hopes to do business as a contact man for U.S. tv and motion picture companies . . . **Ben Strouse**, WWDC prexy, honored by special citation from Radio Free Europe for his "dedicated interest and participation" as chairman of RFE's Broadcast Industry Committee . . . **Michael Marlowe**, former "Face the Nation" producer, now doing new CBS-TV pubservice series, "At the Source". . . **Hal Stepler** leaving WTOP for WGMS in same announcer capacity . . . **Steve Allison**, WWDC nighttime talker, bestowed "Distinguished Service Award" by Alumni group of Freedman's Hospital School of Nursing.

IN SAN FRANCISCO . . .

National Community Television Association holding its 10th annual convention this week at Jack Tar Hotel . . . KGO-TV will be host to station managers and execs of ABC and AB-PT for mid-year meeting next Monday (26) and Tuesday (27) . . . **Ward D. Ingrim**, KTVU prexy, elected board chairman of Oakland Better Business Bureau . . . **Bill Dorais** working summer relief at KCBS . . . KGO-TV's **Yale Roe** promoted to assistant general sales manager . . . Oldtime radio man **Benny Walker** ill at Fort Miley Hospital . . . NBC radio spot salesman **Daniel H. Lewis** departing Frisco to become tv salesman with Katz Agency, L.A. . . . KGO-TV dumped **Pat McCormick's** kiddie show—couldn't make the grade against **"Mayor Art" Finley** and "Popeye" on KRON. **Judy Patterson's** taken over the kiddie spot with "Our Gang" and "Dick Tracy". . . KCBS general manager **Jules Dundes** elected a governor of Frisco Heart Association and a director of Frisco Better Business Bureau . . . Hearst's morning Examiner, fighting for "class" image, took over a one-third sponsorship of "Play of the Week" on KTVU . . . KPEN-FM co-oping with 4,651-seat Fox to present midnight, July 8 double bill of Douglas Fairbanks Sr., in "Mark of Zorro" and Gloria Swanson and Wallace Beery in "Teddy at the Throttle"—with **Gaylord Carter** accompanying silents on Fox's Wurlitzer . . . KSFO chief engineer **Harry Bartolemi** set new world's record for class D racing boats at Modesto . . . KHIP-FM starting live remotes from jazz spots again . . . KGO-TV starting a home interview show Sunday a.m.'s with **Bud Foster** . . . KTVU starting new weekly afternoon show on beauty advice, with **Ross MacArthur** and **Evangeline Baker** . . . KGO-AM deejay **Jim Moore** out of lineup a couple days because his son hit him in mouth with a pitched baseball.

IN PHILADELPHIA . . .

WCAU public affairs director **George E. Lord** and producer **Ivan R. Ladizinsky** named winners of the Writers Guild of America best radio script award, for their special study of Alcholism, "One Deadly Drink". . . Radio drama returns to town on WPEN, with one-hour nightly "True Story" series. **Tony Marvin** hosts . . . Pic of WFIL-TV's **Chief Halftown**, in full Indian headress, appears on cover of Brunswick house organ . . . Philadelphia Orch concertmaster **Anshel Brusilow**, host on WRCV -TV's "Portraits in Music," taping three shows a week, to run all summer while teaching in Aspen, Col. . . . WHAT inaugurating a golf tournament timed for the national convention of the NAACP (July 9-16) . . . **Stan Snyder**, formerly with WIFI, now general manager of WRNJ-FM, Atlantic City . . . TV luminaries **Connie Stevens, Troy Donahue** and **Louie Quinn**, all member of the cast of WB pic "Parrish" due in at the Wanamaker store for exploitation (24) . . . For seventh consecutive year General Motors Acceptance Corp. has renewed year round ad campaign exclusively on WIP with traffic and highway reports.

IN TORONTO . . .

Canadian tv viewers will see **Wayne & Shuster** five days ahead of the American release of their taped "Holiday Lodge" weekly series, summer replacement of the "Jack Benny Show." Program debut, with CBC-TV carrying on trans-Canada web, skedded for last night (Tues.), with U.S. teeoff Sunday (25) . . . **Joyce Davidson** successor will be chosen this week by **George Dick**, CBC producer of "Seven-O-One," from the dozens of femme applicants after Joyce's job . . . **Allan Manings** off to Hollywood to huddle with **Bob Newhart** on ideas of latter's tv series . . . Longest program run on CBC's "Wednesday Night" series last week lasted 140-mins. and was labelled "Italy in Sun and Shadow," this making for the largest "captive audience" in history of the State-endowed CBC network . . . **Pete Nordheimer** has left CHUM to join CFRB . . . **Vita** and **Cecil Linder** are a "brother and sister act" who get together for the first time in four years in "Power by Proxy" in the "General Motors Presents" tv drama series (25), which gets the full treatment over CBC's trans-Canada network. Brother has had a successful career in British tv, stage and screen; she is CBC radio personality who has her own "Shadows" series on the Dominion web . . . Columnist plea has gone out to local radio deejays to name the selection after it's been played—as well as before . . . "Wheelspin," CBLT radio series for sports car buffs, moves from present Friday night period to Wednesdays, effective July 12 . . . CHUM has won Ontario Safety League award . . . **Elwyn Yost** will be moderator of new quiz show to be tagged "The Superior Sex" to get underway July 5 for the CBC-TV cross-country treatment.

IN MINNEAPOLIS . . .

WCCO reported grabbing 59% of Twin Cities radio audience, according to March-April Nielsen Index. Ratings give local CBS affiliate top 27 weekday programs, three times as many listeners as all other Twin Cities stations combined in rural areas and 94% of all quarter-hours in the metropolitan area . . . Minneapolis League of Women Voters manned 198 precinct polling places during city election last week, phoning results to six radio and tv stations for split-second reporting. System believed to be first in nation . . . WTCN operations director **Gordon Ritz** and program manager **James Uglam** in New York last week for meetings with Katz agency reps . . . KMSP-TV, new ABC affiliate in Twin Cities, running big newspaper ads for its revamped **Bob Allard** news show which includes commentaries by **Elliott Roosevelt** . . . WCCO's "Breakfast Time News" with **Bob DeHaven** entering 12th year of co-sponsorship by Standard Oil Co. . . . **Bob Considine** to host WTCN-TV 30-minute salute tonight to Catholic Broadcasters Association which is starting national confab here . . . **Art Linkletter** to speak at Young Republican national convention here June 23 . . . KROC-TV, Rochester, Minn., airing documentary Saturday (24) on Minnesota-Iowa-Wisconsin border problems. Show titled "The Intangible Line" will deal with taxes, liquor, marriage laws and sale of oleomargarine . . . KMSP-TV has introduced three-minute children's newscast as part of "Looney Tuners' Club," smallfry favorite.

Steve Allen's WBKB Chi 'Home Again' Special On Eve of ABC Preem

Chicago, June 20.

Steve Allen, whose new affiliation this fall will be ABC-TV, has agreed to do a special also for same web's Chi o&o, WBKB, because the format appeals to him. Allen will launch the station's "Home Again" portfolio, which is to be an irregularly scheduled series on notable ex-Chicagoans who are, in a nostalgic sense, "revisiting" the city.

Allen is in town currently to do "Fourposter" at the Edgewater Beach Playhouse, opposite his wife, Jayne Meadows. He'll stay over the week of July 3 to film the tv show, and, according to station veep Sterling (Red) Quinlan, has even offered to lend creative service beyond his participation as the subject.

Performer, who grew up on the southside and remained in Chi until about age 29, has sent home for the old family album and will revisit the old neighborhood, the haunts and the cronies. Idea is to reminisce on the old days and to comment on the changes. Quinlan insists that Allen is doing the spec as a labor of love and not in connection with his new network show. However, Quinlan intends to get it on the air at a time when it will have some coincident promotional value for the ABC-TV effort.

Station is negotiating now with other eminent Chicago expatriates for other installments.

Albany—Veterans Broadcasting Company, Inc., of Rochester, has increased its capital stock from $260,000 to $1,000,000. Duffy, Kaelber, Neville & Youngman, Union Trust Building, Rochester, filed the certificate with the Secretary of State in Albany.

OKAY FILING DELAY ON PLUGOLA ISSUE

Washington, June 20.

National Assn. of Broadcasters has been granted its request by the Federal Communications Commission for an extension from June 19 to July 10 for filing comments in the anti-plugola rulemaking.

The rulemaking proposals feature requirements that plugging of products in which stations or networks have a financial stake must be accompanied by announcements of same.

Separate rulemaking is underway involving plugola disclosure requirements on motion picture making. Deadline for comments in this proceeding has been set for this Thursday (22). Motion Picture Assn. of America, among others, is expected to raise some objections.

Eurovision's 23,000,000 Sets in 17 Countries

Frankfurt, June 20.

As what may be the world's most powerful international broadcasting organization, Eurovision now reaches 23,500,000 television set owners linked across 17 European lands.

Chief engineer of the Eurovision net, J. T. Dickinson has just announced that there are an average of 10 productions per week being carried to all the European countries via the tie-up.

O'BRIEN'S NEWS SLOT

WABC Radio hired Tom O'Brien as its director of news, replacing Ed Silverman, who several weeks ago was slated to go over to the parent ABC news shop.

O'Brien held a similar position at rival N.Y. station WINS. He was hired by WABC Radio topper Hal Neal.

'Kideo Village' Too For CBS Sat. Sked

As of next fall, there'll be a Saturday morning "Kideo Village" on CBS-TV as a moppet counterpart to the web's "Video Village" housewives' strip. Stanza, an offspring of the current Heatter-Quigley package and a one-a-week feature of the game show, will move into the Saturday 10-10:30 slot in the fall.

Move will push "Captain Kangaroo' into its old 9-10 period. "Mighty Mouse Playhouse" will return at 10:30-11, in better sponsorship shape than it's been in a long time. Ideal Toy has picked up half the show, Colgate has renewed a quarter and General Foods has an option on the remaining quarter. Best "Mighty Mouse" has been able to do in the past couple of years is sell out half-way.

At 11 through 12:30, schedule remains intact—Kellogg's "Magic Land of Ala Kazam" at 11, Roy Rogers reruns at 11:30 for Nestle and "Sky King" for Nabisco at 12-12:30.

Ottawa's Ryan Transfers Ownership of Indie CFRA To His Key Employees

Ottawa, June 20.

It took six years, but ownership of Ottawa indie AMer, CFRA, is now transferred from the station's founder, Frank Ryan, to its employees. Ryan wanted it this way. With no children, he decided years ago to eventually switch his station's ownership to his key staffers. He told a business newspaper last week, "I'd rather be part owner of the best radio station in Canada than full owner of a station that began slowing down when I did."

Ryan owned CFRA Ltd., which owned the station and a farm called "Kilreen" which cued CFRA's dominant agricultral policy. In 1959 CFRA Broadcasting Ltd. was organized as a new company and the old firm, CFRA Ltd. changed name to Kilreen Co. Ltd. and sold its radio assets to the new company.

But it wasn't that simple. The switch involved okays of the federal government and the Board of Broadcast Governors for transfer of the station's license plus a complicated system of stock issues. Through the share capital method, preferred shares (51%) held by Kilreen give Ryan control of CFRA but he has no part of earnings except for 5% on $5,100 of stock issued by CFRA to Kilreen. Ryan also has his salary.

To give the employees incentive to keep the revenue up, the sum due Kilreen by CFRA is to come from the station's earnings. When Ryan dies, employees will get Kilreen's preferred shares via his will.

Ryan himself figures the deal works nicely and that the AMer's operation is "abler, more expansive and sounder in its thinking."

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WFAA	Dallas-Ft. Worth	WTAR	Norfolk-Newport News	KMA	Shenandoah
KDAL	Duluth-Superior	KFAB	Omaha	KREM	Spokane
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Minow & Collins Blast TV Violence

Continued from page 22

on the public to be shed their passivity and be more vocal in conveying their criticisms of programming to the industry.

At last week's sessions, the subcommittee heard charges that violence was injected into programs deliberately, and also heard the defense presentation by the heads of the three tv networks.

Ivan Tors, Ziv-UA producer, was pulled out of the hat as the witness, alluded to in previous sessions, who swore to calculated attempts to soup up series with sex, violence and crime. Tors testified that NBC, in a letter, expressed concern about lack of sex in his "Man and the Challenge" series.

CBS was the target of similar charges by Tors. The network, he charged, reversed a previous policy of wholesomeness for "The Aquanauts" series (later "Malibu Run") in favor of hypoing the programs with "youth and crime." Because of this, Tors said he insisted on a contract proviso allowing him to sever connections with any productions he deems inimical to the "best interests" of children.

Other testimony along same lines was furnished by Evelyn Burkey, executive director of Writers Guild East, in N. Y. Ad agencies and sponsors, she claimed, pressure the networks and vidpix producers to accent the rough stuff. She blamed the latter for knuckling under to the people with the coin. The writers, she insisted, are more or less helpless in this situation, and certainly aren't to blame for the state of tv programming.

The network testimony was highlighted by an offer by NBC to share the cost for a "massive" sociological research project to supply definitive answers to questions of tv's impact on youth. Walter D. Scott, executive v.p. for NBC-TV, who made the offer, also hit back at an earlier witness who tried to show that the Soviets have no serious j.d. problem (except when youths are exposed to U. S. tv and motion picture product).

The censor-enforced purity of Soviet tv fare, Scott said, "apparently has not affected a serious and widespread problem of youthful hooliganism" behind the Iron Curtain.

CBS-TV prexy James T. Aubrey Jr., described his network's sponsorship of a longterm study, soon to be wound up, of tv's role in the U. S., including what it does to young folk. Elmo Roper and Columbia U. are carrying out the work, which Aubrey promised will make a "significant contribution" to knowledge in this nebulous field.

Queried by the Subcommittee Chairman Thomas Dodd (D-Conn.) about possibility of offering "challenging" programs to teens, Aubrey said it's risky to try too much pioneering ahead of one's rivals, or "like the Mexican general who fought too far ahead of his troops, you'll lose your army."

Oliver Treyz, ABC-TV prez, recited his web's public service efforts in the cause of youth morals. He was confronted, however, with a statement, read by Dodd, from a group called the Connecticut State Juvenile Protection Committee accusing the network of apathy to the juve problem. It seems that in reply to an invite to take part in a youth problem conference, an unnamed ABC exec told the Connecticut group that times were too busy for anyone to leave Manhattan.

Sylvester (Pat) Weaver told of the lofty aims of NBC under his helmsmanship. Although his "grand design" was not fully realized, Weaver insisted that "the record is still very good for its day." The McCann-Erickson exec also gave a plug for pay-television—but for educational purposes. Touting the potential of tv to mold children's minds, he said, pay-tv probably is the only way the necessary broad range of educational programming can be had. The vast sum of money needed isn't likely to be forthcoming from government or foundations, he explained.

Eugene Hallman, programming v.p. for Canadian Broadcasting Corp., was called on to tell how the Government-subsidized (60%) network north of the border operates. He frankly conceded that the chief factor in CBC's freedom to offer a broad range of programming with a minimum of action shows is the Government subsidy and resultant greater freedom from taste. American broadcasting, he said, must constantly vie for big audiences via low denomination stuff because it doesn't have a continuing source of financial security on which it can bank.

WFIL's New Philly Site

Philadelphia, June 20.

The WFIL Stations have purchased a four-acre tract along City Line's "Golden Mile" as new headquarters for the radio and television division of Triangle Publications, Inc. The site, purchased from the Philadelphia College of Osteopathy, will house the offices and studio facilities of WFIL-AM-FM & TV.

Architectural plans and designs for the multi-million dollar construction will be instituted immediately. The site is across City Line from WCAU and it will place two of Philadelphia's three tv studios close together. Two radio stations, WDAS and WHAT, are also in the immediate vicinity.

BBC Requests, Then Rejects Lisa Howard's ABC Khruschev Tape

BBC-TV in London asked American network ABC-TV to supply a tape of the six-minute "exclusive interview" by reporter Lisa Howard with Nikita Khrushchev last week and then refused to air it once it had been screened. Officially, BBC's only comment about the change-of-heart was that Miss Howard's "scoop" was "angled too strongly for the American market."

Actually, from U. S. sources come reports that many eyebrows in the tv trade were raised when it was learned that BBC wanted to air the interview in England in the first place, if only because so much of the six minutes was devoted an an airy, personalized conversation by the new ABC reporter and Khruschchev, whom she once interviewed when she was working for the Mutual network.

Little news came out of the interview, save for what ABC called an "indirect" invitation from the Russian chief to have Kennedy visit his country. When Miss Howard asked Khrushchev to invite her to Russia for an interview, K. welcomed her and, lightly, asked her to bring her President along too.

Set Senate Hearing on FCC Reorg Bills After House Kills JFK Plan

Washington, June 20.

Senate Communications Subcommittee hearings begin June 28 on legislation designed as a substitute for the White House Communications Commission reorganization plan, killed by the House last week.

Up for consideration are bills by Sen. John O. Pastore (D-R.I.) and House Commerce Chairman Oren Harris (D-Ark.). Pastore bill embodies recommendations of FCC, and is somewhat weaker than the Harris bill. However, both fall short of the Kennedy reorganization plan.

Harris held hearing on the House side last week on the legislation, with the weight of testimony favoring the key provision of the Pastore bill. This would provide some right of review and oral arguments for losers of initial decisions by hearing examiners. Harris bill, like the reorganization plan, would abolish right of mandatory review by the Commission, a move obnoxious to the industry. Pastore bill gives FCC contestants right to appeal to some intermediate administrative unit, if the Commission declines to take up the case.

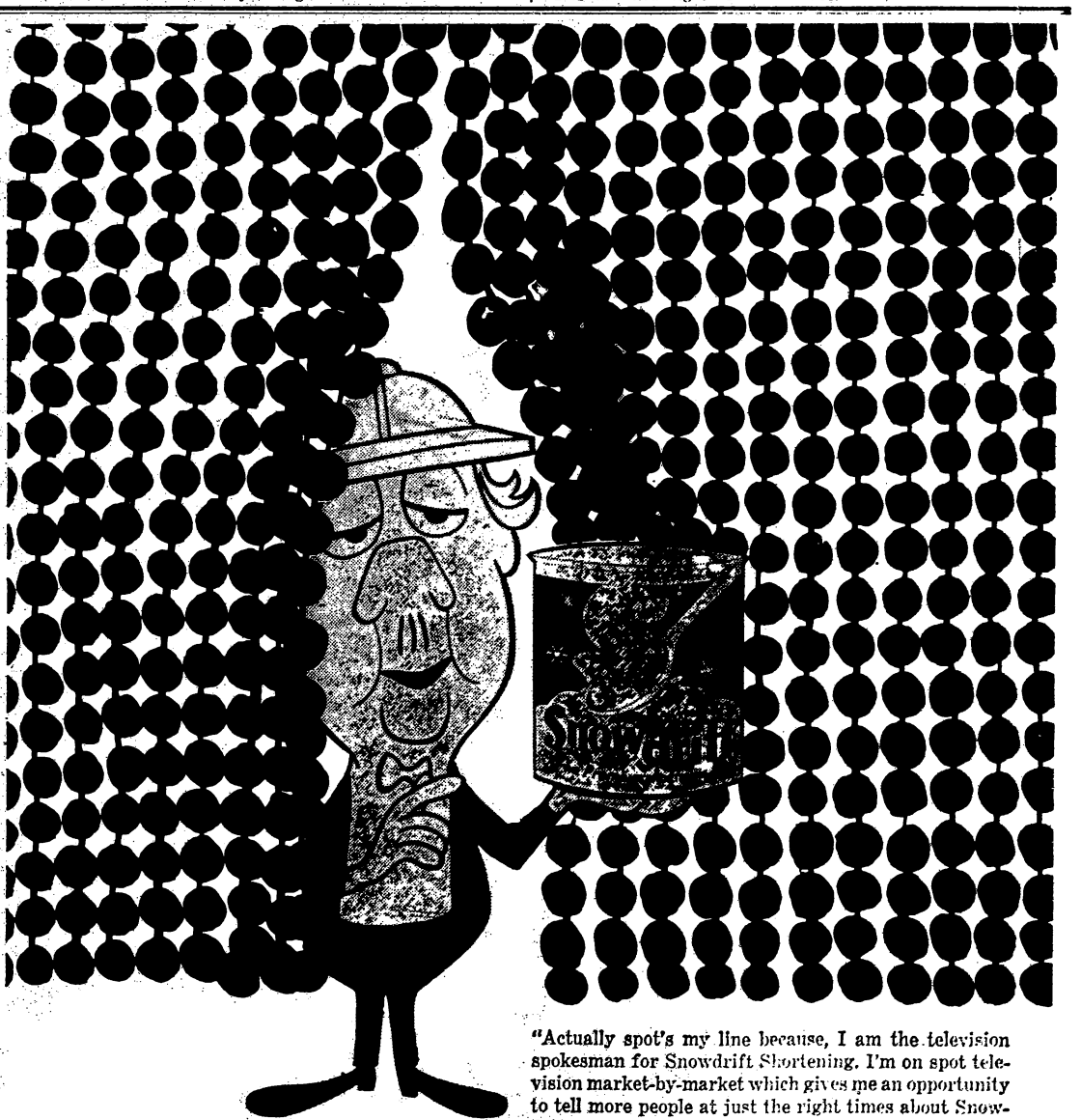
This modified right of mandatory review contained in Pastore bill was supported in last week's testimony by Federal Communications Bar Assn., National Assn. of Broadcasters and CBS. Bar prexy Robert Booth Jr. said, however, that provision should be made that the staffer who is tapped to review an initial decision should be of at least equal rank and experience as the hearing examiner whose findings he will pass on.

CBS similarly went on record for the right to file exceptions and wage oral argument before an intermediate appellate body.

ABC's All-Star Softball

Must be a year for softball, because ABC-TV has become the second web to schedule a championship game for showing this summer. Web picked up from producer Charles Arden the men's all-star game for airing live Saturday, July 1, afternoon in a feed from Clearwater, Fla.

A few weeks ago, CBS bought the woman's championship game from Arden. It'll be taped and then shown Thursday, Sept. 7 evening. Second game is from Portland, Ore.



SPOT'S MY LINE

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"If you do care, your H-R man will be delighted to tell you more. I think that's fair. Don't you?"

H-R Television, Inc.

Produced for Snowdrift by Fitzgerald Advertising Agency, Inc., New Orleans

Cinader

Continued from page 25

than "Alice in Wonderland," says Cinader. There are exceptions—of the more than 20 westerns on the air, only 'Rawhide' has anything to do with cattle, but the rest of them have the hero sitting around the Last Chance Saloon waiting for a gunfight. And using the same old plots."

Time was, says Cinader, when there was at least a legitimate reason for this situation. There were no "stars" in television five years ago on the order of James Arness, Richard Boone, Raymond Burr or Zambaist, and the emphasis had to be on story. The easiest story to do was the crime story, or one which dealt with violence. But today, Cinader points out, these stars can carry a vehicle—while at the same time the old story lines are running out.

Why not, then, he asks, cast the key stars in new kinds of action vehicles? The stars can carry the show and the new concepts, backgrounds and stories can only prove additional audience bonuses. "The important thing in a dramatic show is not violence, it's conflict, and violence and conflict don't have to be the same thing. More people watch baseball than boxing, and baseball has no violence. It does have conflict, and that's the only ingredient vital to drama."

Such conflict can be derived from the semi-documentary as easily as from crime shows, and with current problems as the background, can provide a much more immediate and identifiable conflict to the audience than the ordinary melter that draws its conflict from meaningless violence, Cinader states.

He's so strong on the point he's spent the past year developing eight separate properties along these lines. So far, he's met an "it can't be done" reaction, but he maintains that it not only can be done but has to be done if public opinion is to be satisfied. Moreover, he asks, how can anyone say it can't be done until someone tries it?

Poughkeepsie—Louis H. Pells, with the station since 1949, has been named general sales manager of WEOK. Station, owned by Communications Industries, was recently authorized to go to 5kw power and inaugurate FM service.

VARIETY ARB FEATURE FILM CHART

(Continued from page 40)

WBNS Average Rating: 5 Average Share: 36

FRIDAYS 11:15-2:00
Program: ARMCHAIR THEATRE

Nov. 25 **"VIRGINIAN"**
Madeline Carrol, Fred Mac Murray
1929, Paramount, MCA, 1st Run

Dec. 2 **"THE CRUEL SEA"**
Jack Hawkins
1953, Universal, ABC, Repeat

Dec. 9 **"REBECCA"**
Joan Fontaine
1940, UA, NTA, Repeat

Dec. 16 **"COL. BLIMP"**
Anton Walbrook
1945, UA, ABC, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WLWC 8
Worlds Best Movies 11:15-1:30	WTVN 4

WBNS Average Rating: 13 Average Share: 52

SATURDAYS 11:00-12:45
Program: MOVIE OF THE WEEK

Nov. 26 **"UNCONQUERED"**
Gary Cooper
1947, Paramount, MCA, 1st Run

Dec. 3 **"DIXIE"**
1943, Paramount, MCA, 1st Run

Dec. 10 **"THE RAINS CAME"**
Tyrone Power
1939, 20th Fox, NTA, Repeat

Dec. 17 **"GENERAL DIED AT DAWN"**
Gary Cooper
1936, Paramount, MCA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
News, Weather 11:00-11:15	WLWC 15
Sports 11:15-11:30	WLWC 8
Gold Cup Theatre 11:30-12:45	WLWC 4
Movies, Fight 11:00-11:15	WTVN 10
Worlds Best Movies 11:15-12:15	WTVN 7
Sunday Morning News 12:15-12:30	WTVN 6
Buckeye Theatre 12:30-12:45	WTVN 3

WBNS Average Rating: 20 Average Share: 71

SUNDAYS 12:00-1:30
Program: JUNGLE THEATRE, TEMPLE THEATRE

Nov. 27 **Temple Theat. "POOR LITTLE RICH GIRL"**
Shirley Temple
1936, 20th Fox, NTA, Repeat

Dec. 4 **Jungle Theatre, "TARZAN ESCAPES"**
Johnny Weismuller
1936, MGM, Banner, Repeat

Dec. 11 **Temple Theatre, "HEIDI"**
Shirley Temple
1937, 20th Fox, NTA, Repeat

Dec. 18 **Jungle Thea., "TARZAN'S MAGIC FOUNTAIN"**
Lex Barker
1949, RKO, Banner, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Four Just Men 12:00-12:30	WLWC 2
Council, Stooges, Gov. 12:30-12:45	WLWC 3
OSU Hilites, Stooges 12:45-1:30	WLWC 5
Jack Sherick 12:30-12:45	WTVN 7
Draw, Steel Workers 12:30-12:45	WTVN 5
Headline Review 1960 12:45-1:00	WTVN 3
FB Review Hilites 1:00-1:30	WTVN 5

TA-Par

Continued from page 23

it's a case of NBC-TV financing the pilot.

"The Power and Glory" special, taped and filmed simultaneously at a budget of $725,000, is set for telecasting on CBS-TV the night of Dec. 3, from 9 to 11 p.m. The Graham Greene outing, starring Sir Laurence Olivier, Julie Harris and others, will be distributed on film theatrically abroad by Paramount. It's the first dual vidtape and feature film project and, if successful, holds out a big potential for both the tv and theatrical media. "Power" was shot in eight days in N.Y., compared to eight weeks which TA-Paramount prexy David Susskind estimates for a regular film shooting schedule. Susskind said his outfit would like to do similar dual vidtape and film special projects.

Susskind said he would start shooting "Requiem for a Heavyweight" in October, under his four-picture deal with Columbia, made prior to his tie with Paramount. TA-Paramount, he went on, is engaged in a project to bring the Oscar winner "Roman Holiday" to Broadway in the fall of '62, as a musical.

Under the new corporate structure of TA-Paramount, brought about by Paramount's acquisition of 50% stock interest in TA, Paramount will nominate two board of directors to the four-man TA-Paramount bound. Al Levy has been elected v.p. of TA-Paramount, and now is on the Coast, setting up the TA-Paramount operation at the studios of the motion picture company.

Production of another TA-Paramount project, the 26 hour outings of former President Truman, is slated to begin in the fall.

Flynn to Storer Org

Henry Flynn has ankled Crosby/Brown Productions in Hollywood to become west coast sales manager for Storer Television Sales, newly-formed station rep outfit handling the Storer stations. Flynn will headquarter both in Los Angeles and San Francisco.

Flynn, a former general manager of KTLA in L.A., was with Crosby-Brown's KCOP in Los Angeles and then moved over to the company's production-syndication arm, heading up sales on such syndicated shows as "Seven League Boots" and other film and tape series marketed off KCOP.

Mgt. William Morris Agency

EMMETT KELLY
Mgt.: LEONARD GREEN
300 E. 51st St., New York
PL 2-1764

Ed Conway Brews Up A Big Beer Windfall

Pittsburgh, June 20.

Because "Ed Conway has a large male audience and is the hottest sports personality on Pittsburgh tv," Iron City Beer has completed arrangements with WTAE to take Conway's five-minute sport strip three times a week starting June 28. They will go to five in the fall when Wheaties releases its present two-night sponsorship.

Ketchum, McLeod & Grove, the agency for the brewery, is removing sponsorship of its four 10-minute newscasts on WIIC, which were set three years ago by Smith, Taylor & Jenkins, the agency that handled everything for the brewery but Pirate baseball. KLG had the baseball and the brewery turned over all its business to them on March 1.

A spokesman for the agency said it was both Conway and the rising audience pull of the station that prompted the move.

TV Rub

Continued from page 23

available and mildly interested. The rest were sorry, but they were "busy," what with pictures, stage, novels or their own shows.

The other instance, according to Dann, is the difficulty experienced already in finding enough good writers for one of the new type of series, "The Defenders." Reginald Rose, who's associate producer and script editor, as well as its creator, has found that instead of a few scripts and supervision, he's had to take on the virtual entire scripting shooting match. He's been working weekends to keep up with the pace of contributing far more of his own scripts than he ever imagned he'd have to do.

Now that's only one new series. Admittedly, there are just a handful of these "human interest" shows scheduled for next fall. But if the network crystal-ballers are correct, they'll predominate in the 1962-63 season, and the troubles will multiply like wildfire. Where to find the writers.

Dann, for one, admits he doesn't know the answer, but asserts that the problem has been given top priority at CBS-TV. It's not only a mattter of wooing back the veterans to television — economics alone is a major roadblock—but one of developing new writers for the medium. And nothing, with the small exception of last year's "CBS Television Workshop," has been done about that.

Whatever the eventual solution, a start has to be made now, Dann states, so that the webs can be prepared when the avalanche hits in '62-'63.

Firstrun Syndies

Continued from page 29

now without a first-run syndie entry. MCA TV syndie sales division is concentrating on the four off-network hour series, the first major splurge of the hour series form on a market by market level. The hour series, now sold in over 50 markets, are doing quite well, considering the tight time situation.

The "heavy," as far as syndicators are concerned, is the network inroads on local time, with the three networks virtually in solid between the hours from 7:30 to 11 p.m. with programming. A subsidiary factor is the feeling of stations throughout the country that in order to regain favor with the FCC, they should originate more local public service shows. According to one syndicator, many of the NBC-TV affils will use Mondays from 7:30 to 8 p.m., given up by the web, as a local public service programming slot.

In ordinary times, the public service yen of stations hardly was a concern of syndicators. In a tight time situation, though, it's another squeeze from the viewpoint of trying to spot a syndie entry on the local schedule.

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SKILLS AND EXPERIENCE
Full charge bookkeeper, supervising production costs, payrolls, residual payments, guild and union agreements and payments, credits and collections. Familiar with the same for TV station operations, 7 years on each of last 2 positions. Highest business and personal references. For right job will start at $125.
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WHITE MOUNTAINS' FESTIVAL of the 7 ARTS
July 5th to 18th
SKY HIGH in the WHITE MOUNTAINS
5 LAKES • 5,500 ACRES
Lake TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

Billie's Registry
Billie, formerly with Radio Registry, announces the opening of her own 24 hour "round-the-clock" telephone service. A message service for STAGE, RADIO and TV Artists. . . . located at
326 E. 58 ST., NEW YORK 22, N.Y.
Plaza 2-7676

LUXURIOUS HOME
In one of New York's finest spots, semi-secluded on beautiful terraced and landscaped gardens. It offers privacy and comfort, and just 45 min. from G.W. Bridge. 14 rooms, 4 baths. Must be seen to be appreciated. PHONE: PLAZA 8-0764, New York.

GIANT-SIZE AUDIENCE SHARES!
"RESCUE 8"
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NEW YORK DETROIT CHICAGO DALLAS HOLLYWOOD ATLANTA TORONTO

Writers Blast Dearth of Quality TV

Continued from page 1

for yesterday, but worked in, was Professor Robert Gessner of New York U. He cited the fallacies of current tv drama including the fallacy that violence is heroic, that right is always on the winning side, and that sex means love.

Under cross-examination the professor discussed the "tyranny of ratings," calling it the basis by which good drama was ruled off the medium. At one point, FCC counsel brought up a feature film that the professor had written. Counsel asked if the script had been tampered with, if any extra crime or violence had been inserted. The professor said not to any extent except "Jack Warner put a rape scene in there which I objected to."

Upcoming witnesses include David Susskind, Worthington (Tony) Miner, Paddy Chayefsky, all slated for today's (Wed.) hearings. Other witnesses scheduled are Perry Como, Dave Garroway, Fred Coe, Bob Banner, Pat Weaver, Bill Todman, Mark Goodson, Albert McCleary, Robert Saudek, Fred Friendly, Henry Jaffe, Irving Gitlin, Robert Alan Aurthur, Gore Vidal, Ed Sullivan, George Jessel and others.

The four writers heard yesterday, all with tv credits going back to the "golden age," were all officials or members of the American Writers Guild.

Erik Burnouw's Blast

First day witnesses were Prof. Erik Burnouw of Columbia U. and an official of AWG, East; David Davidson, also a Guild officer; Guild prexy Earnest Kinoy; and Tad Mosel, video writer who now has the Pulitzer Prize legit drama, "All the Way Home," on Broadway.

Tad Mosel, probably the least pessimistic of the writers, was still sad about the dearth of tv anthologies because, he thought, "we were on the verge of a whole new kind of play."

He said that "the golden age" wasn't all that it was cracked up to be, but, "they didn't line you up against the show and shoot you" if a play bombed. When FCC counsel tried to pin him down on network and agency interference he more or less sidestepped the issues.

Mosel said however, that by the time he worked for "Playhouse 90" the high cost of production had made everyone tense. He said he thought that "Playhouse 90" died by economic strangulation.

Burnouw declared that, from the standpoint of the tv writer, "the drift of commercial tv during the past five years has been disastrous."

In the mid-50s, he said, there were a dozen tv series that didn't impose formula on writers. "Today there is really no reason for any new writer to turn to television. Today television does not say to the writer, 'write us a play.' Instead it says to him write us a vehicle for a cowboy named X, or a private eye named Y. It must follow our format'."

The present system of control, Burnouw charged, is a myth, "The law puts full responsibility on the local station, but, as everybody knows, the station almost has no control," he said, referring to network option time and prime time program content particularly.

At the same time, the Columbia professor had great praise for the medium in the news and pubservice area. "While television drama has gone into an ignominious spiral, television journalism continues to acquit itself with honor and distinction.

Davidson Equally Bitter

Davidson was equally bitter in his attack. In his prepared statement he said, "We've been hearing much lately about the prevalence of violence and sex in television programming . . . and it is a sad truth that never before in history have writers been paid so much for writing so badly.

"Even more tragic is to recall the kind of dramatic show we used to have in prime time and that has given up its young life to make way for horse-whipping and heavy breathing.

"I refer to the quality anthology, the kind of drama that each of the networks used to feature and to consider its chief ornament. Today there is not one such show in network tv, not one going market to which a writer can send a good original play."

Davidson cited a recent check he made of scripts done from 1950 to 1960 for programs like "Playhouse 90," "Alcoa-Goodyear," "Studio One," "Kraft," "Matinee Theatre," "Elgin," and "Playwrights '56. "It struck me not one of the shows for which those hundred plays were written are still on the air.

"Why had this happened? Why was quality tv drama allowed to die? Endlessly, the industry answers that the bulk of tv viewers have shown that they want western and crime shows, that the majority has to rule and that this represents democracy in action."

Davidson said that this argument disregards the fact that throughout the '50s there was built an immense audience for the best tv offered, an audience measuring about 20,000,000 viewers week in, week out.

"Or must we serve only the 30,000,000 who want westerns and crime shows—even though they turn out just to be a lot of little boys, pumped full of a heavy sedation of chocolate milk and set down in front of the tv set for a full union day of eight hours by their harassed mothers?"

In crossexamination Davidson was bitter about the Hollywood "sausage factory," the grind of telefilms on the Coast. He said an eastern writer commuting to Hollywood would turn in his script and be told to "get lost." "Often a Coast editor fingers the script enough to claim co-authorship and thus hitchhike on residual rights."

He said paradoxically that only daytime soap operas offer a scripter freedom. In doing a soaper "you make $1,000 a week by lunchtime and there's no time for editing and no agency men around," he said.

Kinoy's Recital

In the afternoon, Guild prexy Irving Kinoy cited a Revue Productions assignment he refused which "troubled me very much."

Titled "Breakdown," the proposed show dealt with two psychiatrists in action-adventure format (sports car driving, hi-fi listening, fast with the girls, etc.). He said stanzas were to deal with psychotics "from homicidal paranoids to nymphomaniacs." Kinoy told the hearing that he questioned the advisability of the format, but the producer on the Coast told him that the format was just used to sell the show.

Kinoy also cited an experience he had with a teleplay on "Climax." His teleplay, he said, dealt with a Negro and white boy trapped in a cave. When a new advertiser came in on the show, he was advised to change the Negro boy to a Mexican kid.

Wales TV Setup Completes 15-Chain British Com'l Service Under ITA

London, June 20.

With the selection of a program company to operate the commercial tv outlet in West and North Wales, the Independent Television Authority has completed the chain of companies to provide an alternative service in Britain. No more program companies can be appointed on the present allocation of Band 3 channels.

Company chosen to operate the final outlet is Wales Television Association, under the chairmanship of Dr. B. Haydn Williams, education director for the county of Flint and chairman of the council of the Royal National Eisteddfod. Col. Cennydd Traherne, Lord Lieutenant of Glamorgan, is vice-chairman. There are 16 other directors of the company, among them industrialist Sir Miles Thomas.

The company is expected to go on the air towards the end of next year, servicing an area with a population of about 750,000, more than half of which is estimated to be Welsh speaking. It is hoped that the area will eventually be extended to cover Flint and Denbigh, adding a further 300,000 people to the potential audience.

Since its establishment in 1954, the ITA has named 15 program companies, 11 of which are already operating. Border TV and Grampian-TV are due to go on the air in the fall, and the Channel Island outfit is expected to operate from next year, while the newly appointed Welsh company, as stated, will begin transmitting at the end of 1962. By that time, the commercial network will embrace 95% of the total population.

When commercial tv started in London in September 1955, there were 200,000 homes able to receive the alternative service. In less than six years the total has soared to more than 11,100,000, embracing all but 200,000 of the tv license holders in the country.

Stanley Warner News Buy

Philadelphia, June 20

Stanley Warner, operators of 43 midtown, nabe and suburban film houses, has signed for full 26-week continuing sponsorship of WIP's late afternoon news.

It's believed to be the first time an exhib has arranged for a continuing radio advertising campaign.

EFFECTIVE JUNE 25, 1961 **WTOP-TV, WBTV, WJXT**
WASHINGTON CHARLOTTE JACKSONVILLE
FORMERLY REPRESENTED BY CBS-TV
SPOT SALES **WILL BE REPRESENTED**
NATIONALLY BY TvAR
TvAR TELEVISION ADVERTISING REPRESENTATIVES, INC.
NEW YORK • CHICAGO • LOS ANGELES
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Jocks, Jukes and Disks

By HERM SCHOENFELD

Lonnie Sattin (Decca): "SECRET LOVE" (Remick*), the hit of a few years ago, comes back in a solid rocking version by a fine singer who's due to break out with a big hit sooner or later. This could be it. "YOU CAN TELL THE WORLD" (Diu-Newmark†) is a nifty uptempo entry also with chances.

The Portraits (RCA Victor): "YO-YO GIRL" (Daywin†) is a cute rhythm tune pegged to current yo-yo craze. This new combo handles the material in the strictly approved manner. "MY BIG BROTHER'S FRIEND" (We Three†) is a solid side with good chances.

Amram Barrow Sextet (Columbia): "HAROLD'S WAY" (Em-press*), from "The Young Savages" pic score, shapes up as a potent jazz-tpe entry executed in driving style by this instrumental combo. "THEME FROM 'THE YOUNG SAVAGES'" (Empress*) has a quieter Latin-flavored mood.

Gloria Lynn (Everest): "THIS LITTLE BOY OF MINE" (Progressive†) is a nifty rocking slice which this songstress belts sharply for plenty of juke spins. "IMPOSSIBLE" (Tippy†) is a big ballad also handled very effectively.

Debra Lewis (Valiant): "A MILLION TEARS" (Sherman-DeVorzon*), an okay rhythm ballad, gets an arresting rendition by this offbeat blues songstress. "WHAT YOU GONNA DO" (Sherman-DeVorzon*) is a good slow-tempoed torch entry for the blues market.

Sammy Salvo (Hickory): "THE BULLY OF THE BEACH" (Acuff-Rose*) is a catchy teen-angled idea handled by this singer with commercial impact. "HOW THE MIGHTY HAVE FALLEN" (Acuff-Rose*) is an okay rocking ballad.

Wes Montgomery Quintet (Riverside): "TUNE UP" showcases one of the most tasteful of the modern jazz rhythm combos in a swinging side rating attention even from the straight pop jockeys. "MOVIN' ALONG" (Jazz Standard†) is another smooth side.

The Check Mates (Arvee): "HEY MRS. JONES—PART 1 & 2" (Frederick†) is a non-stop rocking platter covering both sides with a pulsating beat that'll get the kids hoofing.

Herbie Mann (Atlantic): "THIS LITTLE GIRL OF MINE" (Progressive†) is part of the current Charange cycle with flutist Herbie Mann and combo doing a colorful job on the instrumentation. "WHY DON'T YOU DO RIGHT" (May-fair*) gives this rhythm standard a similar workover.

Eden Kane (London): "WELL, I ASK YOU" (Hollis†), a solid rocking entry, is handled with the type of vocal sound that'll nab teen-agers' attention. "BEFORE I LOSE MY MIND" (Moss Rose†) is a routine ballad.

Don Shirley Trio (Cadence): "WATER BOY" (Walbridget†), the oldie, gets a standout workover by pianist Don Shirley with rhythm backing. Could be very big. "FREEDOM" (Walbridge†) is another traditional melody in a fine keyboard setting.

Jimmy Meng (Jay Em): "DON'T BE BLUE" (Jimber†) makes a promising bow for this young singer who has enough unusual vocal twists to click in the pop cm market. "TRUE AND FAITHFUL" (Jimber†) is a somewhat overdone ballad.

Tommy Ambrose (Strand): "JIMINY JUM JUM" (Shapiro-Bernstein*) is a cute novelty with teen appeal via this snappy rendition. "UNCHAINED MELODY" (Frank*) comes back in a strong version.

Enzo Stuarti (Roulette): "MY HEART BELONGS TO YOU" (Kahl†) gives this legit Lanza-like tenor a big ballad to belt in all-out style. It remains to be seen whether the young disk buyers will tolerate this high quality vocalizing. "I'D CRY NO TEARS" (Greta†) is in a similar class groove.

Dorsey Burnette (Dot): "A FULL HOUSE" (Meridian*), an interesting song saga about a gambler, is handled in highly appealing style by this country singer. "RAININ' IN MY HEART" (Exellarec†) is a fair rhythm ballad.

Hank Steele Orch (May): "MOJAVE" (Aee Cee Mmm†), a western-flavored melody, gets a richly textured instrumental slice rating attention. "EVA" (Aee Cee Mmm†) is another classily rendered ballad.

* ASCAP. † BMI.

LAWRENCE WELK

Proudly Presents His Fourth-in-a-Row Dot Hit Record "YELLOW BIRD" B/W "Cruising Down The River."

Best Bets

CONNIE FRANCIS ..... **TOGETHER**
(MGM) ..... **Too Many Rules**

Connie Francis' "Together (DeSylva-Brown & Henderson) is an updated version of a jive oldie due for another big round of spins. "Too Many Rules" (Hope†) is a jumping side more directly in line with the teen set.*

* * *

DICK JACOBS ORCH ..... **COME SEPTEMBER**
(Coral) ..... **The Villa**

Dick Jacobs Orch's "Come September" (Northern), pic title song, is a highly attractive melodic entry framed in a colorful sparkling strings setting. "The Villa" (Northern*), from the same pic, is another pleasing motif in a similar arrangement.*

* * *

VIC DAMONE ..... **BY LOVE POSSESSED**
(Columbia) ..... **If It's The Last Thing I Do**

Vic Damone's "Theme From "By Love Possessed" (United Artists) is a standout class ballad projected in this singer's top form. "If It's The Last Thing I Do" (DeSylva, Brown & Henderson*) is an excellent reprise of a standard also due for wide programming.*

* * *

PAUL EVANS ..... **JUST BECAUSE I LOVE YOU**
(Carlton) ..... **This Pullover**

Paul Evans' "Just Because I Love You" (Gil) is a swinging rocker belted with sure-fire commercial impact. "This Pullover" (Chappell*) is another neat side tailored for the jive crowd.*

* * *

HENRY MANCINI ORCH ..... **FANNY**
(RCA Victor) ..... **My Cousin From Naples**

Henry Mancini Orch's "Fanny" (Chappell), from the pic's score, is a nifty workover of a lovely tune with potent chances on this slice. "My Cousin From Naples" (Northridge†) is a bright Italo styled slice with mandolins and chorus.*

* * *

FRANK HEPPINSTALL ..... **SWEETHEART**
(Polyphonic) ..... **Little Lost Soul**

Frank Heppinstall's "Sweetheart" (Portrait) registers forcefully via a pounding beat and a fresh vocal sound aimed right at the teenage target. "Little Lost Soul" (Atina*) is a less effective slow-tempoed entry.*

* * *

THE SPINNERS ..... **TILL THE END OF TIME**
(Liberty) ..... **Dream**

The Spinners' "Till The End of Time" (Joy) is a contemporary version of a great standard delivered tastefully by a rocking vocal group. "Dream" (Goldsen*) is another standard that could come back very big via this platter.*

* * *

AL MARTINO ..... **HERE IN MY HEART**
(Capitol) ..... **Granada**

Al Martino's "Here In My Heart" (Mellin) is a lavish reworking of his 1952 click that's due for another hot spinning run. His voice is as potent as ever and the big 50-piece orch supplies solid backing. "Granada" (Peer†) is a flamboyant Latino piece that will nab some play.*

Album Reviews

Elvis Presley: "Something For Everybody" (RCA Victor). The best known symbol of the rock 'n' roll era and an enduring idol of the juve disk buyers, Elvis Presley turns up with another demonstration of his b.o. talent. Presley's sales potency is not only phenomenal in its longevity but in the fact that disk buyers will accept no substitutes from among the several dozen singers who have adopted his style. In this collection, Presley is given a double showcase, belting rhythm tunes on one side and crooning ballads on the other. The Presley trademark is clearly imprinted on both sides and any of these dozen sides could turn up as single hits, particularly numbers like "There's Always Me," "It's a Sin," "Gently," "I'm Comin' Home" and "I slipped, I Stumbled, I Fell," from the soundtrack of the new Presley film, "Wild In the Country."

Eydie Gorme: "Come Sing With Me" (United Artists). Eydie Gorme has emerged as a fine song stylist, who turns out consistently classy platters. Projecting with a warmth and directness unaffected by the current juve-angled pop gimmicks, Miss Gorme scores on a nifty cluster of standards, including "The Nearness of You," "I Don't Know Why," "The Very Thought of You," "The More I See You" and "Long Ago and Far Away," among others. Don Costa's rich orchestrations give a strong assist.

Jonah Jones: "Great Instrumental Hits" (Capitol). The muted trumpet of Jonah Jones again wraps up a smooth, swinging set that stands up under repeated spins. Backed by a small rhythm combo and blending with a hip choral group, Jones gives his melodic jazz touch to a book of varied tempos, including numbers like "Cherry Pink and Apple Blossom White," "Lisbon Antigua" and "The Poor People Paris," plus a group of pic tunes, including "Song From Moulin Rouge," "The Third Man Theme" and "Theme from Picnic."

Paul Smith Ensemble: "'Carnival' in Percussion" (Verve). No end to the percussion cycle is in sight and the search is now for new pegs to hang the gongs on. This set is somewhat of a departure in its transformation of the Bob Merrill score from the current Broadway musical, "Carnival," into charming instrumental showcase for Paul Smith's Latin-styled combo. The accent is on the piano and organ backed by an assortment of bongos, clavas and conga drums and the stylings are colorful, but tasteful on tunes like "Magic, Magic," "She's My Love," "Yes, My Heart," "The Sword, The Rose and the Cape," "Mira" and "Yum, Ticky, Ticky, Tum, Tum."

Julian (Cannonball) Adderley: "A Child's Introduction to Jazz" (Wonderland). A simplified explanation of the jazz idiom would be a very helpful educational tool in broadening children's musical horizons. This is a step in the right direction, but only the first step. A medley of fine old jazz sides ranging from the classic performers like Louis Armstrong, Sydney Bechet, Scott Joplin to the modernists, the music stands on its own feet. Julian (Cannonball) Adderley's historical and analytical narration, however, is not quite on the mark. It's patronizing in tone in parts and, in others, it's too difficult. What is an eight or 12 year old to make of the explanation that the blues is a 12-bar form? But nonetheless Adderley makes an important contribution to the educational catalog.

Oranim Zabar-Guela Gill: "A Town Hall Concert" (Elektra). Guela Gill, lead voice of the Oranim Zabar instrumental and vocal trio, has fashioned a highly attractive folksong entry out of the combo's recent Town Hall, N. Y. Concert. It's a skillful and zestful reprise by an Israeli combo which occasionally strays from the Hebrew and Yiddish repertoire into other lands. This set includes a striking Roumanian medley, and tunes from Brazil, Spain and Persia scattered among the predominantly Israeli material.

Dodie Stevens: "Pink Shoelaces" (Dot). Dodie Stevens is a pert songstress nourished by the contemporary pop song diet. Her voice, mannerisms and appeal are aimed at the juve market and she's right on target with the set of rocking tunes, including "Pink Shoelaces," "Yes I'm Lonesome Tonight," "I Fall to Pieces," "Rockin' Robin" and an updated version of "Mairzy Doats."

Pola Chapelle: "Italian Folk Songs" (Prestige). This is a switch from the usual run of Italo-slanted songalogs which generally accent the popular tunes, of the order of "O Sole Mio" or "Sorrento." In this set, Pola Chapelle, an American songstress, delivers a program of traditional folk tunes from various Italian provinces. It's a collection of varied color and moods, all executed in sensitive style by Miss Chapelle with simple guitar backing.

Herbert Philbrick: "Cybernetic Warfare" (Key). This is an unusual entry in the spoken word field. It's a straight anti-Communist spiel by a former FBI agent in the Communist Party recorded at its deivery at the Dr. Fred C. Schwarz Anti-Communist School on the Coast. It's heavy-going, not only because of the subject matter which isn't exactly designed to swing on records, but because of Philbrick's earnest, but flat, speaking style. The title of the disk derives from his theory that the Communists are expert political manipulators of the conditioned reflex theory of the Russian psychologist, Ivan Pavlov.

Herm.

Little Willie John Posts Bond In Reefer Pinch

Greensboro, N.C., June 20.

Little Willie John, rhythm & blues singer, waived a preliminary hearing in Municipal-County Court here last week on a charge of possession of marijuana. No evidence was presented and the singer, who was listed as 23-year-old William E. Johns of Miami, was placed under a $4,000 bond for appearance in Guilford Superior Court. He posted bond later.

Johns was accused of having 1.97 milograms of marijuana with him last week while he was staying at a motel here, and was filling an engagement at a Negro night club. Greensboro vice squad officers and Federal narcotics agents arrested the Negro entertainer.

Johns said the marijuana had been "planted" in his room.

"Jazz at The Adirondacks" festival at Old Forge, N. Y., booked Julian Cannonball Adderley's combo for July 2.

Longplay Shorts

In a special sales program to run through July 31, Verve will offer one free album for every three purchased plus a dating plan. The program is tagged "Operation Early Bird" . . . Inman & Ira, folk singers currently at N. Y.'s Village Gate, will record an LP for Columbia . . . The title of **Faron Young's** latest LP has been changed to "Hello Walls." The LP was released in March as "Fan Club Favorites" but was changed because of the sharp climb of the "Hello Walls" single . . . **Rudolf Serkin**, Columbia Masterworks disker, will do the Casal's Festival in Puerto Rico this year . . . **Jon Hendricks**, of Lambert, Hendricks & Ross, will do his "Evolution of the Blues" at the Newport Music Festival in July . . . **Curtis Fuller's** first album for Epic will be "The Magnificent Trombone of Curtis Fuller" . . . **Shelley Berman**, the Verve album comedian, booked into the Carousel Theatre, Framingham, Mass., in "Where's Charlie" June 26-July 1 . . . WJZZ, the FM affiliate of WICC, Bridgeport (Conn.), is promoting a one-niter starring the **Toshiko-Mariano** jazz quartet at the Klein Memorial Auditorium for the benefit of the local Kennedy Center.

Martha Glaser, Erroll Garner's manager, huddling with foreign record representatives and **Sam Clark**, Am-Par prez, this week to set up foreign distribution of Octave Records Garner recordings, including his current "Dreamstreet" . . . **Thomas Schippers**, Columbia Masterworks disker, conducts at the Festival of Two Worlds, in Spoleto, Italy, late June and early July . . . MGM Records, in a special promotion for its "Get Ready For The Prom" LP by the **Hollywoods**, has tied in with a group of tv dance party shows to have the album played and shown on camera. Stunt was arranged by Sol Handwerger, MGM's director of publicity and exploitation.

Ernie Heckscher, whose latest Verve LP is "Hollywood Hits For Dancing," plays a society dance in Serickley, a suburb of Pittsburgh, tonight (Wed.).

DEMANDS FOR HIT DISKS HURT PIC SCORES: KAPER

London, June 20.

Hollywood producers today are much more aware of the power of theme music, says Bronislau Kaper, Metro's pactee composer. But now comes the danger of being over-commercial. Regrettable fact is many producers demand a theme that will sell on disk, and this often puts a film score in jeopardy. The scorer, who more-often-than-not cannot write a good "tune," will insert large slabs of his theme at every opportunity thereby sacrificing many moods and even dramatic effect of the picture.

Kaper, in London only briefly, flew to Paris yesterday (12) for a 12-day trip. From there he will visit Italy then go on to finish his tour in Moscow where he is an official guest for five days.

Saunders to Grill Room

Milton Saunders and his five-man combo, who have been at the Hotel New Yorker since last fall, opened Monday (19) at Hotel Roosevelt Grill Room for the summer.

CLUBS AS SINGLES' SALVATION?

Low-Paid Coast Jocks ($150 Per Wk.) Prime Target for Payola: Alan Freed

Hollywood, June 20.

Alan Freed, former New York disk jockey who was one of the principal figures in the payola scandal charges that "the meagre salaries paid to disk jockeys on the Coast is a serious cause for the continued accusations that payola still exists." Freed explained that deejays on the eastern seaboard average $275-$300 weekly plus what they can make from individual promotion activities while Los Angeles and San Francisco jocks make only $150 weekly and "are under constant scrutiny."

The average deejay, said Freed, "must become a promoter, using his radio audience as a wedge to get a blockbuster attendance at an attraction he presents on his own time and with his own money." Freed, who claims he's always been a "promoter," has just signed with Polysonics Inc. to produce 60 one-niters nationally, the first to be held in Hollywood Bowl June 25. Freed works on guarantee plus percentage. He has lined up Polo Grounds in Gotham for rock 'n' roll extravaganza in August and plans to "keep most of the top r 'n' r stars busy if they'll work for a reasonable figure."

According to the outspoken jock, "some singers have zoomed skyward, in their own estimation at least, and are not the drawing cards they think they are. I tried to get the Everly Bros. (Warner Bros.) and went as high as $5,000. They told me they couldn't get in touch with their manager and had to say 'no'." Freed claims that radio today has "turned from an adult medium to a juvenile medium" and that there "are too many commercials" between; the two-minute plays. The so-called "Top 40" stations" are responsible for reducing the sales of disks."

(Continued on page 50)

MGM in 3-Way LP Push For 'King of Kings' Score Timed With Pic in Fall

MGM Records is planning a king-size disk push to tie in with the upcoming Metro release of "King of Kings." The label will release three separate albums in connection with the release of the pic this fall.

Decision for the expansive disk drive was made by Arnold Maxin, diskery prez, with details being handled by Jesse Kaye, the record company's liaison at the Coast studios. Kaye left for Rome last week to supervise the recording of the original score by Miklos Rosza by the Rome Symphony Orch.

The soundtrack will be a special album packaged as a deluxe item in a boxed edition containing a copy of the "King of Kings" souvenir book. The second set will be a dramatic narration by Richard Boone covering the film and its religious contents. Rozsa will prepare a special background score for this. The third entry will be a children's album containing a narration of "A Child's Story of Jesus" by Robert Ryan also to be backed by a Rozsa score.

Other diskeries are also latching on to the "King of Kings" release. The theme from the pic will be featured in LPs now being made by Capitol, Columbia and Mercury.

Larry Funk Retires As MCA's Band Dept. Head

Larry Funk, head of the Music Corp. of America band and location dept., has retired. He intends to spend most of his time at his farm in Indiana.

Funk had been with MCA for the past 13 years, having come to it from the late Frederick Bros. Agency. Prior to that he was a bandleader. His outfit was billed as "The band of 1,000 melodies."

Instant Learning LPs Aims at Kiddie Market

Instant Learning Records is now going after the kiddie market. The packages already scheduled for release are "Instant Spanish For Children," "Instant French For Children" and "Instant Spelling For Children." The grade range is from two to seven and the units are prices at $5.95 each.

The French and Spanish series will teach a child 500 everyday expressions. The four-color boxes contain one LP, progress control charts and a manual. The spelling set will teach a child the 200 most misspelled words in the grades listed and will contain a practice spelling manual, progress control charts and an LP.

British Decca Launches War Vs. Disk Clubs

London, June 20.

Decca Records, one of Britain's biggest diskeries, has declared open warfare on the cheap-disk-selling clubs which are growing in size and number. The diskery has sent out anti-disk club posters to retailers with a letter naming them as a "direct threat" to the business. It said disk clubs advertise cheap LPs of pop or classical music sung or played by unknowns. Main worry to the industry seems to be the World Record Club which is based in Australia and is controlled by Australian EMI. This club has been conducting an extensive advertising campaign here which has many retailers worried.

The Music Trades Assn. which endorses the Decca letter, considers the growth of disk clubs to be a warning to the industry: they undercut costs drastically and will eventually lead to diskeries dealing direct with the public. That's a situation the retailers are not at all happy about. EMI has come under some fire from MTA for letting the World Record Club buy up old Capitol tracks but its managing director L. D. Wood, insists these were very old tracks not likely to be reissued in Britain.

On the subject of cutting out the retailer, Wood states that EMI will not take the initiative in entering this kind of trade but would do so if another major started it. MTA secretary, D. E. Johnson, estimates that the World Record Club's advertising has cost around $112,000 in the past week alone. A major move is afoot, he feels, that is going to change the U.K. disk scene considerably.

Capitol Execs Hit Road For Regional Conclaves

Top execs of Capitol Records and Capitol Records Distributing Corp. are hitting the road this week for a series of three regional meets with CRDC field sales, operations and promotional personnel.

The Cap toppers on the road will be veepees Lloyd W. Dunn and Alan W. Livingston and CRDC general manager Stan Gortikov. The western meeting is being held in San Diego, June 21-23, the midwestern meeting in Cincinnati, June 26-27, and the eastern meeting in Atlantic City, June 28-30.

In addition to Gortikov, other CRDC execs attending each meeting will include Bill Tallant, veepee and national sales and operations manager; Perry Mayer, national merchandising manager; Bill Mikels, album sales manager; Jerome Prager, Angel sales manager, and Bud Levinson, operations staff manager.

COL TESTING NEW EXPOSURE

The record club may become the new area of exposure to boost the singles field by bringing back the adult market. It's understood that Columbia Records is interested more than ever before in exploring areas of wider exposure and is now experimenting the singles buildup possibilities within its club.

For the first time the club, which has a membership of about 1,200,000, is merchandising a single record. It's tied in with a contest tagged "Title The Tune" with a specially written song by Robert Allen recorded by Mitch Miller and orch. The Allen song is now called "Theme For A Title" but will be changed when the winning title is set at the close of the contest Aug. 15. The Col club already has sent out 100,000 copies to its members. The winning titler will have a choice of a Rolls Royce, a trip around the world, a boat, or $20,000 in cash.

Nell Keating, club's prexy, Bill Bell, head of the club's artists & repertoire, Norman Adler, Col's exec veepee, and Bill Gallagher, diskery's sales veep, are keeping their ears attuned for public reaction to the song to guide their further efforts in the singles field through the club.

They figure that one of the main ways to bring new artists and sounds to the public's attention would be to offer a bonus platter to go along with the regularly ordered LPs. One angle that's being mulled is to put together a special LP with four of Col's established artists and four of its neophytes. The Col execs figure that once the record is in the home the new-

(Continued on page 51)

Garner's Former Lawyer Named New Defendant In Battle Over 'Misty'

Another defendant has been added to the action in N.Y. Supreme Court by Octave Music against Vernon Music (formerly Tee Kaye Music). The added defendant was Octave's former counsel A. Hasley Cowan. The suit seeks $50,000 damages, an accounting and reassignment of all rights to the tune, "Misty," composed by Erroll Garner.

The complaint charges that while Octave was represented by Cowan, he induced Octave to enter a contract on March 18, 1955, assigning the rights to Tee Kaye without revealing that he was a stockholder and also represented them. (Tee Kaye, whose name was later changed to Vernon, is a wholly owned subsidiary of Bregman, Vocco & Conn.)

Prior to March 18, 1955, Garner and his manager Martha Glaser were partners in Octave, which owned the copyrights of the tune "Misty." The suit claims that Cowan induced them to enter a business arrangement with BVC, who would exploit the tune and also give them 90 days to get two new recordings for "Misty" and in the event that it was not obtained, they would return the tune to Octave.

The complaint alleges that after June, 1955, Octave called for return of the tune but they refused and then it was revealed that Cowan was also attorney for BVC and a stockholder in Vernon. The complaint claims that the concealment and misrepresentation rendered the transaction void.

The complaint also charges that the willful, deliberate and wrongful inducement and concealment renders the contract void. Had they known the facts they would never have signed. Complaint also charges that Vernon breached the contract because it failed to obtain two new recordings in the 90-day period arrangement.

Celler Puts Heat on Justice Dept., FCC To End BMI-Broadcasters Ties But Loevinger, Minow Play It Cool

Washington, June 20.

Broadcast Music Inc. appears reasonably safe from antitrust threats posed against other show business activities by the Kennedy Administration. This, despite vigorous blandishments from House Judiciary Chairman Emanuel Celler who levelled one of his harshest assaults on BMI.

Lee Loevinger, Kennedy-appointed chief of Justice Department's antitrust division, told Celler he is "not persuaded" that any legal action against BMI is "indicated" at this time. At a hearing by Celler's antitrust subcommittee on Justice Dept.'s handling of consent decrees, Loevinger said evidence supporting any antitrust move against the broadcast licensing outfit has actually diminished in the past four years. Among other developments, Loevinger cited divesture of BMI holdings by NBC and CBS.

Loevinger's statements were prompted by Celler's annoyance over what he charged was the Department's "footdragging" on recommendations made in his subcommittee's 1957 report on the tv industry.

Celler's complaint was accompanied by a furious outburst against alleged practices of BMI. Among other things, he said BMI wields "barbarous" tactics in getting the most favorable terms in its licensing contracts with stations.

Luring classy talent into its fold by means of "blandishments and wiles," (40 writers have "succumbed to BMI subsidies, he said), BMI brandishes its high-priced tunesmith roster to put the "squeeze" on its customers during contract negotiations. He likened the practice to "payola."

Staff counsel Herbert Maletz demanded to know why the American Society of Composers, Authors & Publishers was barred by its consent decree from subsidizing

(Continued on page 51)

Hungarian to Maestro Touring Dallas Symph

Dallas, June 20.

Lazlo Sonogyi, a Hungarian conductor who visited America briefly last season and will spend more time here in 1961-62, was signed to be tour conductor of the Dallas Symphony Orchestra next season. He will conduct more than 25 concerts on the road and efforts are being made to clear dates for one or two appearances in Dallas mid season.

The arrangement was made necessary by the fact that George Solti, new senior conductor of the orchestra, will not be available for the spring tour through south Texas and the American middle west. Sonogyi also will conduct the Dallas Symphony in its exchange date with the Houston Symphony next season, each orchestra appearing on the other's subscription season. The Houston Symphony wil be conducted by Sir John Barbirolli.

ASCAP Widens Tune Survey To Wired Music

The American Society of Composers, Authors & Publishers is extending its performance survey to wired music services to restaurants, hotels, stores, etc. Move was recommended by the Joel Dean Associates who designed the Society's new survey system which is aimed at bringing the surveys into correlation with the media which are licensed by ASCAP. At the present time, the Society's survey covers performances on radio and television as well as symphony and concert performances.

Credits for performances on the wired music services will begin with the logs as of Oct. 31 of last year. Such performances will be reported to publisher members in the July distribution this year while writers will be credited with these uses starting with the October, 1962 distribution. Differential in time between publishers and writers is due to the fact that publishers are paid on current performances while writers are paid off on a basis of a year of performances.

Because of mechanical limitations, ASCAP will not show the new wired service performance credits in a special column. These will be included in the "radio" performance column. However, the Society will have a separate list available at its office to indicate such performances.

Glenn Wallichs O'Seas For EMI Board Meeting

Glenn E. Wallichs, Capitol Records prexy, is on a two-and-a-half month junket through Europe. The Cap prez left N. Y. Saturday (17) for London where he'll attend a meeting of the board of directors of Electric & Musical Industries (EMI), principal shareholder in the diskery.

Following the EMI meeting, Wallichs will go to France, Italy, West Germany, Denmark, Sweden, Holland, Belgium and Switzerland for conferences with executives of Cap affiliate record companies in those countries.

Wallichs plans to be back in mid-August, visit Cap's plant in Scranton (Pa.) and then head for Toronto for meets with execs of Capitol Records of Canada, Ltd. He'll be back at his Hollywood base the first week in September.

Ostrow Leaves Loesser To Set Up Own Company; Milt Kramer Takes Over

Stuart Ostrow, veepee of Frank Music Corp., the Frank Loesser publishing firm, has bowed out of the publishing field to launch his own production firm. Replacing him at the firm's helm will be Milton Kramer, who has been with the company in various exec capacities for the past two years.

Ostrow, who'll call his new firm the Stuart Co., will devote his activities primarily to theatrical, tv and motion pic production. It's expected that future Ostrow productions will be tied in on the musical end with the Frank Music firm. The Stuart Co. will have offices in N.Y. and L.A.

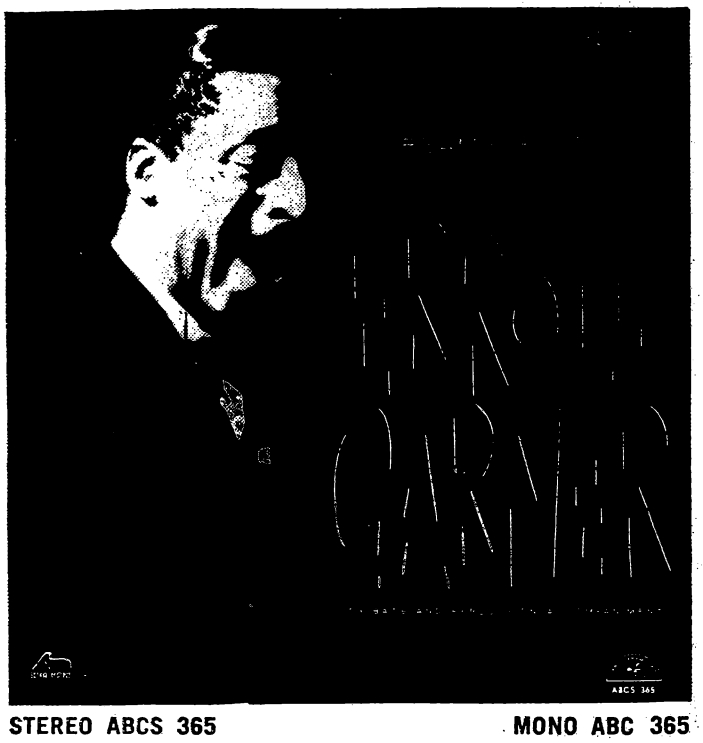
Ostrow, who started with Frank as a songplugger, has been company's veepee for the past two-and-a-half years and has started the program for next season's musicals which will be published by Frank. They are Frank Loesser's "How To Succeed In Business Without Really Trying" and Bob Wright & Chet Forrest's "Kean"

ABC-Par Switches Natoli To Its Westminster Label

John Natoli has been shifted from ABC-Paramount to its newly acquired Westminister line. Natoli will handle promotion and publicity for Westminister coordinating his activities with Howard Stark, Westminister's sales manager. Natoli will also maintain liaison with Dr. Kurt List, Westminister artists, & repertoire topper, who'll headquarter in Vienna.

Natoli has been with ABC-Par for the past five-and-a-half years acting as director of album production. His spot at ABC-Par has not yet been filled.

Erroll Garner's DREAMSTREET



STEREO ABCS 365 MONO ABC 365

A SURE FIRE HIT

ALL-NEW GARNER ALBUM WINS RAVES

★ ★ ★ ★ ★

"Erroll Garner's first album in almost three years was worth the wait...shows off his wonderfully inventive style...with the imagination and engaging quality that have kept him on top of the piano heap. SOLID SALES ARE SURE HERE." SPOTLIGHT WINNER OF THE WEEK—BILLBOARD.

★ ★ ★ ★ ★

"Delightful all the way and a boon to hear him, after his long absence, as fresh and inspired as ever."—Ralph Gleason, San Francisco Sunday Chronicle.

★ ★ ★ ★ ★

"DREAMSTREET... Garner's... sparkling and shiny performances... fans will surely devour this... PICK OF THE WEEK."—CASHBOX.

★ ★ ★ ★ ★

"A sure-fire hit."—MUSIC VENDOR

★ ★ ★ ★ ★

"Seems like old times, only these are the sounds of the sixties. Erroll Garner's best album ever."—Johnny Magnus, KGFJ, Los Angeles

★ ★ ★ ★ ★

"Erroll Garner's 'Dreamstreet'...clear and sharp and Garner is in rare form."—Kelson Fisher, WSID, Baltimore

★ ★ ★ ★ ★

"Erroll Garner's first LP for Octave (ABC-Paramount) and one long overdue, is his best. Didn't think he could top any of his previously recorded performances, but he did. Look for tremendous sales."—Irving Falk, Radio Shack, Boston

"Erroll Garner's first new album in three years... A NATURAL FOR A HEFTY SALES TAKEOVER... Garner ... in top keyboard form here ... exciting and stimulating."—VARIETY.

★ ★ ★ ★ ★

"Should have lots of takers."—MUSIC REPORTER

★ ★ ★ ★ ★

"Erroll Garner's greatness is shown on this powerful performance."—Neil McIntyre, WHK, Cleveland

★ ★ ★ ★ ★

"Undoubtedly Erroll's finest effort thus far. Really made me sit up and listen."—Daddy-O-Daylie, Chicago

★ ★ ★ ★ ★

"This is the best Erroll Garner album ever. Full, rich, mellow sound our listeners long for. Matter of fact he even grunts better on this album."—Bob Tracey, KDKA, Pittsburgh

AVAILABLE EXCLUSIVELY THRU RETAIL DEALERS

A PRODUCT OF OCTAVE RECORDS

DISTRIBUTED BY AM-PAR RECORD CORP.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	4	6	RAINDROPS Dee Clark	Vee Jay
2	2	7	MOODY RIVER Pat Boone	Dot
3	6	5	BOLL WEEVIL SONG Brook Benton	Mercury
4	3	10	RUNNING SCARED Ray Orbison	Monument
5	1	9	TRAVELIN' MAN Rickie Nelson	Imperial
6	5	9	HELLO MARY LOU Rickie Nelson	Imperial
7	10	6	STAND BY ME Ben E. King	Atco
8	11	5	QUARTER TO THREE U.S. Bonds	Legrande
9	7	6	I FEEL SO BAD Elvis Presley	Victor
10	12	6	ALWAYS HURT ONE YOU LOVE Clarence Henry	Argo
11	14	7	BILBAO SONG Andy Williams	Cadence
12	8	8	LITTLE DEVIL Neil Sedaka	Victor
13	9	13	HELLO WALLS Faron Young	Capitol
14	17	11	I'M A FOOL TO CARE Jor Barry	Smash
15	13	10	DADDY'S HOME Shep & Limelighters	Hull
16	16	8	LITTLE EGYPT Coasters	Atco
17	26	5	BARBARA ANN Regents	Gee
18	21	8	OLDIES BUT GOODIES Little Caesar	Del-Fi
19	42	3	DANCE ON LITTLE GIRL Paul Anka	ABC Par
20	15	10	BRAND NEW BROKEN HEART Connie Francis	MGM
21	34	5	IT KEEPS RAINING Fats Domino	Imperial
22	20	10	PEANUT BUTTER Marathons	Arvee
23	36	3	WRITING ON THE WALL Adam Wade	Co-Ed
24	30	6	EVERY BEAT OF MY HEART Pipps	Vee Jay
25	19	9	TRAGEDY Fleetwoods	Dolton
26	18	14	ONE HUNDRED POUNDS OF CLAY Gene McDaniels	Liberty
27	45	2	TOSSING AND TURNING Bobby Lewis	Beltone
28	52	4	TEMPTATION Everly Bros.	WB
29	25	9	MAMA SAID Shirelles	Imperial
30	24	15	RUNAWAY Del Shannon	Big Top
31	22	9	GIRL OF MY BEST FRIEND Ral Donner	Gone
32	47	12	I FALL TO PIECES Patsy Cline	Decca
33	48	4	JIMMY MARTINEZ Marty Robbins	Col
34	57	2	YELLOW BIRD Lawrence Welk	Dot
35	27	16	JUST FOR OLD TIMES SAKE McGuire Sisters	Coral
36	50	4	YELLOW BIRD Arthur Lyman	Hi Fi
37	58	6	RAINING IN MY HEART Slim Harpo	Excello
38	33	7	RONNIE Marcy Joe	Robbie
39	65	3	DOWN ON MY KNEES Walter Vaughan	Liberty
40	54	3	FOOL THAT I AM Etta James	Argo
41	38	5	KNOCK ON YOUR DOOR Eddie Hodges	Cadence
42	44	4	RAMA LAMA DING DONG Edsels	Twin
43	23	15	MOTHER IN LAW E. K-Doe	Mint
44	28	8	BIG BIG WORLD Johnny Burnett	Liberty
45	60	2	CUPID Sam Cooke	Victor
46	85	3	OLE BUTTERMILK SKY Bill Black Combo	Hi
47	—	1	HATS OFF TO LARRY Del Shannon	Big Top
48	64	4	I LIKE IT LIKE THAT Cris Penner	Instant
49	43	9	HALF WAY TO PARADISE Tony Orlando	Epic
50	81	2	SAN ANTONIO ROSE Floyd Cramer	Victor
51	37	6	OLD BLACK MAGIC Bobby Rydell	Cameo
52	66	3	STICK WITH ME Everly Bros.	WB
53	35	5	HOW MANY TEARS Bobby Vee	Liberty
54	29	6	EXODUS Eddie Harris	Vee Jay
55	—	1	HEART AND SOUL Ann & Dean	Challenge
56	84	4	TONIGHT Velvets	Monument
57	46	7	WAYWARD WIND Gogi Grant	Era
58	39	6	RIGHT OR WRONG Wanda Jackson	Capitol
59	91	2	NATURE BOY Bobby Darin	Cameo
60	53	12	BONANZA Al Caiola	UA
61	40	7	BUZZ A DIDDLE IT Freddie Cannon	Swan
62	75	11	LOUISIANA MAN Rusty & Doug	Hickory
63	32	15	I TOLD EVERY LITTLE STAR Linda Scott	Can.-Amer.
64	94	2	SUMMERTIME Marcels	Colpix
65	—	1	LAST NIGHT Markeys	Satellite
66	41	2	SACRED Castells	Era
67	56	5	WILD IN THE COUNTRY Elvis Presley	Victor
68	55	8	A LITTLE FEELING Jack Scott	Capitol
69	61	10	UNDERWATER Frogmen	Candix
70	51	18	PORTRAIT OF MY LOVE Steve Lawrence	UA
71	—	1	PRESIDENTIAL PRESS CONFERENCE Sicknikks	Amy
72	—	1	YOU CAN'T SIT DOWN Phil Upchurch Combo	Boyd
73	84	16	TAKE GOOD CARE OF HER Adam Wade	Coed
74	—	3	RED WING Billy Vaughn	Dot
75	80	3	OUR LOVE IS HERE TO STAY Dinah Washington	Mercury
76	—	1	DUM DUM Brenda Lee	Decca
77	31	11	TRIANGLE Jeni Grant	Caprice
78	—	1	LET'S TWIST AGAIN Chubby Checker	Parkway
79	70	3	A LOVE OF MY OWN Carla Thomas	Atlantic
80	88	3	BLACK VEIL Burl Ives	Decca
81	74	2	ANNA Jorgen Ingmann	Atco
82	67	2	I WILL LOVE YOU Shelby Flint	Valiant
83	89	2	MY KIND OF GIRL Matt Monroe	Warwick
84	—	1	RAINING IN MY HEART Dorsey Brunette	Dot
85	—	1	SEA OF HEARTBREAK Don Gibson	Victor
86	—	5	THE REBEL Johnny Cash	Col
87	69	2	NEVER ON SUNDAY Don Costa	UA
88	—	2	NOW AND ALWAYS Clippers	Tri
89	77	14	HIDEAWAY Freddie King	Federal
90	97	3	SHE GIVES ME FEVER Premiers	Rust
91	79	2	DAYDREAMS Johnny Crawford	Del Fi
92	98	2	THAT'S WHERE HURT COMES IN Mel Tillis	Col
93	—	1	EVENTUALLY Brenda Lee	Decca
94	—	1	WOODEN HEART Gus Backus	Phono-Graf
95	—	1	WHEN TWO WORLDS COLLIDE Roger Miller	Victor
96	—	1	NOBODY CARES Baby Washington	Neptune
97	—	12	BUT I DO Clarence Henry	Argo
98	95	12	GREAT SNOW MAN Bob Luman	WB
99	—	1	THREE STEPS TO THE PHONE George Hamilton IV	Victor
100	76	9	MESS AROUND Chubby Checker	Parkway

On the Upbeat

London

Just six months after taking the baton of BBC's Northern Dance Orchestra from **Alyn Ainsworth**, **Tommy Watt** has quit. He made this move prior to the orchestra's vacation break-up. Deputy conductor **Bernard Herrmann** takes over "The Temperance Seven" taped six 15-minute programs for BBC-TV following success of their disk "You're Driving Me Crazy" Three comics get into the disk biz here **Tommy Cooper, Harry Fowler** and **Mario Fabrizi Eydie Gorme & Steve Lawrence** ran into trouble with the Musicians' Union when they asked to bring two additional musicians with them Union objected to granting working permits First British record for Norwegian singer **Jan Hoiland** will be released on Parlophone **Mel Torme** is pencilled in for new Room At The Top Club here at beginning of July Pye Recorded six numbers from "Bye Bye Birdie" for release last Wed. (14), coincident with the show's bow at Her Majesty's Theatre **Alma Cogan** expects to make a lightning trip to Australia in the fall **Alan Freed** may be included in projected **Jerry Lee Lewis** tour here ..Chicago jazz man **Jimmy Cotton** plays with Britain's **Chris Barber Band** at the Beaulieu Jazz Festival on July 29 . . **Dorothy Squires**, aided by **Russ Conway**, launched her latest EMI recording, "Say It with Flowers", is the swimming pool of her country home, at a party attended by more than 100 showbiz personalities.

Philadelphia

Franny Williamson to handle national promotion for the newly formed merger of his Impala Records and the Louwin label . . . Roulette Records on a retrenchment kick. Many area promotion men, including **Harry Fink** of this town, have been dropped . . . Songwriter **Bix Reichner** to play honkytonk piano for a three-week series of circulation get togethers of Curtis Publishing people, in French Lick, Ind.; Atlantic City and New Hampshire . . . A couple of the members of the Flamingo's quit to join the **Treniers** (set for another run at Wildwood) and broke up the act.

Alan Freed

Continued from page 47

he added, "because they run the record into the ground and have reduced radio to a state of chaos."

Freed says his promotions, unlike many other disk jockeys, "will use all 'live' talent and large bands." He will have a problem at the Hollywood Bowl, "because there is a time clause in the contract which says we must be offstage by 11:15 or pay a 10% of the gross penalty. He is dishing out $17,000 for talent for the show and $13,000 for promotion and expenses. One of the major problems today, added Freed, "is the fact that the record industry is up to its ears in a lot of no-talent people."

Currently on KDAY, Freed is handicapped timewise since the station is on the air only from sunrise to sunset. The best time, he said, "is 7:00 to 11:00 p.m. for the juve market." Freed says he hasn't been "approached" on payola here.

Jarvis Joins Am-Par

Felton Jarvis has joined the Am-Par Record Corp. as field representative. Jarvis, who'll be based in Atlanta, will be responsible for the sales, merchandising and exploitation of all product released under the ABC-Paramount, Apt, Impulse, Chancellor and Westminster labels.

He'll report directly to Larry Newton, ABC-Par's v.p. in charge of sales.

Folk Music Powwow

Ottawa, June 20.

International Folk Conference is being held for the first time in Canada, Aug. 28-Sept. 3, in Quebec City.

Sponsors include Quebec Department of Cultural Affairs and Laval U. Besides 35 European and 35 U.S. delegates—including Pete Seeger—so far registered, there'll be Canadians: Sir Ernest Macmillan, retired conductor of Toronto Symphony Orch; folk singer Alan Mills; folksong collector Helen Creighton; and Dr. Carman Roy of the National Museum of Canada.

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Sing
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Capitol Reshuffles Distrib Operation in Western Area; Shuts Down Cleve. Branch

In a move to streamline its operation, Capitol Records Distributing Corp. has realigned some territories and will close its Cleveland branch. Dealers, radio stations and newspaper reviewers formerly serviced by the Cleveland branch will be divided among CRDC's Detroit, Cincinnati, Buffalo and Pittsburgh branches. Almost all personnel of the Cleveland branch will remain with CRDC. The change becomes effective July 1, according to Bill Tallant Jr., CRDC veepee and national sales and operations manager. Though CRDC's branch and warehouse facilities in Cleveland will be closed, the firm will maintain a sales office in that city for the benefit of dealers in the Greater Cleveland area. The office will receive telephone orders and transmit them to the Pittsburgh branch. It will also carry a small stock of bestsellers and new-release singles and albums.

Tallant indicated that the closing of the Cleveland branch will free more funds for sales, promotional and advertising activities with no loss of effectiveness.

Additionally Tallant revealed that, by mutual agreement, CRDC and B-H Record Sales Corp., El Paso, have terminated their contract. All outlets previously serviced by the El Paso distrib will now be handled by CRDC's L.A. and Dallas branches and its Denver sales rep, Boyd Distributing Co.

Gene Krupa quartet returns to the Metropole, N. Y., June 30 for a month's stay.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	2	24	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
2	1	28	**EXODUS** (Victor) **Soundtrack** (LOC 1058)
3	3	22	**GREAT MOTION PICTURE THEMES (UA)** **Various Artists** (UAL 3122)
4	5	43	**NEVER ON SUNDAY (UA)** **Soundtrack** (UAL 4070)
5	4	23	**LAWRENCE WELK (Dot)** **Calcutta** (DLP 2539)
6	6	6	**CARNIVAL** (MGM) **Original Cast** (E 3946)
7	7	26	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
8	9	14	**FRANK SINATRA** (Capitol) **All the Way** (W 1538)
9	13	59	**SOUND OF MUSIC (Columbia)** **Original Cast** (KOL 5450)
10	8	6	**EDDIE HARRIS** (Vee Jay) **Exodus to Jazz**
11	10	35	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
12	11	19	**WILDCAT** (Victor) **Original Cast** (LOC 1060)
13	17	21	**LIMELITERS** (Victor) **Tonight: In Person** (LPM 2272)
14	16	9	**BILLY VAUGHN** (Dot) **Orange Blossom Special** (DLP 3366)
15	14	7	**MITCH MILLER** (Columbia) **Tv Sing Along** (CL 1628)
16	12	10	**FRANK SINATRA** (Reprise) **Ringading Ding**
17	20	14	**RAY CHARLES** (Impulse) **Genius Plus Soul Equals Jazz (A-2)**
18	15	19	**KINGSTON TRIO** (Capitol) **Make Way** (T 1474)
19	29	2	**STAN FREEBERG (Capitol)** **Presents the USA** (W 1573)
20	19	13	**JOHNNY MATHIS** (Columbia) **I'll Buy You a Star** (CL 1623)
21	18	9	**AL HIRT** (Victor) **Greatest Horn in the World** (LPM 2366)
22	21	33	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
23	22	19	**MITCH MILLER** (Columbia) **Happy Times** (CL 1568)
24	25	10	**BRENDA LEE** (Decca) **Emotions** (DL 4104)
25	23	5	**MANTOVANI** (London) **Italia Mia** (LL 3239)
26	26	30	**MITCH MILLER** (Columbia) **Memory Sing** (CL 1542)
27	39	2	**KINGSTON TRIO** (Capitol) **Going Places** (T 1564)
28	32	11	**TERRY SNYDER** (Command) **Persuasive Percussion III** (CR 33-808)
29	36	23	**RUSTY WARREN** (Jubilee) **Knockers Up** (JLP 2029)
30	—	22	**FRANK SINATRA** (Capitol) **Swinging Session** (W 1491)
31	34	9	**PETE FOUNTAIN** (Coral) **French Quarter** (CL 57359)
32	33	2	**RICKEY NELSON** (Imperial) **Rick is 21** (LP 9152)
33	40	5	**MITCH MILLER** (Columbia) **Sentimental** (CL 1457)
34	—	1	**PETER NERO** (Victor) **Piano Forte** (LPM 2334)
35	—	9	**HENRY MANCINI** (Victor) **Mr. Lucky Goes Latin** (LPM 2360)
36	27	7	**BOBBY DARIN** (Atco) **Bobby Darin Story** (LP 33130)
37	28	4	**JONATHAN WINTERS** (Verve) **Here's Jonathan Winters** (V 10525)
38	—	3	**BILL BLACK COMBO** (Hi) **That Wonderful Feeling** (HL 12004)
39	24	24	**BERT KAEMPFERT** (Decca) **Wonderland by Night** (DL 4101)
40	—	17	**DO RE MI** (Victor) **Original Cast** (LOC 2002)

ARMADA Meet Gets Broad Pull

The upcoming convention of the American Record Manufacturers & Distributors Assn. in Hollywood, Fla., June 26, is shaping up as the biggest industry get-together ever. Not only will several dozen diskeries be on hand together with numerous distributors from all areas, but various suppliers to disk manufacturers are also due to show up with exhibit displays. ARMADA prexy Art Talmadge has been sparkplugging the conclave by arranging for simultaneous meetings by several diskeries, including United Artists Records of which he is v.p. and general manager.

Meeting will be a two-day affair with Rep. Emanuel Celler (D.-N.Y.) to be the chief guest speaker. Celler recently introduced a bill into Congress which would impose stiff civil and criminal penalties on disk counterfeiters and pirates.

Another Cap for Irene

Geneva, N.Y., June 20.

Irene Dunne picked up another honorarium when Hobart and William Smith Colleges joined to award her a Doctor of Humane Letters honorary degree.

Actress, who's been on the sidelines for several years, was cited for her work as an alternate American rep at the UN.

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PERCY FAITH ..... COLUMBIA 4-41978
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ANDY WILLIAMS ..... CADENCE 1398
● TIL DIETERLE ..... UNITED ARTISTS
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CLEBANOFF STRINGS ..... MERCURY 71815
GEORGE GREELEY ..... WARNER BROS. 5218
THE HOLLYRIDGE STRINGS ..... CAPITOL 4557
LeROY HOLMES ..... M.G.M.
FREDDY MARTIN ..... KAPP K-391X
ALLISON'S THEME
PETE FOUNTAIN ..... CORAL 62266
GEORGE GREELEY ..... WARNER BROS. 5218
RUTH WELCOME ..... CAPITOL 4562
PAIGE'S THEME
FREDDY MARTIN ..... KAPP K-391X
● MAKE BELIEVE LOVER
● CONNIE STEVENS ..... WARNER BROS. 5217
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HIT COMEDY—
"THE COW AND I"
ITS HIT THEME—
SONG OF THE RAIN
HIT RECORDS . . .
ROGER WILLIAMS on Kapp
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Inside Stuff—Music

The Indiana Jazz Festival, which will be held at Evansville, Ind., June 23-25, will premiere "The Gospel Roots of Jazz," a dramatized presentation of a century of Negro religious music, produced and directed by Gary Kramer of Atlantic Records. The program will be presented Sunday afternoon (25). Participating in the program will be the Gospel Singers, Marion Williams & The Stars of Faith, the Paul Barbarin band, Prof. Alex Bradford and members of the Abyssinian Baptist Church of Newark and Princess Steward. A special narrative, written by Roscoe Lee Browne, will be rendered by Billy Dee Williams, currently appearing on Broadway in "A Taste of Honey." Kramer plans to bring the presentation to N. Y.'s Museum of Modern Art July 20 and is scheduling it for showing at numerous colleges and universities this fall and winter.

Arthur Cohn, head of Mills Music symphonic department, has authored "The Collector's 20th Century Music in the Western Hemisphere," which J. B. Lippincott recently published. Tome discusses the work of 27 composers, including 23 Americans and four from south-of-the-border. Book is first of a series of three, the succeeding ones covering western Europe and Russia. Mills is handling the book for the music trade.

Josephine Bayes, radio and recording artiste, will undertake to popularise "beautiful Malayan songs" in South Africa, now that her husband, a chemist, has been transferred to Capetown. She sings in Italian, Dutch, French, German, Afrikaans and English. In Capetown she will record typical Malayan songs in Afrikaans, the language there, which she feels will go down well.

Celler Puts Heat On BMI

Continued from page 47

writers to compose exclusively for the Society, while BMI, he claimed, is under no such restriction.

And Celler demanded "Some action must be taken—and quickly."

Voluminous Evidence

Loevinger stated that the antitrust division has "carefully examined voluminous evidence gathered by the plaintiffs in a private antitrust suit brought by 33 (ASCAP) songwriters against BMI. Independent investigations have also been made. The investigation is still continuing and we have had meetings with BMI to determine whether agreements can be reached respecting modification of the judgment. We are continuing to give this matter consideration, but have no way of knowing at this time when these problems will be resolved."

In explanation of why BMI was permitted to subsidize writers and publishers while ASCAP is so prevented by its consent decree, Leovinger said the two organizations are "not in precisely the same position. ASCAP is an organization of composers and publishers and the problem is that if ASCAP is permitted to subsidize or give minimum guarantees to specific individuals, then this will result in discrimination within the organization, and this is the rationale upon which such activity is prohibited by ASCAP.

"BMI is, of course, a different character of organization. The method of reconciling prohibitions against the two different types of organizations so that they shall be fair and have equal effect in application is a different matter. I am not satisfied that it has been resolved satisfactorily. On the other hand, neither am I persuaded that there is any legal action that can be taken at this time that would improve the situation. I just don't know."

Celler queried whether this conclusion was sound. He said that BMI was using the 40 pic and tv background writers, which he claimed "succumbed to the wiles and blandishments of the moneys offered by BMI," as a barganing weapon in negotiating new contracts with television. According to Celler, BMI is using the switch of writers "in squeezing the broadcasting stations so that they can get more money from them on their contracts. This is a very decided competitive advantage that, to my mind, is marvelous, only because, in fact, of a very bad consent decree which, in my estimation, should be revised or very thoroughly looked into. Secondly, because the whole situation smacks of violation of the antitrust laws, and there are, as I said, in the exception in my remarks, emboldened to proceed because no action had been taken by the Dept. of Justice."

When asked whether he considered the BMI consent decree adequate to protect the public interest, Loevinger replied: "I do not think I am in a position to answer that. I do not know. This would involve consideration of a good deal of detail that I simply do not have." Urged to look further into the matter by Celler, Loevinger said: "We will certainly give very weighty consideration to your views, Congressman Celler."

Celler also queried FCC chairman Newton Minow on his views concerning the role of BMI in the broadcast picture. Although pressed hard by Celler to make a definitive statement on the BMI operation, Minow only replied in tentative terms. "If," Minow said, "that were factually the case, this would be a matter of great interest to the Commission."

The facts, according to Celler, were the BMI was subsidizing composers and "was also subsidizing and paying certain sums to stations, and then coercing these stations thus subsidized to use films, TV films with background music written by their subsidized composer . . ." Although Celler was of the opinion that the present FCC has power, under existing law, to prohibit broadcasters from having any financial interest in a music licensing organization, Minow did not think that present law was adequate for such powers unless such an arrangement were found not to be in the public interest.

Minow said of BMI's operation that "if there were a showing of anti-competitive effects and results—I couldn't, you know, pass upon it now without knowing all the facts and hearing the whole thing—this would be a matter of great concern to the Commission.

Minow also refused to commit himself on whether subsidies by BMI gave it a competitive advantage. He said: "Depending upon the facts as to whether this was an unnatural subsidy so as to favor it or depending on the bona fideness of whether it was reimbursement for actual ownership interest, which is sometimes the case or argument. In any event this is a matter if it brought to our attention you can be sure we are going to give this the gravest attention."

Pointing out that the American Broadcasting Co. failed to give up its stock ownership in BMI as did CBS and NBC and that numerous individual stations still have BMI stock, Celler said: "I shall not rest until there is compete divorcement of BMI from every single solitary radio or television station or chain. That is how I feel about this." He also suggested that Minow study the problem and "then let the committee in the not far distant future have an opinion from you on this score."

Downey's Son Hurt, Bride Killed In Utah Crash

Tony Downey, son of singer Morton Downey, was seriously injured, Saturday (18) and his wife of a few days killed, in a head-on crash of two cars near Grantsville, Utah.

The couple were heading west on their honeymoon when the accident occurred. An unidentified sailor, driving the second car, was also killed and two companions in his car were seriously injured. Mrs. Downey was the former Sandra J. Arpaia, 21, of Hamden, Conn.

Paige's Miami Quickie

Miami, June 20.

"Highlight from Radio City Music Hall" opened the summer season of the Miami Symphony in the auditorium here last week. Maestro for the occasion on leave from the big house in Manhattan was Raymond Paige.

Paige makes occasional symphonic appearances around the country with the blessing of Russell V. Downing.

'Bill Broonzy Story' Set A Standout Contribution To History of The Blues

"The Bill Broonzy Story" (Verve) contributes an outstanding chapter to the history of jazz and the blues in its presentation of the reminiscences and music of a towering personality in the country blues genre. Big Bill Broonzy was turned loose in a series of extensive tape recording sessions supervised by Bill Randle and came up with a saga which is comparable to the Jelly Roll Morton epic recorded in the 1930s by Alan Lomax for the Library of Congress. The Broonzy set is all the more poignant because it was taped in 1957, only a few months before his death.

In the five-LP set, Broonzy evokes memories of a musical era in the south which preceded the advent of recording. Under skillful but self-effacing questioning by folklorist Studs Terkel, Broonzy tells the stories of the songs of the Mississippi and Arkansas field hands and work gangs, and of a series of legendary blues artists. Plucking chords on a guitar while talking, Broonzy displays a natural cadence of speech that achieves a quality of poetic statement.

Punctuating the talk are the songs themselves, delivered with a quiet intensity and occasional soaring thrusts of power which gave Broonzy his dominant standing in country blues. It's a representative and authoritative sampling from the vast blues repertoire, including classics like "See See Rider," "In The Evening," "Joe Turner Blues," "Bill Bailey" and "Frankie and Johnny" together with more obscure songs like "Stump Blues," "Plowhand Blues," "Goin' Down The Road Feelin' Bad," "Willie Mae Blues" and "Hollerin' The Blues," among the total of 34 songs.

Randle, who has given up disk jockeying for an academic career, produced and directed to an excellent standard. His notes on each LP sleeve are scholarly, historical and sociological essays and he also contributes a touching story of the recording session and of Broonzy's death. The boxed set, including a group of Broonzy photos and a cover painting by David Stone Martin, is going for $25. *Herm.*

Disk Clubs

Continued from page 47

comers will get a hearing which the diskeries are finding tougher and tougher to get for new performers.

Allen, who's written a flock of pop clicks for Johnny Mathis, the Four Lads and Mitch Miller, says the greatest plug for a new song is in the home. "Pop," he says, "has become a dirty word to most adults because of what they hear mostly on the deejay shows and the club's special disks may be the way to get them to hear the better material." Allen also mentioned that exposure outlets have been steadily diminishing and even tv is down to only four major shows that will introduce new songs.

Allen insists that the public is not hearing or buying new songs because of the pre-teen concentration by most of the disk industry. He believes that the pop angles market can be redeveloped if new markets are created and that the club is tailor-made for it.

Allen also mentioned that the club is showing some interest in building up Billy Borlynn (who's currently stirring up some noise with his pop single on the Col label called "A Day In My Life." "This," he says, "can be an important stepping off point in any newcomer's career."

AFM Conclave Reelects Kenin as Prez, Okays Policy on Trust Fund 'Trading'

Atlantic City, June 20.

To nobody's surprise, Herman Kenin was reelected to a one year term as head of the American Federation of Musicians at the windup of the union's convention here last week. Also reelected with Kenin were William J. Harris, v.p.; Stanley Ballard, secretary; and George V. Clancy, treasurer. Exec board members also were reelected, including Al Manuti, of N. Y.; Lee Repp, Cleveland; E. E. Stokes, Houston; Charles H. Kennedy, San Francisco; and Walter M. Murdoch, Toronto.

In its payoff of cash reimbursements to the 1,222 delgates representing 679 locals for convention expenses, the AFM treasury shelled out some $320,000. In a move to end this annual drain on the union's funds, the AFM attempted to put the conventions on a biennial basis, but the popularity of the annual conclave, which is a combination business gathering and vacation for the delegates, forced the union to return to the annual meetings.

Pittsburgh was selected for the 1962 AFM convention site with Miami for 1963 and Santa Barbara in 1964.

Probably the key piece of legislative action at the convention was the delegates' support of Kenin's strategy "of exchanging payments to the Music Performance Trust Fund for a better deal for the working musician." A resolution to bar this proposal was brought to the floor and after Kenin spoke against it, it was defeated by a voice vote.

The union's fiscal picture, according to the treasurer's report, has brightened considerably in the past year. For the first time since 1953, the Federation has operated within its income. Its net worth as of March 31, was $4,507,881.

In the discussion on permitting more flexibility on use of the Trust Fund setup, small local spokesman said the Fund had been a substantial aid to them in preserving live music. The Fund subsidizes cuffo live music concerts in parks, hospitals, etc., from royalty payments made by disk and film-tv producers.

Kenin paid homage to his predecessor, James C. Petrillo, for bringing the Fund into being at a time when they were useful to the union. "But what we are trying to do here today," Kenin said, "is again preserve the union as one single, great union devoid of dual influences." That was a reference to the Musicians Guild of America, an AFM rival which has been attacking the Trust Fund setup.

INDIANA JAZZ FETE LINES UP NAME SKED

Chicago, June 20.

Indiana Jazz Festival has completed its bookings for its second annual weekend jazz bash being held in Evansville June 23-25. Here's the final lineup:

Friday (23), Dave Brubeck Quartet, Jack Teagarden orch, and Al Cobine orch; Saturday (24), Cannonball Adderly Quintet, Paul Winter Sextet, Ira Sullivan & New Chicago Jazz Sextet, and Dave Remington Dixie Six.

Saturday (24), Duke Ellington orch, Cannonball Adderly Quintet, Ira Sullivan & New Chicago Jazz Sextet, Roland Kirk, and Mel Torme; Sunday (25), Staple Singers of Chicago, Marion Williams & the Stars of Faith, New Orleans Band, and choir; Sunday (25), Duke Ellington orch, Al Hirt & New Orleans Sextet, and Lurlean Hunter.

Top prices are $4.75 for evening performances and $3.00 for afternoon shows.

Germany's ASCAP Loses Fight to Collect Coin On Private Tape Machines

Frankfurt, June 20.

GEMA, the powerful German music union which is similar to the American ASCAP group, just lost a major round in its constant battle for more and more royalties.

GEMA has been seeking, in the German courts, the right to know the name of every purchaser of tape recorders in West Germany. Then the union could, allegedly, demand that each owner pay royalties for any music that was recorded from a radio or television broadcast.

In a trial suit lodged in the West Berlin state court, GEMA sued the television, radio and tape record manufacturers of the firm of Grundig Corp., demanding a list of the names of every purchaser of the equipment. GEMA demanded a list of every wholesaler and retailer, plus the name of every final purchaser of the recording equipment, but Grundig countered that such list would be an invasion of personal rights.

GEMA was permitted, however, to contact any owners of the sound and recording equipment on its own, and to advise them, in its own way and by its own methods, that they might be liable to pay royalties if they re-record any music by GEMA composers. Just how they could get in touch with the owners, or what means they would use for advertising, was left up to the music union.

But to the individuals in the music industry, it's considered an important victory in holding back the invasion of GEMA into private life and private enterprise.

GEMA also recently lost a lawsuit against American Forces Network, in which it tried to force the American-run military net to pay rights on all the music by GEMA composers played for the last decade over the soldiers' stations in Europe.

Ireene Wicker Authors Music Tome for Juves

Ireene Wicker, pioneer "singing lady" of radio and 1960 Peabody award-winner for the best children's radio program of the year, has authored an excellent juvenile book, "Young Music Makers (Boyhoods of Famous Composers) (Bobbs-Merrill); $3.95) which is written in the right idiom for her adolescent readers.

She has divided it into two sections—Composers of Europe and Composers of America. Latter comprises a mere quartet—Stephen Foster, Deems Taylor, Jerome Kern and George Gershwin. The European contingent comprises Bach, Mozart, Beethoven, Schubert, Chopin, Verdi, Brahms and Tchaikovsky. As written, many an adult could learn much from Miss Wicker's very readable prose. *Abel.*

Welk Troupe Cracks Toledo B.O. Records With 27G for 1-Niter

Toledo, June 20

Breaking a record set by Bob Hope back in 1950, Lawrence Welk's show took the Sports Arena in Toledo by storm last Tuesday (13) when some 7,743 persons brought in $27,223, compared with a $21,000 record set by Hope 11 years earlier. There was a $5 top for the Welk show, compared with $4.20 when Bob Hope played the mammoth arena. This also topped Elvis Presley, who with a $2.50 top grossed $26,500 in two performances in one day.

The Welk aggregation attracted more people here than in many larger cities, including Columbus, Cincinnati, Minneapolis, Milwaukee, Boston, and Toronto. Some standing room was sold, and the curtain was dropped so that seats backstage could be sold.

Edison's New Pub

Edison Hotel, N.Y., has opened a new pub in the hotel called the Rum House Spot, with a West Indian motif, will have nightly piano entertainment by Ira Brant.

During lunch hours, cafe will be a men's dining room.

Angel Quits Strand

Jack Angel is leaving his sales manager's spot at Strand Records to devote himself as merchandising and artists and repertoire consultant for indie record companies.

AGVA-Equity Jurisdictional Dispute Points Up Overlapping Conditions

The battle between the American Guild of Variety Artists and Actors Equity Assn. over the latter's alleged encroachment of variety field jurisdiction accents a condition that has been building up for years. Changes in the entertainment field have been creating overlapping in several ballwicks, such as the AGVA-Equity squabble on legit shows going into niteries.

Exorbitant salaries demanded by names who aren't drawing as much as they used to have forced bonifaces to look to other pastures for their lures. They have not only turned to legit, but also to the concert stages. Las Vegas has headlined Robert Merrill and Patrice Munsel, among others.

The off-Broadway revues are also being turned into nitery fodder. Frequently, in these revues lies a very thin line of demarcation between Equity and AGVA jurisdictions. For example, "Stewed Prunes" which played a Village cafe has been booked into Chicago's Gate of Horn July 11 for three weeks. It's now under Equity jurisdiction.

Equity's Nitery Scope

Other shows under Equity jurisdiction in niteries include "Tenderloin" at the Dunes, and "Gypsy" at the Riviera, both Las Vegas, spots are currently dickering for "Florello" and "Wildcat." The list of legiters available for Las Vegas is growing. Smaller niteries, such as Gate of Horn, are also scouting the off-Broadway spots for revues, which will further cut down AGVA jurisdiction.

The battle between both these unions stems from circa 1946, when the late Paul Small started a series of variety revues in Broadway legit houses. AGVA won that battle on the ground that it was the type of entertainment that was presented and not where it was presented that determined the union to have jurisdiction.

The same formula also prevailed when Monte Proser opened the Theatre-Cafe on Broadway with condensed legit musicals. Where variety acts predominated in their own specialties, the control went to AGVA, otherwise Equity got the shows. The Strand, N. Y., at one time presented condensed musicals. The fact that the casts had to do four shows daily, plus interpolation of variety acts in the performance, made it an AGVA show. That

(Continued on page 59)

RA's Jerry Brody O'seas For Hotel-Motel Sites

Restaurant Associates prexy Jerry Brody left for Paris over the weekend in connection with the company's hotel-motel expansion program. Last week Alan Lewis, veepee of the chain which ranges from pop-priced Rikers eateries to the posh Forum, Four Season, Leone's, Tower Suite, La Fonda del Sol, etc., assumed head of RA's hotel-motel operations in the U.S. He was formerly managing director both of the Forum and the Four Seasons.

Brody has been eyeing some airport motel and eatery propositions overseas akin to RA's Newark Airport class restaurant.

Lewis meantime has the 100-room Stratford (Conn.) Motel due for early-July opening, with another spot in Kansas City to follow.

Billy Eckstine Buying 12% of New Vegas Hotel Located in Negro Area

Las Vegas, June 20.

If the state gaming commission okays his application at its meetings this week, Billy Eckstine will purchase a 12% interest in the Carver House, a new hotel in the Negro district here which opens its casino July 1.

The showroom at Carver House will be called "Mr. B's," and although Eckstine will not be a skedded performer there, he will act as a parttime host and will occasionally do guest shots. Eckstine has signed to do 16 weeks with two four-week options at the Flamingo lounge in 1962, and is considering making Las Vegas his permanent home.

Eckstine said: "We will have six Negro girl dancers, and four showgirl nudes for our show. I'm trying to sign Nipsey Russell as emcee and comedian, and Lon Fontaine for the choreography. We'll have a late show policy, and hope to get the people to come here for the late shows like they used to go to the late spots in Harlem."

Edinburgh's Empire May Be Razed for Park Lot

Edinburgh, June 20.

The Empire vaudery, the city's largest theatre, may be pulled down to make way for shops, houses and an automobile parking lot. Future of the site is under discussion by the city's planning committee.

Moss Empires, owners of the theatre, have so far made no decision to close the house at this stage, however. The Empire at present is shuttered for the summer and will reopen during the upcoming Edinburgh International Festival to stage Durrenmatt's play, "Frank the Fifth."

Vaude Perks At Scot Resorts

Glasgow, June 20.

Summer layouts in vaude at the coast still maintain a fairish standard here, although interest in them has declined compared with prewar years. Main holiday-town show is still the annual "Gaiety Whirl" revue staged by Eric and Leslie Popplewell at the Gaiety Theatre, Ayr. A longitme "nursery" of star-in-the-making, this show holds a loyal following, and this year stars Johnnie Beattie, Scot comedian, along with singers Sheila Paton and David Kinnaird in featured slots.

Donald Peers, English singer, is heading the summer revue at the Barrfields Pavilion, Largs, another Firth of Clyde resort. It is a nostalgic return for Peers, who was there early in his career. The Barry Sisters, upcoming harmony trio, also star. Other holiday cast shows are at Girvan, North Berwick, Montrose and Aberdeen.

The big city houses are dominated by the two Howard & Wyndham "Five-Past Eight" shows, the Glasgow one starring Jimmy Logan, Jack Radcliffe and Eve Boswell for third consecutive year.

The Edinburgh "Five-Past Eight" (which later crosses to the West of Scotland to occupy the King's theatre) is headed by Rikki Fulton, Margo Henderson, Jack Milroy and Fay Lenore.

Aberdeen, a popular holiday town, will have Robert Wilson and his White Heather company featured at the Capitol cinema, and Alec Finlay heading a layout at the downtown Tivoli Theatre.

AGVA's Fiscal Buck & Wing

San Francisco, June 20.

While finances of the American Guild of Variety Artists remained a major mystery to the convention, as well as AGVA national board members, a related unknown factor is the cost of various legal actions by AGVA, particularly in the Gene Detroy case. AGVA counsel Harold Berg, when questioned of AGVA board members, declared that he didn't know the expenditures in connection with this case despite the fact that his lawfirm, Benenson & Israelson, handled the legal details of this costly court fight.

The extent of the AGVA defeat in this battle is seen by the fact that the union is permitting an outside monetary settlement. They would approve a $1,500 payoff to Detroy. However, it's unlikely that Detroy will settle for this amount. Berg stated that he had been approached by "the other side" for a $2,500 to $3,000 settlement to be paid by AGVA. Under the Landrum-Griffith Act, AGVA would also be responsible for attorney fees.

Gene Detroy (Marquis Chimps) brought an action against AGVA seeking an injunction against harassment, contending that he had been placed on the unfair list by the union without an adequate hearing. AGVA was upheld in the N.Y. Federal Court, but the decision was reversed in the U.S. Court of Appeals. A writ of review, sought by the union in the U.S. Supreme Court, was turned down a few weeks ago.

Because of the state of the union's Sick & Relief Fund, the board is seeking to throw out the present AGVA Welfare Trust Fund charter, so that the monies in the present fund can be tapped by the union which has had a record year in expenditures. The S & R Fund now has about $29,000 as against $225,000 three years ago.

Also on the subject of finances, it was revealed that it cost a total of $13,690.71 to feed and board four inmates in the union's old age home in So. Fallsburgh, N.Y. Of that sum, $5,733 went for salaries; $1,829 went for food; utilities and maintenance of the property came to $1,644. In addition, the home's manager, now getting $100 weekly and board, is seeking an increase to $125 a week and keep for himself and his family. No copies of the financial report on the home were available for the members, nor would any be given according to Bright. However, board members could look at, but not copy a statement that had been prepared.

A resolution that has become almost a perrennial was again defeated. The motion sought to have national board members maintain legal residence in the area they represent. This would remove two Bright supporters, Jay Lester, who represents Denver but who has lived in Brooklyn for many years, and Al Tucker, representing Detroit but whose legal residence is also in Brooklyn.

Pleasure I., $4,000,000 Mass. Fun Park, On TV, Circus Kick to Hike '61 Gate

By GUY LIVINGSTON

Wakefield, Mass., June 20.

At a time when most fun parks are just beginning to become aware of tv and films for exploitation, Pleasure Island, the $4,000,000 park here which faltered its first year, but came back strong last season with a one price-policy, had an entire four hour tv show televised from its premises. It also made its own color film, a one-reeler, going into 210 ozoners in New England in a downtown Boston house. A gate percentage of its budget has been earmarked for tv over a four-month season to impact its daily opening sked set for Saturday (24).

The 79-acre layout opened big May 6 with a new weekend policy, and had the Rex Trailer "Boomtown Show" on WBZ-TV taped at the park in front of live audiences. Show was broadcast the following week, a four hour plug that was seen by millions of moppets over the six state region. It marked the first time that any fun park in the country has had a four hour tv show with story line made right on the premises.

The park scored with the tv show both ways. It had a live attraction the first weekend to attract the customers, and the second weekend had the benefit of the four hour delayed broadcast viedotaped. As a result of the format of the show the second weekend, a bunch of kids descended on the park with picks and shovels to dig for uranium due to the story line in the "Boomtown Show," in which "Rex" and sidekick "Pablo" were engaged in a treasure hunt for uranium throughout the park's western terrain.

Eyes New Record

Last year, the park had 750,000 attendance and is out to break that record this season with the added plus of having been open seven weekends before the daily openings, and a bonanza Memorial Day when 5,000 went through the gates. While smaller parks were lowering their prices to attract customers, Pleasure Island has upped its scale this season, from $2 to $2.25 for adults and from $1.50 to $1.75 for children. There's no resistance to the price policy, and attendance figures are up 30% over last year, park officials said.

A new theme of "circus" has been set for the park this year and the entire layout has been newly decored on a circus theme. The

(Continued on page 56)

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MR. JOE ZITO *for conducting and writing all those great arrangements*

MR. RICK PETRONE *for making me look good with his guitar*

MR. RAY DEELEY *for backing my act so expertly on drums*

MISS ROZZ ROSS *for being such a big, big part of my career*

MISS CONNIE DeNAVE *for such great publicity*

MR. RED SKELTON
MR. PERRY COMO
MR. DANNY THOMAS
for their encouragement these past two years

MR. BUDDY HOWE
and all at GAC *for such capable guidance*

And to the many people who must unfortunately be omitted for lack of space

Thank you ALL SO VERY MUCH

Bobby Rydell

Friars Revive Vaude's 'Golden Era' At L.A. Show for AGVA Youth Program

By DALE OLSON

Hollywood, June 20.

Fundraising activities aimed at establishing the AGVA youth program on the Coast were fittingly teed off last Tuesday night (13) when the Friars Club sponsored a $20-a-plate dinner and vaudeville show featuring many headliners of the "Golden Era" of two-a-day. Object was to raise $5,000 to augment other pledges totaling $25,000 that will start the youth activities rolling this September.

Each a "next to closing" act, many of those performing were brought to Los Angeles specifically for the affair, some stepping forth on a stage for the first time in 30 years to provide a nostalgic show business treat that may never again be equalled.

Significance of the show was particularly evident when Gus Van and Georgie Price linked arms as performers for the first time since billed together at the Orpheum in Harrisburg, Pa., in 1913 to lead the closing "Only a Few of Us Left," poignant tribute to vaude which for years was the entertainment world backbone.

Stars Again Shine

This was not, however, a nostalgic show entirely. There were reminiscences, but they were shadowed by the obvious artistry retained even though no longer in regular use. Strikingly representative of the era when there were no mikes or technical aids, the stars came on with strength and validity, displaying the belting personal deliveries that hold audiences easily.

Price, now watching ticker tape on Wall Street, still identifies with "Bye Bye Blackbird" and "Carolina," latter showing off his famed whistle. He scored, as well, with a comic takeoff on Georgie Jessel's "My Mother's Eyes," saying Jessel was forced to call himself an off-key singer in defense of Price's imitations.

Van, of the class Van & Schenck singing act, unhesitatingly called the "greatest in vaudeville" by both emcee Joey Adams, AGVA president, and guest Jack Benny, has every bit of the old savvy on "I Lead the Life I Love" and surprises with a modern twist takeoff on Elvis Presley and Johnnie Ray, using latter's "Cry."

Reprise 'Dr. Kronkite'

Smith & Dale, aided by Sally DeMay, whose husband, Sid, aided show's coordination, went through jokes and situations still used today with their famous "Dr. Kronkite" sketch. The Streetsinger, Arthur Tracy, tributing songwriter L. "Wolfie" Gilbert in the audience, still is strong with "Martha."

Margie Coats sang her first show in 30 years with a rousingly belted "Bill Bailey," and Al Tucker's violin comedy on "You Made Me Love You" ignored mike trouble.

Buddy Walker, who said his last appearance here was in 1930, teed off with "Sittin' On Top of the World," which he introduced in 1924, while Sid Maroin showed some almost lost dialect comedy on "Peanut Vendor." Later than the Palace's heyday, but fitting for this affair, Roberta Sherwood belted with the best.

All-star band backing performers was led by Mickey Katz and featured Ziggy Elman and Manny Klein, trumpets; Earl Gaines, bass; Sammy Weiss, piano, and Manny Stein, sax.

Monologist Senator Murphy, who was listed as guest of honor, introduced Adams and revealed plans are under way to start the AGVA juvenile delinquency combatant program here in September. Jack Benny summed up general support among audience with, "The greatest compliment I can pay is that I bought a ticket and this is not a cheap affair."

CANADIAN LAW CLERK MOONLIGHTS AS COMIC

Ottawa, June 20.

A young Canadian comic who opens at the Tidelands Hotel in Houston July 1 has been accused of moonlighting after his regular civil service job is through for the day. The moonlighting—paid entertaining—was admitted in Parliament last week by Chris Dobson's boss Davie Fulton, Minister of Justice, for whom Dobson, 24, is associate private secretary at $6,500 a year.

However, Fulton added, the entertaining had never interfered with his secretary's duties—a point raised by the opposition MP who made the charge, prompted by one of Dobson's several tv appearances this year.

English-born Dobson, under pseudonym Chris Bryant, is teamed with Allan Scott who at 21 just graduated from McGill U. A couple of years ago they played 11 weeks to steady business in El Morocco Club's lounge, Montreal, while Dobson, also a McGill grad, was on the university's law staff.

Dick Wagner's Shift To L. A. With 'Capades'

Lincoln, June 20.

Dick Wagner, manager of Lincoln's Pershing Auditorium, leaves Aug. 1 for a newly-created position with "Ice Capades" in Hollywood. Wagner has seen "Ice Capades" become the most successful annual event at the city auditorium in these years.

Before turning to show big, he was general manager of the Lincoln Chiefs baseball team. No successor for the auidtorium job has yet been named.

Blackpool Needs Global Ads, Sez Doug Fairbanks

Blackpool, Eng., June 20.

This show biz mecca, with its dozen and more live vaude shows, should advertise its wares more. So Douglas Fairbanks, tv producer, told the 2,000 guests at annual Lord Mayor's banquet here.

"There is no place in the world quite like your town," Fairbanks said, "but you will have to provide bigger and grander facilities. You should embark on a world-wide advertising campaign to attract countless foreign tourists to sample this unique spot. Blackpool is much more unique than you yourselves realize."

Fairbanks is associated with a company planning a bowling alley for the town.

Park a la Disney Mulled For CNE

Toronto, June 20.

With Patty Conklin's midway contract with the Canadian National Exhibition expiring in four years, plan is to convert the space and adjoining area into a Disneyland-type amusement park, with Walt Disney coming to Toronto as consultant and Conklin asked to sit in on the committee in an advisory capacity.

Plan to hire Disney will be proposed at next meeting of the CNE direcorate, by Donald Summerville, Controller of Toronto's city council and partner-operator with Famous Players (Canadian) of a chain of Toronto houses.

"It is possible that the midway, as we know it today, may be outdated by 1965 and the CNE should start putting away money during the next four years to pay for something new," said Summerville. Some negotiations have already taken place informally, he said, but declined to give any details.

Fees on Private Clubs To Raise $4-Mil for Tex.

Austin, Tex., June 20.

Gov. Price Daniel signed into law a bill that will raise an estimated $4,000,000 in additional revenue by charging license fees of private clubs. The measure was sponsored by Representative Homer Koliba of Columbus and Tom James of Dallas.

Koliba said the bill is a vehicle for eradicating so-called private clubs operating merely for the purpose of selling liquor by the drink to anyone. It also establishes regulations, which are to be enforced by the State Liquor Control Board. License fees will be based on club membership. A club with fewer than 250 members would pay $500 a year. An additional $200 would be charged for each additional 100 members.

Playboy's N.O. Key Club Bows Oct. 15 As 3d in Mag's Projected Int'l Chain

Chicago, June 20.

Playboy has set an October 15 opening date for its New Orleans key club, the third in a projected chain of Playboy clubs in the U.S. and abroad. New club will be located in a remodeled Franco-Spanish mansion at 731 Rue Iberville, just off Bourbon Street. Playboy's current clubs in Chicago and Miami are reportedly earning more than the parent Playboy magazine.

The New Orleans club will be a franchise operation, as is the Miami Playboy and upcoming clubs in Pittsburgh, Detroit, Baltimore, Boston and St. Louis. Playboy owns the Chi setup outright and will either do the same or make a stock venture out of its New York club (set to open in early 1962 at 5 E. 59th St.) and its Los Angeles club, which is set to open in October or November of the same year. Projection calls for wholly-owned clubs in San Francisco, Washington, D.C., and London, England.

Clubs are directed by International Playboy Clubs Inc., with Playboy mag editor-publisher Hugh Hefner as president and Victor Lownes III as vice president. Keys, which will open the door on any of the clubs, go for $50 after the club opens and $25 before opening.

New Orleans club will follow the pattern of the Chi and Miami operations, showcasing seven or eight vaude acts in the Penthouse and Library rooms backed by combos in each room and with a keyboarder in the Living Room. Chi and Miami clubs have been operating on an approximately $8,000 weekly talent tab. Talent for all of the clubs will be booked out of the Chi headquarters by Lownes.

Patrice Wymore Quits Club Date for Legiter

Portland, Ore., June 20.

Patrice Wymore has backed out of her date at the Bali Hai here with okay of bossmen Jimmy George & George Dussan. She was inked for a nine-day engagement starting last Thursday (15). She asked for release when offered the lead in National Touring Co.'s "Playmate" opening in Dallas.

Sheree North came down with a virus infection and Miss Wymore was hailed for the part. She will appear at the Bali Hai at a later date and management was reimbursed for the ad and promotion campaign. Dancer Legs Diamond and comic Don Casey are subbing.

FEWER IN HOTELS BUT HAWAII TOURISM OK

Honolulu, June 20.

Hotel occupancy rates are running about 20% below the 1960 figure but overall tourist volume isn't as bad as that figure indicates. Actually, there's been a 40% increase in the total number of rooms during the same period.

Convention bookings this month will be virtually double what they were last year, with 2,100 delegates arriving for various conventions. Substantial pickup in tourism is anticipated throughout the second half of the year.

Borscht Belt

Continued from page 1

over the weekend. The smaller inns, with appetites whetted by the heavy upbeat of this June, will be taking confabs even if they encroach on weekends.

As a result of this trade some of the mountain bookers look for many hotels to go into heavier budgets this year. Name bookings are out of the question except for the two big hotels. Grossinger's will proceed with caution while the Concord will go all out when a top name becomes interested in a weekend date.

Indicative of the Concord's roster of bookings thus far are Dick Shawn, July 1; Cab Calloway and "Cotton Club Revue," July 2; Tony Martin, July 3; Damita Jo, July 7; Joe E. Lewis, Dick Haymes & Fran Jeffries, July 8; Connie Francis, July 15; Buddy Hackett, July 21; Paul Anka, July 22; Ritz Bros., July 29; Marlene Dietrich (an unusual item for the Borscht Belt), Aug. 5; Xavier Cugat & Abbe Lane, Aug. 12; Eydie Gorme & Steve Lawerence, Labor Day, with others still in negotiation. The Concord, incidentally, has 3,000 seat cafe for its guests.

AGVA-STATE DEPT. TO TOUR VAUDE SHOW

Hollywood, June 20.

AGVA president Joey Adams will head a contingent of U.S. entertainers on a five-month State Department sponsored tour of world trouble spots beginning Aug. 20. Set up as "The President's Personal Tour" under the cultural exchange program, group opens in Afghanistan, continuing through Laos, S. Vietnam, Korea, India and Africa, including the Congo.

Performers so far set include the Buddy Rich orchestra; Four Step Bros., song-and-dance act; Chaz Chase, pantomimist; Lotte Brun, female juggler, and John Shirley & Bonnie, puppet-balloon act. They will be supplemented by guest stars for brief stints, with Roberta Sherwood already agreeingfi to a spot in the schedule.

Troupe's preview performance will be before Congress prior to the Oct. 9-16 AGVA week. Mayor Wagner of N. Y. has also agreed to sponsor a farewell dinner at the Plaza Hotel.

Eagle & Man Go Global

Comedy team of Jack Eagle & Frank Man have lined up a set of bookings that will take them around the world. Team has been pacted for eight weeks in Australia under the auspices of GTV, Melbourne, have been contracted for a round of three weeks in U. S. Army bases in Europe, and are also set for the Barclay Hotel, Toronto, June 19.

Team have also been signed for a series of stands in the Playboy Clubs starting in Miami Beach Nov. 4, and continuing in the PB spots in Chicago, New Orleans and a repeat in Miami set for next year.

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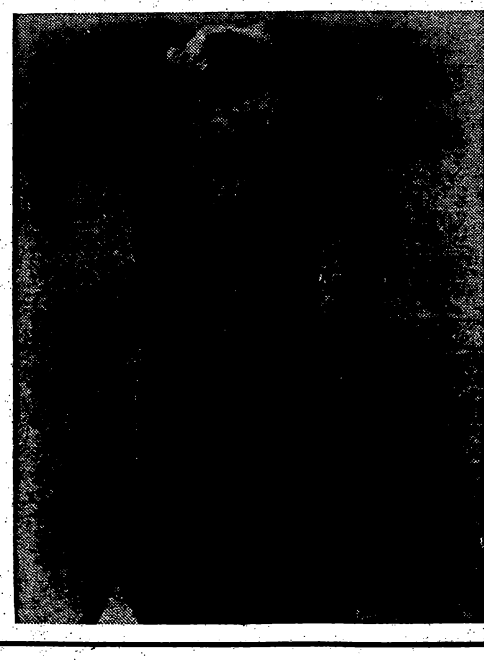
Love,

Kay Martin



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October 18 — (2 Weeks)
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for the
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MIAMI *(Nov. 4, 1961)*
(3 WEEKS)

CHICAGO *(April 25, 1962)*
(3 WEEKS)

NEW ORLEANS *(May 16, 1962)*
(3 WEEKS)

MIAMI *(June 6, 1962)*
(3 WEEKS)

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New Acts

ELEANOR POWELL
Dance
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Latin Quarter, N. Y.

In VARIETY's New Act review of Eleanor Powell in May of 1939 when she appeared in N. Y.'s State, the reviewer, *Hobe*, noted "she is a [illegible] looking and has a nice [illegible] that she has a "blend of modesty and assurance," and that "when she began to dance she [illegible] the house." Stet the quotes for this review 22 years later.

The plus that she didn't have then is nostalgia. Mention "Rosalie" or a "Broadway Melody" and the tablers tune up. Metro made musicals in those years and most people remember them from the time they saw 'em at a theatre, and not post-midnight at home.

Now, after 14 years of domestication in Hollywood playing the mother-wife and Sunday school-teacher bit, Miss Powell has again put on her dancing shoes and the wonder is why she waited so long. (She debuted this new act at the Sahara, Las Vegas, in February.)

She's not embarrassed about the layoff between performances, in fact, she's quite candid about her age, her career, her teenage son, and the time she was featured in the Broadway revue "At Home Abroad" in 1935-36). She's open and sincere and the audience seems to love her more for it.

Once she gets started with the tap business at hand, and passes over the "how good it is to be back" routine, she's an enjoyable entertainment bet. Blonde-coiffed and chic-garbed, she does four changes. Miss Powell belies her 48 years, which she admits to. The body is trim and the heel-and-toe are as alert as ever. Her closing tap challenge with the drummer is an exciting bit but before that come some nifty tap showings to "Easy to Love," "I've Got Rhythm" and soft-shoeings to "I'll See You in My Dreams" and "I'll Get By."

There's also a Latino bit in which she portrays a matador. It's kind of arty but it does serve as a pace change from the straight hoofing at which she's best. There's also a background screen bit in which the sheet music titles of pix and Broadway tuners with which she's been associated are flashed across. The memories are surefire applause-winners.

It's an overlong turn that she's designed for herself but she does get lots of help from "Her Four Gentlemen" (Jerry Madison, Gordon Cornish, Roy Fitzell and Tome Allison), drummer Steve Dweck, and musical director Richard Priborsky. Nick Castle staged and directed. *Gros.*

THE TRAVELERS THREE
Songs
30 Mins.
Dunes Lounge, Las Vegas

Folk-singing groups may be near the saturation stage, but a new one just in from Honolulu can possibly win fresh friends and win back those who are by now jaded by the cycle.

The Travelers Three comprise Charley Oyama on banjo, Pete Apo, guitar, and Dick Shirley, bass. In appearance, style, musical and vocal ability, the group is strictly top drawer. Some selections are obscure song stories, others are more familiar, and all are done with a refreshing charm. Trio has a pleasant approach to humor, and there is a notable lack of avant garde gimmicks. *Duke.*

CARRIE NORMAN
Songs
15 Mins.
Caucus Club, Detroit

Carrie Norman has a good voice, fine pitch, plenty of power and excellent control. What she needs is direction and guidance; someone to build an act for her, tell her how to group songs to sustain a mood, how to better project her personality. Miss Norman also needs grooming advice; a new hair style, and a wardrobe that will bring out what appears to be a fine figure.

With the proper coaching, Miss Norman could well develop into a first-rate talent for the better class intimate spots. Right now, with her well-trained voice, she should do well on records. *Tew.*

PAISLEY TRIO
Folksongs-Comedy
Cabaret Concertheatre, L. A.

Youthful folksingers (Dean Champion, Norm Nielsen, Sterling Brimley) fresh from Brigham Young University and a Far Eastern USO tour, evidence they have not yet had professional staging guidance. Pleasantly-blended vocal sounds are overshowed by an awkward and immature act in which they negate the appeal of some nice songs with concentration on comedy patter that doesn't fit them. Groups of innocuous—and wellworn — limericks, similar to high school and college shows, fall flat in the more sophisticated atmosphere of a professional stage.

Chief potential for the boys is straight folksinging that shows best in a beautiful religious number, "Glory Be to the New Born King," while they begin to spark rousingly in "Rattle, Rattle, Jingo," their most commercial entry. "Greenfields" and "Man Who Never Returned" are likeable, though latter would benefit if comedy insertions were left out. They accompany themselves on guitars. Neither is strong as a single. *Dale.*

Pleasure Island

Continued from page 52

narrow gauge steam train that hauls the kids and adults around the park has been repainted and dubbed "Circus Train" in big red letters visible from all over the park's acreage. With the opening on Saturday (24) of the park daily, the spot goes into its already estabished theme of "Every Day Is Circus Day."

According to Norm Prescott, executive vice president, who created the one price policy promotional campaign and showmanship theme of last season with the booking of such moppet fare as The Three Stooges, Huckleberry Hound, Yogi Bear and Popeye, it was decided to create an entirely new theme and new look for the park this year. Prescott, who spent years in radio and tv as a disk jockey and performer, pointed out: "When we went out to the people to make a personal survey, we noticed that they all asked one question: 'What's new at Pleasure Island this year?' This is how the theme and slogan for this season's campaign was born." Folders and literature and ads carry the line: "What's New At Pleasure Island?"

'Circus Day' Theme

"We felt that if they wanted to know what was new at Pleasure Island, we would give them a multiplicity of things geared around the slogan 'every day is circus day at Pleasure Island.' All the ads, tv shorts, are all mounted on the slogan, and after the slogan is stated, a list of new attractions is laid out."

The park's layout was augmented, Prescott said, with "a carefully selected array of new rides. We built a new 'Kiddieland of Tomorrow,' expressly for children between three and six, with the aid of two former professors. We imported the most popular children's ride of all time, the 'Continental Carousel,' which rides 100 adults on the outer perimeter, and 75 children on the inner, all at the same time. We created a 'Bozo, the Clown Skyscraper Slide,' to take advantage of 'Bozo's popularity. The slide is three stories high and projects through the mouth of a 30-foot 'Bozo.'"

Pleasure Island's permanent circus is made up of "Popeye," Harry Foster Welch; Count Nolan, lion act; Ham Jr., tv chimpanze; baby elephants from Hamid Morton Circus; Kenny Sherburne, unicyclist juggler; Mike Munroe, trampoline clown; Russ Burgess and his birds; "Mr. Sweep," tv performer of WNAC-TV's new live variety show, "Circus Train;" "Sheriff Wes Weston" and his "wonderhorse, Wildfire."

Witnesses in N.Y.

Continued from page 1

member is considered a minister in his own right. Mitigating against too much disbursement of the green is the fact that they set up their own feeding facilities at Yankee Stadium where they hold their meetings. They assemble their own kitchens and clean up afterwards. The greenskeepers imply that not a single blade of grass is harmed during the Witnesses' stay.

About 70,000 are expected to attend this year, which comprises a sizeable group. They will be staying in every kind of sleeping accommodation possible from the posh hotels to rooming houses. They'll remain until Sunday (25).

Vaude, Cafe Dates

New York

The **Blue Angel** is scheduled to take a summer furlough starting after the July 1 performance and will open Sept. 8 with **Dick Gregory** topping the bill. . . . **Betty Reilly** planes out to London, July 6 for an engagement at the Astor Club, thence for a round of U.S. Army bases on the Continent. . . . **Adam Wade** goes into the Adventurer, Long Branch, N.J., July 28. . . . **Tony Lavelli** to Mouquin's Supper Club, Montreal, June 30 to be followed by the Casino Theatre, Toronto, July 7. . . . **Lois Stone**, wife of comedian Harvey Stone, hosted a cocktail party Monday (19) for all comedians who happen to be in New York at the Monsignore. Occasion is Stone's bow as a dramatic actor in summer stock version of "Pal Joey" after 20 years as a cafe comic.

Savoy Hilton' summer schedule events into effect Saturday (17) when the Gunnar Hanson Orch and the Marco Rizo Trio closed for the summer. **Ray Hartley's** piano continues during the hot months for the cocktail sessions. . . . **Jackie Kahane** moves into the Copacabana, Aug. 10. . . . **Roberta Sherwood** set for the B&B Club, Indianapolis, Oct. 6.

Georgie Kaye booked at the **Copacabana** July 6 on show topped by **Guy Mitchell**. He follows with the Manor Hotel, Wildwood, N.J., July 21 . . . **Liberace** signed for the Latin Quarter next April . . . **Earl Wrightson** into the Radisson Hotel, Minneapolis, Oct. 1 . . . **Tinker Bell** at the Place Pigalle, Miami Beach . . . **Frank Libuse & Margot Brander** open at the Stardust, Las Vegas, Sept. 12 for 12 weeks . . . **Bobbi Baker** to play U.S. Army bases in Europe starting Aug. 18 . . . Singer **Carmel Quinn**, on a two-weeker to her native heath in Dublin, returns for fair dates July 3.

Chicago

Leigh Travis at Danny's Hideaway, Chi, until **July 1** . . . **Personalities** at Gibson's Highway Inn, Chicago Heights, Ill. till June 24 . . . **Eddie Higgins Trio** replacing **Audrey Morris** at London House, Chi, June 21. She opens same day at Riviera Lounge, Las Vegas, for an indefinite stay . . . **Harmonicats** playing Radio City Music Hall till June 21 . . . **Braman & Leonard** set for Wort Hotel, Jackson, Wyo. July 10-19.

Norm Dygon at the Mecca, Sarasota, Fla., till June 24 . . . **Pepi Runnels** set for Town & Country, Winnipeg, Aug. 14 for two weeks . . . **Peggy Lord** into same spot Oct. 2 for a fortnight . . . **Don Ragon** into Fazio's, Milwaukee, for an indefinite stay . . . **Joe King's Zaniacs** return to Fremont Hotel, Las Vegas, for an indefinite run . . . **Romer & Howard** inked for Playboy Club, Miami, Sept. 2 for three weeks and New Orleans Playboy Nov. 26 for three.

Hollywood

Louise Vienna booked into Dino's Lodge June 31 for first appearance at Strip nitery . . . **Paul Gilbert**, Down Under for 11 days, follows with 10-day stand at Roaring 20s, San Diego, July 6 . . . **George Gobel** into Atlantic City Steel Pier July 9 for week . . . **Gary Crosby** starts fortnight at Albion, Asbury Park, June 30 . . . **Dino Donati** back at Fontainebleau as 88er . . . **Krofft Bros.** puppeteers set for three-week stand at Pairmont Hotel (Frisco) Venetian Room.

CURRENT BILLS

WEEK OF JUNE 21

NEW YORK CITY

MUSIC HALL—Richiardi, Harmonicats, Enrico De Guiseppe, Paletterz, Ripple Lewis, Corps de Ballet, Raymond Paige Orchestra.

AUSTRALIA

MELBOURNE (Tivoli) — Nat Jackley, Sid Plummer & Assistant, Tommy Godfrey, Howard Morrison Quartet, The Flying De Pauls, The Amazing Brittons, Max Bleach, Jackie Bowkett, Margarita Helios, Rosemary Powell, Anne Inglese.

SIDNEY (Tivoli)—John Larsen, Colin Croft, Ormonde Douglas, Nance Rasmussen, Doreen Morrow, Lorraine Quinn, Bram Schrever, Judy Hooke, Eric Gormley, Eileen Hattam, Frederck Dore, Kevin Mills, Peter North, Vincent Foster, Arthur Gorman, Pauline Garrick, Carl Heiner, Ivan King.

BRITAIN

BLACKPOOL (Grand)—Arthur Askey, Beatrice Varley, Betty Driver, Bunny May, Linda James, Raymond Dyer, Geoffrey Ryan, Jill Thompson, Billy Tasker.

BLACKPOOL (Palace) — Frankie Vaughan, Arthur Worsley, Billy Ternent, Orch., Maxine Coates, Bell-Tones, Neil & Pat Delrina, Kims, Ted Lune, Hetty King.

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Schickler Sisters, Knie's Animals, 4 Palacios, Circus Roland's Tigers, 5 Elwardos, Berosinis, Rudy Horn, Moni the Elephant, Captain Danlon's Sea Lions, 3 Lorandos, Lilian Kenny, Sydney—The Boxing Kangaroo, Trio Faber, Our Sammy, Little Jimmy & Circusettes.

BLACKPOOL (Winter Gardens Pavilion)—Dallas Boys, Suzie Miller, Gil & Freddie Lavedo, Miki & Griff, Norman Vaughan.

BRIGHTON (Hippodrome) — Max Bygraves, Benson Dulay & Co., Two Tones, Peter Dulay, Wallis & Beryl, Johnny & Suma Lamonte, Ballet Montmartre.

GLASGOW (Empire) — Andy Stewart, Ian Powrie & Band, Alex McAvoy, Margaret Mitchell, Max Kay, Andrew McKenzie, Dixie Ingram, 4 Jays, Cherry Willoughby Dancers, Richard Hardie, David Logan, Aeolian Choir, Scottish Junior Singers, Pipes & Drums of Glasgow, Two Heinkes.

LONDON (Palladium)—Harry Secombe, Roy Castle, Marion Ryan, King Bros., Eddie Calvert, Wise Guys, Audrey Jeans, Jeremy Hawk, Michel & Carol, Grazina Frame, Helene & Howard, Barantons, Wendy Wayne, Ronnie Corbett, Jack Francois, George Carden Dancers, Bill Shepherd Singers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Fabulous McClevertys.

BASIN ST. EAST — Mort Sahl, Limeliters, Peter Nero.

BIRDLAND — Buddy Rich, Olatunji, Sarah McLawler.

BLUE ANGEL — Ruth Olay, Stagg McMann, Lost City Ramblers, Jimmy Lyons Trio.

BON SOIR — Jerome & Austin, Phil Leeds, Barbra Streisand, 3 Flames, Jimmie Daniels.

CAMELOT — Matt Dennis, Gladys Johnson.

CHARDAS — Lili France, Lia Della, Tibor Rakossy, Dick Marta, Bill Yedla, Elemer Horvath.

CHATEAU MADRID—Extravaganza Latino," Tete Machado, Los Romeros, Lolita, Pupi Campo Orc.

COPACABANA — Bobby Rydell, Larry Daneils, Douglas Clarke, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Jonah Jones, Frank Di Fabio Thio, Joan Bishop.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL ELYSEE—Kane & O'Brien, Mel Martin, Jack Arnold.

HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.

HOTEL NEW YORKER — Ted Huston, Lenore Marten, Verna Lee.

HOTEL PIERRE — "No No Nanette." Jimmy Carroll, Larry Douglas, Wilbur Evans, Betty Madigan, Marie Santell, Stanley Melba Orc., Joe Ricardel Orc.

HOTEL PLAZA — Enzo Stuarti, Ted Straeter Orc., M. Monte's Continentals.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ROOSEVELT — Milt Saunders Orc.

HOTEL ST. REGIS—Dorothy Shay, Milt Shaw Orc., Walter Kay Orc.

INTERNATIONAL—Jo Ann Campbell, Goofers, McKenna Line, Mike Durso Orc., Aviles Orc.

LATIN QUARTER — Eleanor Powell, Chaz Chase, Wazzan Troupe, Harrison & Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi Orc., B. Harlowe Orc.

LEFT BANK — Cal Bostic, Shirley & Friend.

LITTLE CLUB—Jane Harvey.

LIVING ROOM — Yves Thomas, Bob Ferro 3, Sylvia Sims, Larry Reed.

NO. 1 FIFTH AVE.—Fla Karin, Brookfield & Harty, Fred Silver, Ann Linden, Dick Hankinson.

ONE SHERIDAN SQ.—Orson Bean.

ROUNDTABLE — Red Nichols, Tyree Glenn Orc.

SABRA — Yaffa Yarkoni, Rahel & Zilila, Martin Roman, Sara Avani, Koyesh & Mizrachie, Leo Fuld.

TOWN & COUNTRY—Jewel Box Revue, Ned Harvey Orc, Martinez Orc.

UPSTAIRS & DOWNSTAIRS—Ceil Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Three Young Men, Sylvia Copeland.

VIENNESE LANTERN — Allison Starr, Marguerite Baxter, John Modinos, Ernest Schoen, Joe Troppi.

VILLAGE BARN—Jack Shilkret, Jack Wallace, Johnny King, Belle Carroll, Tex Fletcher, Susan Budy Orc., Lou Harold Orc.

VILLAGE GATE—Josh White, Wedon Jazz 4.

VILLAGE VANGUARD—Lambert Hendricks & Ross, Bill Evans Trio.

WALDORF-ASTORIA— Woody Herman, Frank Gari, Norma Douglas, Ada Cavello, Bob Kasha Trio.

CHICAGO

BLUE ANGEL—"Pablo Candela Revue." Pablo Candela, Rafael Hernan, Glamazons (4), Lord Christo, Tino Perez, Lord Mike, and Al Stuckey Orcs.

CLOISTER—Phil Tucker, Dobie Twins, Doree Crews, Eddy Subway Orc.

CONRAD HILTON—"Ballads & Blades" Jo Marie Roddy, Norm Crider, George Smpson, Angelito, Fred Napier, Morano & Knowles, Clair Perreau Orc. Bill Christopher, Frederick & Gina, Boulevar-Dears (5), Boulevar-Dons (5).

DOWNSTAGE ROOM (Happy Medium)—Laureanne Lemay.

EDGEWATER BEACH — "Hawaiian Holiday" (13), Les Waverly Orc.

GATE OF HORN—Odetta, Ben & Adam.

LONDON HOUSE—Marian McPartland Trio, Eddie Higgins Trio.

MISTER KELLY'S — June Valli, Don Adams, Marx & Frigo, Marty Rubenstein Trio.

PALMER HOUSE—Joe E. Lewis, Ben Arden Orc.

PLAYBOY CLUB—Jackie Gayle, Gina Wilson, Moms Mabley, Beverly Wright, Andy & The Bey Sisters, Reneaux, Kirk Stuart Trio, Bob Davis Trio, Harold Harris Trio.

TRADE WINDS—Lenny Bruce, Paula Grier, Sam Di Stefano Sext.

LOS ANGELES

BEN BLUE'S—Ben Blue, "Les Corps de Paree," Barbara Heller, Dell Fin Thursday, Dianne Gay, Ivan Lane Orc. (5).

COCOANUT GROVE — Louis Prima, Keely Smith, Dick Stabile Orc.

DINO'S — Kitty Kover, Jack Elton, Steve La Fever.

SLATE BROS.—Shecky Greene, Betty Reilly, Lou Pagani Trio.

STATLER HOTEL—"Playmates in Las Vegas, Skinnay Ennis Orc.

THE SUMMIT—King's IV.

YE LITTLE CLUB — Cleo Jons, Dave Madden, Eduardo Sasson

LAS VEGAS

DESERT INN—McGuire Sis, Jack Durant, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Stevenson.

DUNES—"Tenderloin," Ron Husmann, John Alexander, Rex Everhart, Eddie Phillips, Ralph Dunn, Irene Kane, Nancy Emes, Marjorie Pragon, Christine Norden, Bill Reddie Orc. Lounge: Billy Eckstine, Trian Boyer, Travelers 3.

EL CORTEZ — Sunny Spencer, The Conleys.

FLAMINGO—The Milton Berle Show, Flamingoettes, Don Kirk, Nat Brandwynne Orc. Lounge: Harry James, Della Reese.

FREMONT—Joe King Zaniacs, Newton Bros., Make Beleves.

GOLDEN NUGGET—Judy Lynn, Jimmy Wakely, Novelords, Gadabouts, Joe Wolverton, Annie Maloney.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover-Shore 3.

LAST FRONTIER — Lou Mosconi Jr., Fritz Becker.

MINT—Pat Moreno's "Artists & Models of '61."

NEVADA—"Les Girls De Paris," Jose Duarte, Moon Puppets, Kay Brown, Vido Musso, Johnny Paul, Sparklers.

NEW FRONTIER — "Holiday in Rio." Lounge: Ink Spots, Harry Ranch.

RIVIERA—"Gypsy," Mitzi Green, Jules Munshn, Eddie Innes, Geriane Paphael, Anne Russell. Lounge: Billy Williams, Kay Stevens.

SAHARA—Connie Francis, Dave Barry Joyce Robert Dancers. Lounge: Don Rickles, Freddie Bell.

SANDS—Sammy Davis Jr., Brascia & Tybee, Copa Girls, Garr Nelson, Antonio Morelli Orc. Lounge: Red Norvo, Dave Burton, Morry King.

SHOWBOAT—Bonnie Sloan, Skeets Mo Donald, Deuces Wild.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Taffy O'Neil, Rudenko Bros., Slipperettes, George Redman Orc.; Lounge: Lori Phillips, Charlie Teagarden Orc., Twin Tunes.

STARDUST—"Lido de Paris"; Lounge: Bernard Bros., Kim Sisters, Happy Jesters, Micki Lynn, Ralph Young, Roberta Linn.

THUNDERBIRD — Kirby Stone Four, Sammy Shore, Harry Nofal, Garwood Van Orc. Lounge: Hank Penny, Sue Thompson, Ed Domingo & Norma, Frank Gusto.

TROPICANA—"Folies Bergere," Jean Fenn, Claudine Longet, Arnaut Bros., Marvyn Ray, Florence & Frederic Dancers, Ray Sinatra Orc. Lounge: Perez Prado, Beverly Marshall, Al de Paulis 4, Dubonnet Trio, De Fuentes Bros., Guy Landis.

RENO-TAHOE

CAL-NEVA LODGE (Tahoe)—Russ Arno, Harry Hellings.

GOLDEN — Barry Ashton's "Playmates in Paris." Novelites, Apollos.

HAROLDS CLUB — "Can-Can" Rev., Guardsmen, Bobby Winters, Don Conn Orc.

HARRAH'S (Reno)—Lancers, Jack Ross Sextet, Monte Bleu, Joe Maphis, Mellodettes, Conley Trio.

HARRAH'S (Tahoe)—Nat "King" Cole, Harry Mimmo, Belinda & deBecker, Dorben Singers & Dancers, Leighton Noble Orc. Lounge: Paul Enright, Skiles & Henderson, Joy & Boys, Big Tiny Little.

HOLIDAY — Joe Maize, Nick Lucas, Belasco IV, Charles Gould.

MAPES—Ken Murray, Lili St. Cyr, Leo Diamond, Cee Davidson Orc. Lounge: Joe Karnes, Sylvan Green.

NEVADA LODGE (Tahoe) — Knock-A-Bouts.

NORTH SHORE CLUB (Tahoe)—Tony Lovello, Gloria Tracy, Murray Arnold.

RIVERSIDE — Jackie Barnett's "Playgirls," Sheree North, Sue Carson, Sabrina, Shirley Harmer. Lounge: Nelson & Palmer, Jim Miller Trio.

WAGON WHEEL (Tahoe) — Gaylords, Characters, Bobby Page, Esquires, Manny Lopez, Johnny Hamlin.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Marili Lee, Shirley Linde, Taylor & Mitchell, Johnny Bachemin; Lolo & Lita, Mal Malkin Orc., Klemm Twins, Ice Models.

CARILLON — Lou Walters Rev., Pepe Miller, Tanya & Biagi, Janine Claire Mons. Choppy, Kayal & Christine, Can-Can Girls, Jacques Donnet Orc.

DEAUVILLE — "Playmates of Paris," Jay Nemeth, Nita & Pepi, Carla Lucerne, Martha Aguilar, Carole Dreyfuss, Shari Martel, Marcel Le Bon, the Callahans.

DIPLOMAT—Mandy Campo Orc., Van Smith Trio.

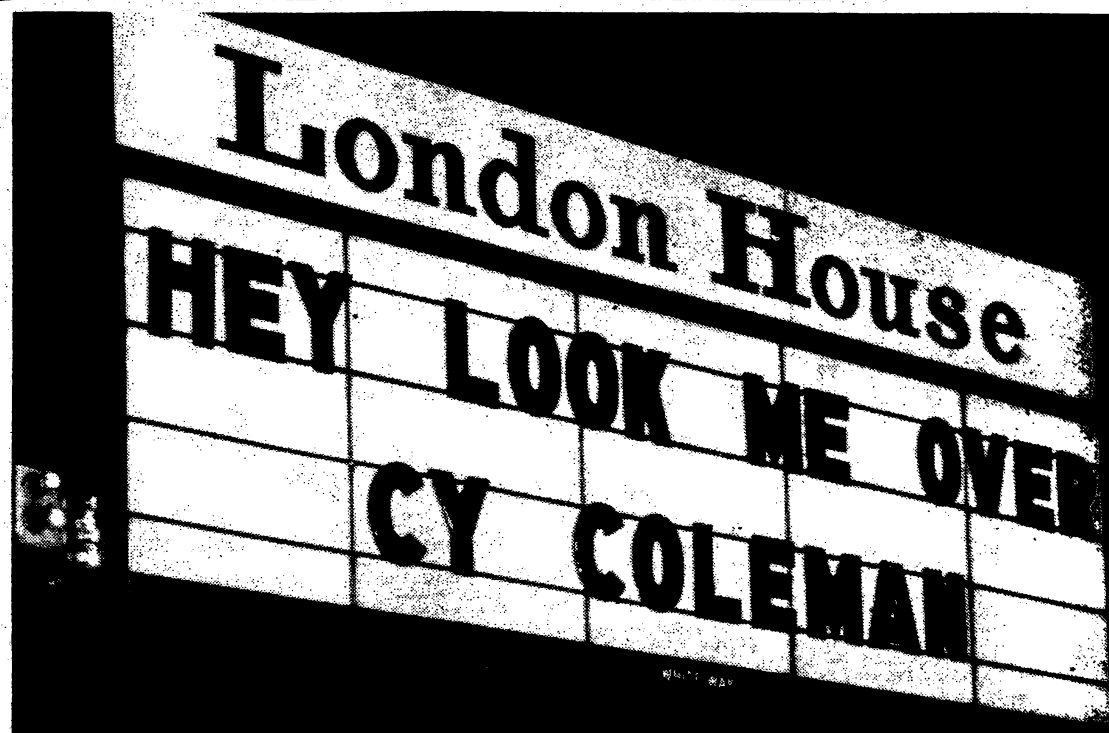
EDEN ROC—Duke Jenkins Orc., Jack Kasse 5, Mal Malkin Orc., Luis Varona Orc., Dianne Paine.

FONTAINEBLEAU—Len Dawson Orc., Jack Kelly Ice Revue, Florence Rae, Ramon & Cooper, Michael Meehan, Rudy Richards, Lisa Quinlan, Esco LaRue, June Kelly.

MURRAY FRANKLIN'S—Renee Taylor with Frank Baxter, Koye Carole & Tommy, Dick Havilland, Roy Sedley, Sue Lawton, Eddie Bernard, Murray Franklin.

SEVILLE—"Caught in Act," Jack DeLeon, Terry Haven, Joe Ross, Jerry Newby, Anne Jones, Linda Lavin, Held & Paul

BALMORAL—"Ice Frolics of '61," Esco LaRue, Curtin & Hittle, Naries James, Vic Charles, June Rae.



June 12, 1961
Chicago, Ill.

Dear Cy:

Thanks for another wonderful engagement here at London House.

Knowing how busy you've been composing "Wildcat," we're grateful that you chose London House for your one club appearance of the year before returning to work on your new Broadway musical for next season.

Best wishes for its success.

Sincerely,

The Brothers Parenthou

Desert Inn, Las Vegas

Las Vegas, June 14.

McGuire Sisters (3), Jack Durant, Kane Sisters (3), Chuck Dodds, Arden Dancers (13), Carlton Hayes Orch (12); producer by Frank Sennes; choreography, Donn Arden; $4 minimum.

The McGuire Sisters (Chris, Phyllis, and Dottie, from left to right) are again decorating the stage and bringing some very pleasant sounds into the Painted Desert Room. The girls blend fine harmony with consistently excellent musical arrangements; they have refreshing beauty, animation and a disarming flair for comedy which add up to a highly entertaining act.

The 12-year-old identical triplet Kane Sisters return with the McGuires for this one, providing a delightful balance to the festivities. McGuires include "That's a Plenty," "It Ain't Necessarily So," "Danny Boy," "Daddy," "May You Always," and a musical biographical background in their song session with the Kanes they do "Kiss," "Old Soft Shoe," "Up Above My Head," and "Saints Marching In."

First-nighters gave the Kanes hefty applause for "Dear Mr. Kennedy," which tells how much they love the President. As usual, Phyllis McGuire clicks with her accurate celeb impreshes. Written and staged by Murray Kane (no relation to the triplets) and backed by Burt Farber with the Carlton Hayes orch (12), the bash is a surefire winner.

Jack Durant, longtime fave in Vegas, is the comedy star. The breathless delivery and infectious laughter accompanying his one-liners is yock insurance. Even familiar gags sound funnier when Durant tells them, and the opening night audience was reluctant to let him bow off.

Curtain raiser is a colorful holdover Donn Arden production number featuring singer Chuck Dodds and the 13 shapely Arden dancers.

Show is in for four weeks; Dick Shawn and the Crosby Bros. open July 11. *Duke.*

La Dolce Vita, Paris

Paris, June 15.

Jackie Mambo Orch (7); $3 minimum.

It had to happen. There is now a nitery named after that famed and notorious Italo pic on decadent Roman highlife. It is a small, posh, lowlighted room with one orchestra. Its main appeal will be to show and carriage trade who want a place to be seen at for dancing and imbibing only. Added come-on of having it a semi-private club will also help. And it comes at a time when Paris needs this type of all-night dansery.

Andre Farry built this elegant club on the site of the old College Inn in Montparnasse. There are phones at every table, in spite of its compact size, with which one can call others at other tables, outside or for service. Jackie Mambo has a solid musical outfit that can do mambo or dance interludes or beguiling standard ballads for listening.

Stylized early Roman decor helps as do two little bars for those loning it. Tabs are about average with an estimated 1,000 club cards having been handed out. But it is evident that anybody with moola will be welcome unless it is overly crowded with the so-called members. It is a savvy addition to the nitery setup here which should be in fad for some time to come. *Mosk.*

Society, London

London, June 15.

Jan McArt, Tony Scott and Gipsy Adams orchs; $3.50 minimum.

Jan McArt is back for a month's engagement at this plush and intime Piccadilly night spot, and that spells good news for the regulars whom she impressed on her previous stint a year ago. Impresario Al Burnett can look forward to capacity biz during her run.

Miss McArt is a class entertainer and her operatic training stands her in good stead, not only in delivering the arias, but also in adding distinction to pops and show tunes. She's a fine soprano, and her song routine is adroitly balanced to show off her vocal prowess. Quite a looker, too, her gown and a white ermine coat enhance her figure.

Once she's set the mood with her opener, Miss McArt gives tunefully with a couple of numbers from Rodgers & Hammerstein's "Sound of Music," which is a recent legit entry here, then follows with a place-dropping medley cued to "Around the World." It includes bits from "Arrividerci," Roma," "Pigalle," "Kerry Dancers," "Wonderful, Wonderful, Copenhagen" and "Granada."

A pleasing Neapolitan folk song, and a powerful rendition of an aria from Puccini's "La Boheme," complete a polished performance. Noel Coward's "I'll See You Again" helps Miss McArt to a gracious begoff.

Gipsy Adams gives the star lively backing as well as offering rhythmic dance music alternately with Tony Scott's combo. *Myro.*

Roundtable, N.Y.

Red Nichols & His Five Pennies, Tyree Glenn Quartet; $4-$6 minimum.

Red Nichols brings a lot of nostalgia with him whenever he holes up at this eastside spot. In addition, he brings a Dixieland beat that's always swingy and enjoyable and pegged to fill the room during these late June days. The room, by the way, will shut for a month after Nichols' three-weeker which began June 12, and will reopen July 31 with Rusty Warren, whose naughty albums are currently hitting the bestseller lists for the Jubilee label.

Nichols has been around for some time and he isn't ashamed to admit it. He even goes so far as to intro a song, "Riverboat Shuffle," as a piece he recorded for Brunswick in 1927. Fact that he's candid about his vintage status is quite appealing and he wins over the oldsters and the college crowd alike with it.

The Nichols music, too, has an affinity to all age groups. The dixieland shuffles, parades, rambles, rolls, etc. are handled in an attactive manner. Nichols' lead horn gets strong assist from Robert Robinson's trombone, William Hill Wood's clarinet, Rolly Culver's drums, Sidney Appleman's piano and Joseph Rushton's bass sax.

The repertoire is full of dixieland faves and he fills up on those he's missed via patron requests. In his music bag during the first set opening night were "Roll, Roll, Roll," Riverboat Shuffle," "South Rampart St. Parade," "Muskrat Ramble," and nifty vintage piece titled, "Lonesome, Lovesick, Want My Daddy Blues—Two Step."

Tyree Glenn continues here as the other musical group. A Roundtable regular, Glenn dishes out appealing music via his lead on vibes and trombone. Assisted by piano, bass and drums, he gets some sweet sounds out of such as "Isn't It Romantic" and "But Beautiful." *Gros.*

Tidelands, Houston

Houston, June 13.

Simmy Bow, Peggy Lord, Don Cannon Orch (6); no cover or minimum.

Veep Bill Newkirk, who does the booking for this Tidelands Motor Inn nitery, seems in the groove again; that is, booking acts just before they explode into big time, a la Bob Newhart, Earl Grant, Diana Trask, Al Hirt and others. Comic Simmy Bow and thrush Peggy Lord could well fit this pattern.

Bow is a fresh, literate comic who writes his own material. Hard-working, fast and funny, he has the fervor of an evangelist who is constantly interrupted by yocks. He explores spacemen Shepard and Gagarin, and leans heavy on Shakespeare and Greek mythology, yet it isn't as highbrow as it may seem. The comic knows how to play an audience, and should fit about anywhere. He's on for 35 minutes.

Peggy Lord, who also does her own material, comes on with a more or less standard "Lover Come Back" about the way any other jazz singer might do it. Then she goes into a novelty tune, "Turn About," and for her third number, the novelty "Ubangi," she zips off her skirt. Later, she dons a turtleneck sweater and accompanies herself on a guitar. Miss Lord's material is mostly bluish, but her impish presentation removes the sting. Personable and pretty, she clicked here. Her opening act of 30 minutes may have been a trifle long, however.

Don Cannon's boys again are great in backing.

Show plays for two frames. *Skip.*

Chateau Madrid, N. Y.

Angel Lopez presentation of "Extravaganza Latina" with Los Romeros & Lolita (3), Jonas Moura, Charlene, Tete Machado, Sandor, Line (4); choreography, Sandor; Pupi Campo & Carbia Orchs; $5-$6 minimum.

Angel Lopez has imported a show from the tropics—Miami Beach, that is. Although lacking tropical languor, it has a sprightly pace and a spirited set of performers that have had a long run at the Fontainebleau Hoel before coming here.

"Extravaganza Latina" has as its major assets two potent dance turns, which apparently is all that is necessary to carry the show. The production isn't as imaginative and colorful as it might have been, but it moves and carries its chores off to the satisfaction of the assemblage.

The company is long on dance values. Los Romeros & Lolita Monreal are expert in the flamenco field. Comprising two boys and a girl, they are youthful and spirited, have a strong feeling for the traditional Castilian terps and have the physical grace and stamina to carry off these strenuous numbers. They carry several changes of costumes, all of them elegant and colorful.

They do a series of gypsy dances and wind up with a fanciful Jota Aragonesa. There are two breaks for them, one in which the boys do a turn with the cape, which seems ordinary in view of their calibre of their other work, while Miss Monreal hits a nice stride in classical Spanish ballet. They get accoladed handsomely.

Other major performer is Jonas Moura, described as a Brazilian Frego dancer, who appeared in N.Y. previously in the Brazilian Revue at Radio City Music Hall. Moura does a brief turn in which he displays fascinating loose-limbed terping that resembles the oldtime eccentric dancing of the vaudeville era. A native theme is also developed. It's a strenuous kind of number, entailing mental as well as physical grace.

There is an unbilled guitarist who performs well in the traditional flamenco motifs, and two top production aides, Charlene, a stacked looker who dances fairly well, but without any special character, and Tete Machado, a song and dance practitioner. Latter, also performs in the utilitarian manner. Sandor, the choreographer, emcees.

Pupi Campo showbacks well and provides the Latin dance incentives as well. Carbia orch does the relief work. *Jose.*

365 Club, S. F.

San Francisco, June 16.

Barry Ashton's "Roma di Notte," with Batista Locatelli, Pamela Bruno, Joe Termini, Francesco Vespia, Boginos Bros. (2), Jeannie Stevens, Barry Ashton Dancers (20), Roy Palmer (10); $2-$2.50 cover.

Producer Barry Ashton has overreached himself in this extremely ambitious "Rome Night" show designed to celebrate 365 Club owner Bimbo Giuntoli's 30th anniversary as a nightclub operator.

The show is gaudy, costumed quite handsomely and has several attractive individual facets, such as operatic soprano Pamela Bruno and an eight-person dance group called the Maldonado Gypsies. But this one-hour effort lacks:

1) A topnotch humorous act—the Boginos Bros. are a pair of fairly ordinary tumblers who try to inject humor into their act, unsuccessfully; Joe Termini is a mildly amusing trick violinist; Francesco Vespia is a fairly funny takeoff of all Italian waiters who would like to be tenors. But none of these acts rings the bell decisively.

2) A topnotch singer, aside from the blonde Miss Bruno—Batista Locatelli sings several Italian songs (in a poorly staged vignette), and tries to hold up his end in a scene with Miss Bruno from "La Traviata," but his work is unimpressive.

3) Incisive choreography — too often the quite-small stage looks terribly cluttered.

Four of the show's eight separate acts are big production numbers, with the most successful probably being the aforementioned Maldonado Gypsies, if for no other reason than that there are fewer persons on stage during it.

The final number, entited "Fountaine of Rome," features ballerina Jeannie Stevens in a bare-breasted costume that makes her bosom look as if it is an unnatural feminine appendage—and she gets very little chance to dance. The opening number is just a big swirl of costumes. The scene from "La Traviata" is hampered because all the women in it are wearing wide, 19th Century skirts, and look as if they've been squeezed onto the stage.

Miss Bruno, on the other hand, sings very well, and the audience gets obvious pleasure from Termini and Vespia. Roy Palmer's orch has a tendency to play too loudly in some passages but, on the whole, holds up its end nicely.

The suspicion exists that Ashton has been so busy with other projects that he had little time to devote to this one, leaving much of the detail in the hands of assistant producer Wolf Kochmann and Lorenzo Maldonado. At any rate, "roma di Notte," booked for at least eight weeks, is a disappointment. *Stef.*

Riverside, Reno

Reno, June 19.

Le Crazy Horse Revue (16) with Danielle Darvor, Mae Ronay, Walton & O'Rourke, Lou LeVitt Orch (10); $3 minimum.

In booking Le Crazy Horse at this Reno landmark hotel, host Bill Miller is billing a revue that's sure to evolve as "the most talked about show in town"—what with four solo strippers carrying their routines to a point not anticipated (or seen before) in this hospice. The remainder of the show, however, should make for not more than expected conversation among the locals—albeit the girls are briefly costumed with only pasties covering the upper regions.

With the accent on the eight femmes in the chorus and the four solo peelers, the continuity is established by femcee-vocalist Danielle Darvor (who does not shed), a thrush with vocal appeal and much personality. The Gallic charm is infectious, and she easily proves she knows her way around in the bilingual offerings. From opener, "There's Only One Paris," she's a winner. She also scores as fashion narrator as the eight dancers parade in varied and revealing costuming.

It's the solo ecdysis, however, that's raising the local collective eyebrow. Not from the costuming worn (more than Lili St. Cyr normally uses in her bath scene) but from the staging and presentation. Of the four featured in the clothes removing bits, three refrain from overly suggestive movements (none utilizes the bump or grind) but the fourth goes far out leaving little for the imagination. Maneuvers (from a prone position on a couch-sized covered bench) are highly sensual and much too overdone for the type of tablers who frequent the Riverside shows.

Contrasting with the girlie appeal are dancers Gene Reed (who also directs and stages the show) and John Schapar; the clever puppetry of Walton & O'Rouke, and the nonsense magic of Mae Ronay, clearly the standout act of the show.

Ronay, in Abe Lincolnesque black frock, works with the typical magicians' props but fails to satisfactorily execute even the most simple sleight-of-hand routines. His is a hilarious 15 minutes with not a word of chatter to break the unperturbed expression. Exit number (the only successful one) is spewing a number of egg-she balls, and a real egg, from his mouth. *Long.*

Red Lion, Omaha

Omaha, June 16.

John Cieslak Quartet (4); no cover, no minimum.

Emerging as Omaha's No. 1 jazz nitery is Sol Rosinsky's Red Lion, a cellar spot located in the Colonial Hotel. After trying several combos, the Lion found a tiger in John Cieslak's Quartet, which dispenses excellent foot-tappers.

Group, featuring leader on vibes, doesn't stray far out and sticks more to the Red Norvo pattern. On night caught Friday (2) the 150-seater was overflowing with the jazz buffs.

Rosinsky has a neat gimmick with local radio outlet KBON broadcasting an hour show weekly. Fritz (it's his entire monicker—a standard line is "We're happy to tell you your radio is on the Fritz"—) does slick commentary on the Cieslak outfit and strolls, interviewing celebs and regulars. *Tramp.*

Latin Casino, Camden

Camden, N. J., June 16.

Pearl Bailey, Louis Bellson, the Moroccans (8), The Tapateers (3), Martyn King Orch (13).

Pearl Bailey, as comfortable on a night club floor as an old shoe, seems to enjoy performing as much as the audience appreciates her relaxed talents. Working entirely with a hand mike and moving around effortlessly, she gets the crowd quickly and holds it.

Certainly not the owner of a powerful or particularly melodic singing voice, she has a way with a lyric which gives a new twist to standards such as "Come Rain or Come Shine" and "I Can't Give You Anything But Love." And she pleases on Bailey specials such as "Tired," "Legalize My Name," "Shoes" and "Takes Two to Tango," tunes tailor-made for her casual style.

Her banter, sometimes risque but always folksy, takes on an added dimension in her Latin Casino date. The Bailey revue, which formerly included a 17-piece band led by her drummer husband, Louis Bellson, has been cut down and now centers almost entirely on Miss Bailey herself. Bellson's considerable drumming technique is confined to one solo and backing up his wife by sitting in with the swinging Martyn King orch.

Also featured in the revue are eight acrobatic tumblers in native costumes, the Moroccans, and three fast-stepping dancers, the Tapateers.

The revue, which closes June 25, completes the first season for the new Latin Casino in its New Jersey location, a year which owners Dallas Gerson and Dave Dushoff have called extremely successful at the plush, 1,500-seat club.

Nat (King) Cole opens the fall season Sept. 7-20 with Jean Carroll, followed by Tony Martin-Dick Gregory, Jerry Lewis and the top draw of the 1960-61 season, Harry Belafonte. *Bitt.*

Crescendo, L. A.

Los Angeles, June 15.

Erroll Garner, Dick Gregory, Billy Regis band; $2.50 cover, two-drink minimum.

Erroll Garner and comic Dick Gregory pair well with mixture of Garner's improvisation piano styles and Gregory's subtly barbed comedy.

Garner, who gets and deserves top billing, gives his enthusiastic followers their money's worth. However, because Gregory is today's most talked-about standup comic, the first of the Negro race to hit the big time in the field, and this is his West Coast debut, considerable attention greets him. He makes it worthwhile.

Gregory has sharp, satiric patter. It ranges from the southern Negro race problem jokes that first capture his audience to a wider expanse of straight comedy business on topics like politics, religion and world affairs which put him in the Mort Sahl league.

Current freedom rider episodes give him a field day, resulting in such witties as "You'd better enjoy me, you might find out one day God is colored—If I ever find out, He's got a lot of explaining to do."

Similar bits like "I want to see some colored cops on 'The Untouchables' . . . New show next year will be 'Stagecoach South' . . . First time a Negro makes a western, the Indians are going to win" keep the laughs coming.

Well-timed and cleverly-designed, the stuff reacts far in favor of colored race and serves only to point up the uncivilized actions of racists.

Garner's long set works from soft, feathery touch to a rising frenzy of improvised jazz that depends on his audience for completion. Most is extemporaneous and it frequently gets into wildly frantic rhythmic areas then, just as quickly, breaks into as sweet, recognizable delivery on such as "Full Moon and Empty Arms" or "Kick Out of You." "Crying in the Chapel" is particularly appealing.

Accompanied by Edward Calhoun, bass, and Kelly Martin, percussion, the sounds are big and exciting.

Billy Regis band, with songstress Charlita, offers a Latin mood.

Booking is through June 24. *Dale.*

Latin Quarter, N.Y.
(FOLLOWUP)

While several other of the big establishments in town have turned young-in-heart with attractions booked for the prom trade, like the Copacabana with Paul Anka currently, and Bobby Rydell beginning tomorrow (Thurs.), and the International now with Jo Ann Campbell, and Dion preceding, the Messrs. E. M. Loew and Ed Risman are out for bigger spending game. They're continuing to gear their LQ entertainment policy to the adult-tourist crowd.

They've held over their lavish everything-for-everybody "Vive La Femme" revue and brought in headliner Eleanor Powell, after almost a quarter of a century absence from the Broadway scene, to freshen things up. In addition to nostalgia, Miss Powell brings a load of tapsichore that's further reviewed in the New Act column.

Other additions to the holdover revue are Chaz Chase, the fascinating fire-eater, who's been in Europe for quite some time, and the energetic Wazzan troupe who came off better on stage than they did in the LQ's opening night program. A typographical error had 'em listed as the Wallan Troupe, a mistake which trapped at least one daily reviewer.

Chaz Chase is a diminutive dynamo. He eats up almost everything in sight and even when there's some apparent cannibalism in his nature, as when he attempts to salt up a dame, it evokes more laughs than horror. In a costume, that's a costume on a costume. Chase is loaded with props and tomfoolery that offers a remembrance of the good old mimes.

The Wazzans, a 10-group team that includes only one femme, is a fast-moving, loud-shouting acro turn. Their spins, cartwheels, pyramid building, and other body-balancing achievements are done with a precision and showmanly savvy that's hard to match.

The rest of the show follows previously reviewed editions and that may be one of the reasons so many of the showgals, dressed and undressed, look so bored. *Gros.*

Le Bistro, L.A.
Los Angeles, June 15.
Kenny Roberts, Andre Phillippe, Dave Perrin trio; 2-drink min.

Singer Kenny Roberts should make a satisfactory local bow in this room, where informal intimacy highlights his youthful, personable appearance and jazz-attuned clientele can appreciate his potentially individual phrasing and arrangements. Nervous at the Thursday (8) opening, it took Roberts a while to get out of a tight throat and to forget over-conscious body and hand movement.

When relaxation came on a particular specialty version of "Show Me the Way to Go Home," he moved into his own, eventually scoring nicely on "Black Magic" and "Nobody Till Somebody Loves You." First round ballad delivery of latter indicates he ought to use more ballads to break the special lyrics and personalized stylings he uses on most other songs.

An expert technician, Roberts has an amazing ability to sustain and delivers with validity and assurance. When he's more of a vet, his record-nitery-film and tv potential will be of great value.

Pianist-singer Andre Phillippe, delivering nicely in a group of French songs, does well with "The River Seine" and "Pigalle." Unfortunately presented as fill, his intimate stylings are not given complete attention and deserve better advantage.

Dave Perrin trio (piano, bass, drums) gives Roberts solid jazz backing and hits plenty of reaction alone.

Booking is for two weeks. *Dale.*

La Nouvelle Eve, Paris
(FOLLOWUP)
Paris, June 11.

After six months of its new show, this spot still shapes as the more tableau-ridden forerunner of the Lido. There are production scenes laced with nudes broken up by acts. Costumes are classy and some of the numbers inventive. A few of the acts, notably pert, amiable femme magico Constanze, are good.

Spot thus has a lure for tourists and provincials drawn by the Pigalle aura and name. Another new aspect is saucy comedienne Celeste who adds invention and comic insight into an apache bit and a beach strip number.

The $1.25 cover and $4.50 minimum are about right on the current nitery scene. Food is also served, but the dance hostesses have been dropped. A comely cigarette girl, however accepts drinks and sits with the public when invited. *Mosk.*

Walker Hotel, Toronto
Toronto, June 14.
Joan Dexter, Jimmy Amaro's Quartet; no cover.

Dividing her time between night club stints and grand opera, Joan Dexter is a former vocalist for Xavier Cugat. The brunet soprano sings in 10 languages and all her arrangements are by Louis Laghlin, piano-accompanist to Gladys Swarthout. (He is also Miss Dexter's husband.

Alternating her twice-nightly appearances in slinky and sexy black—or a ballerina length bouffant in beige when caught—she was on for 30 minutes and had to begoff at least show.

Miss Dexter opened with a bouncy "Wien, Wien," very appropriate to the posh Frank Josef Room crowd; then moved into "All the Things You are" and a "Showboat" medley. Her second set included "You Are Love," "Tango of Roses"—with Greek and Italian lyrics—"I Could have Danced All Night," "Granada" and hits from "Flower Drum Song."

On personality and vivacity, the dark-tressed and hazel-orged Miss Dexter is a sophisticated looker with slick voice control whether in whisper style or swelling to disciplined power. She had the Franz Josef spenders in her hands from her opening on.

Miss Dexter, who's making her Toronto debut, is at the Walker Hotel until June 24. She leaves for a South American tour after her Franz Josef Room engagement. *McStay.*

AGVA-Equity

Continued from page 52

policy didn't last long in either the Proser spot nor the Strand.

In virtually all cases, the type of entertainment provided and not the place of presentation was the major factor in determining jurisdiction. Under that formula there will be an increasing amount of squabbles.

Other Angles

There is also a deeper value involved in these fights. In virtually all major tests, variety acts have been determined to be independnt contractors rather than employees, while legit players are considered employees. There has also been questions of law involved as to whether AGVA was a union or an association of independent contractors. Fortunately for AGVA, one court case involving organization of a Lakewood, N. J., hotel ruled AGVA to be a union.

For years it has been the aim of all theatrical unions to get their members eligible for social security, unemployment compensation and other benefits that have been legislated for American workers. As employees, they can get it, but as independent contractors they are not. The chief test of whether an act is an employee or an independent contractor lies in the amount of direction he gets from an employer or his representative.

Where an act does his specialty in his own way, as most variety performers do, they are indies, but when they go by script, are told when and how to deliver lines and routines, they are employees. All chorus members, no matter where employed, are employees since they take direction. All Equity members working in shows are under complete direction and there has never been any legal question as to their status of employees.

Some elements of the Associated Actors and Artists of America, which will eventually have to consider the Equity-AGVA tiff, may use the struggle between these two unions as another argument to renew the fight for a one-card union. However, nothing as simple as that is likely to come about at this time. Some compromise is expected, but the basic problems will remain. *Bill.*

Harrah's, Lake Tahoe
Lake Tahoe, June 9.
Nat King Cole, Harry Mimmo; Dorben Singers & Dancers with Belinda & de Becker (14), Leighton Noble Orch (22); $4 minimum.

Showman and artist, Nat Cole does what the customers came to hear (his hit numbers) plus a couple of others not anticipated for the Cole catalog. There's indication Cole's two-weeker will command potent biz, what with the tourist season at Tahoe just now getting into full swing.

With the augmented Leighton Noble orch (up to 22) behind him, Cole proves his artistry on "Aren't You Glad You're You," "Why Don't You Do Right," "Unforgettable," and "The Continental," among others. Diversion is offered by a couple of turns at the 88s where he proves his keyboard talents are equal to his abilities in song styling.

Harry Mimmo, debuting at Tahoe, suggests with his commanding impressions and mimics he might well become a regular. Working with only a hat as prop, he scores solidly with carbons of walking styles in different nations, and of traffic officers in the world's major cities. He's also okay in the tan department with a routine built around his versions of "Tea For Two." Also heavily endorsed is his copy of an actor in "old movies," abetted by flicker lights.

The Dorothy Dorben Singers & Dancers, with Belinda & de Becker featured, take the opening spot in a production called "Rose Ballet," with the theme accented by essence of rose subtly permeating the room. Belinda & de Becker are impressive in acro-ballet routines.

Dinah Shore is due in next. *Long.*

New Fack's, S.F.
San Francisco, June 8.
Buddy Greco, George Hopkins, Bobby Marinello Trio, Vernon Alley Trio; $2 admission.

Buddy Greco puts on a solid show which leaves the customers enthusiastically screaming for more. His material is all pops and standards—no messin' around with far-out stuff—but he injects his own personal, bouncy style into most of it, and it comes across very big.

He opens with a clutch of songs, "Shootin' High," "But Not for Me," "This Could Be the Start of Something Big," and then departs the hand mike for the piano, where he seems more at ease. Here he sings and plays "Just in Time," "Cheek to Cheek," a quasi-r&r "Yes, I Know," an all-instrumental "The Lamp Is Low" and then the show's high spot, a marvelously bright and bouncy "Around the World in 80 Days." This brings on cheers, shouts and wild applause.

Greco responds with "The Lady Is a Tramp," "Angel Eyes" and his signoff, "I Love Being Here with You." The 45-minute stint leaves him wringing wet but beamingly happy, an emotion reflected by the packed house. Greco gets excellent backing from Bobby Marinello on drums) and his trio.

Standup comic George Hopkins is a little slow getting into his routine, but once he starts he gets a fine reaction. His jokes are mostly stories—not many one-liners, and a number of them are familar, nothing, of course, travels faster in this country today than a funny yarn.

But Hopkins brings a bright, lively comic style to even the most whiskered of his gags, proves himself impressionist and dialectician and creates a strong and winning empathy with his audience. He's a trifle blue here and there, but never offensive, and like so many comics, once he's warmed up, he doesn't get off easily—he was on 48 minutes.

Show, which should do powerful business for George Andros, runs through July 4. *Stet.*

Versailles, N. Y.
Morgana King, Jim Hall Duo; $2.50-$3.50 minimum.

In the last three years, this downtown club has had a variety of talent and a variety of policies, but the third anni booking puts things right back where it all started with jazz chirp Morgana King.

Only change may be in Miss King's style, if memory serves. It's the same book of show tunes and standards, but the voice is softer and the vibratto has been tamed. Miss King has always been expert in the jazz phrasing that sounds instrumental, even though she often seems to be aping sepia songstress Carmen McRae especially on a Miss McRae special like "Our Love Is Here to Stay."

Jim Hall's guitar, with bass accomp, is an excellent match for Miss Morgan's intime stylings, being in a smooth sotto-melodic jazz vain. *Bill.*

House Reviews

Apollo, N. Y.
Ray Charles and Orch (15), Raelets (4), Coasters (4), Jimmie Scott, Betty Carter, Angels (4), Jazztet (6); "Riot in Juvenile Prison" (UI).

"The genius of Ray Charles" is the intro for the Apollo's current headliner, and this time the show biz superlative is somewhere in the vicinity of truth.

Charles' rich mixture of blues, jazz and gospel in uninhibited projection, his self accomp (organ) and the sock band arrangements behind him add up to a most rewarding capper on an otherwise fairly routine r&r spread. The great warmth and feeling of this sincere artist would be clear in any instance, but Charles is not satisfied with a runoff of disclicks.

His theatrical rendition of the recent record smash, "Georgia," for instance, is dressed up with a flashy flute solo by one of his sidemen; and the four Raelets, one of whom can rasp and wail in the style of Charles, are prominent in several of the blues and gospel (like) numbers with striking effect.

Aud is moved to react with intermittent applause and vocal response when things really get rocking.

In strong support are the four Coasters, who have polished and sophisticated an already extraordinary turn. Their sepia humor is brought off with a lot of subtlety in such new numbers as "Take Your Drink to the End of the Bar, Buddy," and member Cornell Gunther's drag takeoff on Dinah Washington's "Bitter Earth."

In the standard r&r groove are singers Jimmie Scott and Betty Carter and the four Angels vocal group. The Jazztet makes for a modern jazz switch. *Bill.*

Opera, Buenos Aires
Buenos Aires, June 12
Tony Bennett, Diana Dors, Tino's Ballet with Alicia Campbell, Jose Corriale Orch.

Tony Bennett and Diana Dors are heading another of the special shows booked by the Lococo circuit to mark the 25th milestone of this major showcase. The house previously had bills toplined by Sammy Davis Jr. and Caterina Valente.

Miss Dors, who also made several tv appearances during her local stay, is familiar to theatregoers due to her films. But she disappointed a section of the male audience which hoped the star would wear revealing costumes.

For both her tv stints and her date at the Opera Miss Dors was tastefully gowned in a dark velvet sheath. She displayed familiarity with stage work, though she was a letdown as a singer. She warbled such tunes as "Imagination" and "April Heart" which roused no audience enthusiasm.

With a wealth of personality, Bennett quickly won over the patrons. Building his songs to a dramatic pitch, he took the orchestra and the customers along with him. His style—at least at this house—is similar to that of Sammy Davis Jr., even to doffing coat and tie for "One for My Baby." He registered handily.

Opening the bill was Tino's Ballet, with Negro songstress Alicia Campbell whose deep tones are striking. Ballet, comprising six femme and four male dancers, cultivates the Afro-Cuban style. It's a lively and agile group. Tino himself is a remarkable terper with elasticity and acrobatic skill.

Jose Corriale's orch does a standout job, per usual, in backing the three acts. *Nid.*

Thunderbird, Las Vegas
Las Vegas, June 12
"Summer Ice Revue," starring The Kirby Stone Four. With Sammy Shore, Robbi La Londe, Essie Davis, Jimmy Carter, Perky Twins, Harry Nofal, Ice Cubettes (8), Garwood Van Orch (11); produced and directed by Marty Hicks; choreography, Phil Richards, $4 minimum.

The Kirby Stone Four headlines the new "Summer Ice Revue" which producer Marty Hicks has concocted as the latest in his long line of highly successful frosty frolics.

Stone's group, which has been playing Las Vegas regularly for more than nine years, returns by popular demand for real this time, and the current cuting showcases it at a new peak in entertainment values. Ringleader Stone leads his teammates—Larry Foster, impreshes, Eddie Hall, comedy, and Mike Gardner, accordion—though a fast session of fine singing which is punctuated with some very funny special bits from each member of the quartet.

Impresario Hicks wisely holds over Sammy Shore for this romp as an extra added attraction, and again the comedian shows why he's one of the fastest rising entertainers in the biz. Shore's hilarious standup routines, entirely different yock material than the musically backed antics of the Stone crew, make for a good balance which equals a solid buck of levity for the show.

Robbi La Londe, a skillful ten-year-old ice skater, is delightfully effective with her bladed artistry. Her father, Budd, La Londe, joins the latter part of her act for some graceful teamwork.

Shapely Essie Davis and agile Jimmy Carter are also outstanding in the skating department, appearing together and individually in routine that bring warm applause from first nighters. Harry Nofal, a handsome, virile singer, is featured with the talented femme Perky Twin skaters and the eight "Ice Cubettes" in colorful production numbers.

Show, backed with aplomb by the Garwood Van orch (11), is skedded for 18 days. *Duke.*

Le Cabaret, Toronto
Toronto, June 13
Suzanne Nicole, Jack Lander Trio; $1.75 cover.

Suzanne Nicole is a tall blond who has temporarily switched from legit musicals to the night club circuit and fits in neatly with the plush Le Cabaret surroundings.

The lyric soprano does "Lover" and "You Made Me Love You," and changes the tempo in language lyrics with her "Around the World." She again changes style with her spirited, spiritual singing of "He's Got the Whole World" but clinches with her "Galway Bay," "It's an Irish Lullaby" and "Up a Lazy River."

Miss Nicole, who soars high in soprano and alternates with coloratura effects, proved opening night that she has a splendid voice that quiets the conversational customers. The statuesque chanteuse, handsomely gowned, is okay for another musicomedy. But, meanwhile, she's an asset in personality and vocal timbre to the night club scene.

She is at Le Cabaret till June 24, with the Jack Lander Trio lending strong support. *McStay.*

Blue Note, Paris
Paris, June 13
Kenny Clarke, Lou Bennet, Jimmy Gourley, Bud Powell Trio, Trudy Peters, $3 minimum.

Yank Ben Benjamin has worked this off-the-Champs-Elysees club into a noted jazz spot. The local and Yank young and hep visitors drop in for jazz listening and dancing. Atmosphere is good, and players are usually groovy enough to satisfy patrons.

Kenny Clarke, Lou Bennet and Jimmy Gourley, on drums, organ and sax respectively, give out fine medleys and solid jazz interludes. The Bud Powell Trio, also jumpy and listenable, knows its way around jazz ballads. Only drawback to some customers seems to be the $3 minimum, but that's a standard in most boites here.

Trudy Peters is a slinky looking Swedish thrush who sounds very American. She has a husky voice and poise. *Mosk.*

Shows Abroad

The Andersonville Trial

London, June 7.

Mermaid Theatre Trust presentation (by arrangement with Darrid-Saidenberg-Hollywood) of a drama in two acts by Saul Levitt. Features Maurice Denham, William Sylvester, William Squire, John Woodvine. Staged by Bernard Miles; decor, Giles Fletcher; lighting, David Kaye. Opened June 6, '61, at the Mermaid Theatre, London; $1.50 top.

Gen. Lew Wallace .... John Woodvine
Lieutenant .... Nicholas Critchley
Court Clerk ..... Matthew Vaughan
Lt-Col. Chipman ..... William Sylvester
Otis H. Baker ..... William Squire
Capt. Williams ..... Ronald Robinson
Henry Wirz ..... Maurice Denham
Lt-Col. Chandler ..... Edward de Souza
Louis Schade ..... Stephen Thorne
Dr. John C. Bates ..... Paul Endersby
Ambrose Spencer ..... Clive Elliott
Dr. C. M. Ford ..... Peter M. Elrington
James H. Davidson ..... Christopher Guinee
Maj. D. Hosmer ..... Robert Henderson
Jasper Culver ..... Cal McCord
George W. Gray ..... Robert Reardon
Gen. Mott ..... J. Grant Anderson
Gen. Thomas ..... Prior Pitt
Gen. Geary ..... Alan Darling
Gen. Fessenden ..... Richard Kessell

With the Eichmann trial making international headlines, Saul Levitt's dramatic reconstruction of the Andersonville trial has greater topicality today than when presented on Broadway some 18 months ago. It is in for a limited engagement at the Mermaid, but merits transfer for a regular West End run, even though there must be a substantial operating nut for such a large cast.

Simply as a courtroom drama, "The Andersonville Trial" is compelling entertainment, but the moral issues discussed by prosecuting and defense counsel give it greater significance. Whether a soldier should obey orders or his own conscience is the vital question debated by the author, and he does it with vigor and integrity. The play is an honest, moving and absorbing attempt in which both points of view are given a full and deliberate airing.

The post-Civil War trial is, for most British audiences, a little known slice of American history, and the fact that it is probably the first recorded major war crimes trial is another interesting feature. The offbeat and unique topical features may be significant in view of London failures of comparable subjects, notably "Inherit the Wind" and the "Caine Mutiny Court Martial."

Though the apron stage of the Mermaid is not the most suitable for the presentation of a courtroom drama, it would be hard to better the production or to top the cast. The four major parts are expertly played, and Maurice Denham is particularly good as Henry Wirz, the miserable defendant The contrast between his early blusterings and the subdued manner under cross-examinatoin by the pudge-advocate is exceptional.

William Sylvester plays the prosecutor with confident expertise, and his method of probing, from the forthright to the restrained adds to the dramatic tension. There is also a professional performance by William Squire as the defense attorney, and his brushes with the court are the very essence of courtroom melodramatics.

John Woodvine as Gen. Lew Wallace provides the right note of authority for the president of the court. The various witnesses at the trial add to the overall dramatic effect, and the many non-speaking characters contribute to the general authentic atmosphere.

Bernard Miles has staged the production with confidence and authority, but the simple decor must have provided little strain on the artistic resources of Giles Fletcher. *Myro.*

Celebration

London, June 8.

Oscar Lewenstein & Donald Albery presentation (in association with Hunslet Productions) of Nottingham Playhouse Production of comedy in two acts by Keith Waterhouse and Willis Hall. Staged by Val May; decor, Graham Barlow. Opened June 7, '61, at the Duchess Theatre, London; $2.80 top.

Edgar Lucas ..... James Cossins
Rhoda Lucas ..... Gabrielle Hamilton
Jack Lucas ..... Colin George
Irene Howes ..... Virginia Stride
Arthur Broadbent ..... Morgan Sheppard
Bernard Fuller ..... Michael Williams
Lilian Howes ..... Hilary Hardiman
Alice Fuller ..... Gillian Martell
Christine Lucas ..... Carole Mowlam
Edna Fuller ..... Thelma Barlow
Frank Broadbent ..... Jeremy Kemp
Lionel Fuller ..... Antony Tuckey
Margo Fuller ..... Rowena Cooper
Stan Dyson ..... Donald Burton
May Beckett ..... Colette O'Neil
Sgt.-Maj. Tommy Lodge ..... Robert Lang

Keith Waterhouse and Willis Hall, co-author of the current hit, "Billy Liar," have another potential winner in "Celebration," which Oscar Lewenstein and Donald Albery have brought to town from Nottingham, complete with its original repertory cast.

"Celebration" is in unconventional form, but is really two one-acters, with the same set of characters providing the link, somewhat in the manner of Terence Rattigan's "Separate Tables." Part one is called "The Wedding" and describes the eve-of-marriage preparations in a room above a public house in a northern industrial town. Part two is "The Funeral" with the family and friends gathered together after the burial of a great uncle.

There's no plot to speak of, but Waterhouse and Hall are shrewdly observant writers, capturing authentic dialog of lower-middle class types with uncanny comedy effect. They also develop the art of repetitive comment with considerable skill.

In the first act, the mother of the bride had endeavored to economise on the reception by going to a cheaper firm of caterers, and that meant there would only be cakes, but no salads, for the wedding breakfast. That builds to an issue of major proportions as the family gathers to lend a helping hand.

Part two has even less content, but is the more amusing half of the show. The deceased great uncle, who was likeable, generous beer-swilling, is buried one afternoon (six months after the wedding and the family foregathers to toast his memory.

There's a momentary hush at the unexpected arrival of the woman with whom he had been living, which leads to the inevitable snide exchanges, and a magnificent comedy scene following the entrance of an alcoholic sergeant-major, the late man's old buddy.

Many of the characters are stock types, such as the prospective groom, the prosperous uncle who knows it all, and the catty female relatives. But they are believable figures who talk and behave convincingly, and that's the key to the success.

The cast, unknown in the West End, works together as a fine team. Val May's racy staging is right for the subject, and the two sets have been imaginatively designed by Graham Barlow. *Myro.*

The Honey Spike

Dublin, June 6.

Abbey Theatre Co. presentation of drama in three acts (six scenes) by Bryan MacMahon. Staged by Frank Derbody; setting, Tomas MacAnna. Stars Vincent Dowling, Fidelma Murphy, Brid Lynch, Geoffrey Golden. Opened May 22, '61, at the Abbey Theatre, Dublin; $1 top.

Martin Claffey ..... Vincent Dowling
Breda Claffey ..... Fidelma Murphy
Poll-Poll ..... Brid Lynch
Mickie Sherlock ..... Geoffrey Golden
Hershell Paddimore ..... Tomas MacAnna
Rachel Paddimore ..... Eileen Crowe
Meg Postlethwaite ..... Kathleen Barron
I. R. A. Men ..... Michael Hickey, Eoin O'Sullivan, Seamus MacCaffrey
B. Specials ..... T. P. McKenna, Frank O'Keefe
Father Gabriel ..... Michael O'Brien
Major Thorpe ..... Eddie Golden
Big Farmer ..... Michael Hickey
Young Man ..... Ray MacAnally
Dickie Bird ..... Pat Layde
Ballad Singer ..... Eoin O'Sullivan
Sergeant O'Brien ..... Michael Hennessey
Winifred McQueen ..... Maire O'Donnell
Shon McQueen ..... Peadar Lamb
Michael Mulamply ..... Philip Flynn
Jack the Chapel ..... Liam Foley
Margery Kenworthy ..... Angela Newman
Others ..... Aideen O'Kelly, Eithne Lydon, Margaret Harbourne, Brendan Flinter, Pat McKenna, Richard Pattee, Ivan Dixon.

The title of "The Honey Spike," which may puzzle audiences, is tinker's slang for a good hospital. The Bryan MacMahon drama is concerned with a tinker girl's journey the length of Ireland to the hospital where she was born to bear her own first child. The playwright has tried to put too much into the piece, including comment on American tourists and English, the clash between Irish Republican Army men and Northern Ireland police, and the arrogance of lordly landowners.

At different stages of the journey various groups affect the party of tinkers racing to reach the hospital in time. Fidelma Murphy, a newcomer, provides a convincing portrait of the girl unafraid of maternity but worried about the possible loss of her husband to another tinker girl. Brid Lynch as her mother-in-law travelling with her cowardly third husband, played by Geoffrey Golden, was a shrewish figure of reality, but Vincent Dowling seems self-conscious as the father-to-be.

Some of the smaller roles, notably the police sergeant of Michael Hennessey and the strange "nat-

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Show on B'way

The Billy Barnes People

John Pool presentation of revue in two acts (26 sketches and numbers), with music and lyrics by Billy Barnes, sketches and direction by Bob Rodgers; scenery, Spencer Davies; costumes, Grady Hunt; musical arrangements and supervision, Ray Henderson; cartoons, William Box. Opened June 13, '61, at the Royale Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights.

Cast, all featured: Joyce Jameson, Patti Regan, Dave Ketchum, Ken Berry, Jackie Joseph, Jack Grinnage, Jo Anne Worley, Dick Patterson.

As though it weren't tough enough to open a minor league revue on Broadway at the beginning of the summer, "The Billy Barnes Revue" had the misfortune to arrive at the Royale Theatre last Tuesday night (13) in the face of a murderous heat wave, with the thermometer at 96 degrees and the midtown Manhattan electric power system knocked out.

Probably the result wasn't substantially affected, for this Hollywood-originated show is woefully inadequate for the Broadway competition. It might conceivably have gotten by as off-Broadway fare, but with television regularly offering better revue material and vastly bigger names and talents, "The Billy Barnes People" has nothing to attract the public at a $7.50-$6.90 top.

After a 40-minute delay, while engineers installed emergency equipment, the premiere curtain rose before a sweltering, shirt-sleeved audience in an uncooled theatre. Everyone took the situation good-naturedly, and the informal atmosphere and tolerant mood may even have offered a slight edge for the show. But well-wishing is no substitute for entertainment, and this second-edition "Billy Barnes" opus would be hopeless in the big leagues under any circumstances.

The revue doesn't have a single topnotch sketch or number, not even a standout moment, except in occasional contrast to the pervading mediocrity. The intention appears to have been lightly satirical comment on the foibles of contemporary society, but the writing lacks viewpoint, let alone anything resembling bite or genuine comedy. There's nothing painfully bad, or objectionable—it's just all innocuous and mildly tedious.

The eight performers, all featured, are in several cases the same as appeared two seasons ago in the original "Billy Barnes Revue," which had a brief fling on Broadway after a passable run off-Broadway. They're young, eager and personable, without a major talent or big personality in the lot.

The best thing in the show is a lively, novel dance number, "Let's Get Drunk," by Ken Berry. That's the only hoofing worth mentioning—there are no ensemble routines. Joyce Jameson plays a souse, tell-all authoress in a sketch spoofing ghost-written self-expose books.

Dick Patterson and Jack Grinnage have a modestly amusing bit about a self-confident speech instructor and his saxophone-mouth pupil, and Patterson, Dave Ketchum and Patti Regan get a laugh or two from a skit about animated, life-size parent dolls for insecure children. And there's an appealing moment as Berry and Miss Jameson recall one of the early Chaplin comedies in "Where Is the Clown?"

Jackie Joseph is a slim, attractive girl with an instinct for admirable restraint, and Jo Anne Worley has a full-blown style of clowning. But they're helpless with the painfully ordinary music and lyrics by Billy Barnes and sketches by Bob Rodgers. The rudimentary scenery by Spencer Davies and the costumes by Grady Hunt are unobjectionable.

"The Billy Barnes People" should have stayed in the haven of off-Hollywood Blvd. *Hobe.*

'Guidebook to Bigamy' To Be Tested at Iowa Barn

"Guidebook to Bigamy," a comedy by Vernon Weedle, will be tried out Aug. 1-6, as part of the eight-play season at the Okoboji Summer Theatre, Sprit Lake, Ia. The author is a member of the Stephens College Playhouse company, which will be participating in the theatre's productions for its fourth summer.

Okoboji opens June 29 with "Rape of the Belt."

Off-Broadway Reviews

Red Eye of Love

Sam Cohn and John Wulp presentation of two-act comedy by Arnold Weinstein. Staged and designed by Wulp; lighting, Nicola Cernovich; costumes, Willa Kim; incidental music, William Bolsom; associate producer, Julia Miles. Opened June 12, '61, at the Living Theatre, N.Y.; $4.20 top weekends, $3.75 weekdays.

Wilmer ..... George Latchford
O. O. Martinas ..... Michael Vale
Selma Chargesse ..... Jane Romano
Policemen ..... Al Mancini, Jum Gormley
Cab Driver ..... Barry Primus
Vendor ..... Jerry DeLuise
Frances ..... K. C. Townsend
Waitress ..... Julia Miles
Young Bez ..... Gregory Deutsch
Uncle Sam ..... Jerry DeLuise
Soldiers ..... John Weston, Robb Grace, Jim Tiroff
Enemy Soldier ..... Benjamin Hayeem
Scrublady ..... Sarah Braveman
Night Watchman ..... Robb Grace
Tough ..... Benjamin Hayeem
Big Bez ..... Benjamin Hayeem
Boy ..... Gregory Deutsch
His Mother ..... Sarah Braveman
Mimes ..... Martha Shaw, Robert World

Arnold Weinstein's "Red Eye of Love" is a hodgepodge of sharp one-liners, elementary vaude bits, funny snatches of revue-type satire and an excess of unnecessarily-garbled imagery, sometimes funny and often strained. Its target is contemporary society and its aim is generally good, but its roundabout approach, in the avant-garde comedy manner, is often unsatisfying.

The story concerns the search by a dreamy youth for "the key." His encounters form the episodic course of the action and are the excuse for pointed, if not particularly original, observations on the standards of types of people that make up the modern American way of life.

Weinstein's choice of lampoonable subjects—movies, marriage, war, money, phonies, etc.—is not the most provocative, but his handling of them shows a wry, generally amusing sense of the ridiculous. It is mainly his not knowing when he has led the audience too far afield or when his characters and events have become too evasive that keeps "Red Eye" from being the tight modern farce it could be. As it is, the complications serve more to defeat than to heighten the comedy.

George Latchford gives himself to the part of the truth seeker with an abandon that carries him through the myriad of sequences with about as much believability as can be expected. Among those he encounters is a girl played by Jane Romano. As a young lady whose money sense is stronger than her romantic ardor, her ability to toss a pert look and flip a phrase is delightful.

Michael Vale is also effective as the owner of a multi-story, all-meat department store and the hero's rival for the girl. Benjamin Hayeem, Al Mancini, Jerry DeLuise Jim Gormley and George Deutsch do well in other roles.

Co-producer John Wulp's staging on the small Living Theatre area doesn't seem to do the most for the play's possibilities. Instead of tying things tighter together, his pacing is uneven and, although he creates bright moments, he sometimes seems to have lost control. His settings are adequate and imaginative as are Willa Kim's costumes and Nicola Cernovich's lighting. William Bolsom's incidental music aptly conveys the lopsided atmosphere. *Kali.*

A Fig Leaf In Her Bonnet

Marilyn Thorson, in association with Carlo F. Salmaggi, Robert Horen and Serge Lentz, production of a three-act play by Jesse Torn. Staged by Basil Langton; sets and lighting by Jay B. Keene; costumes by Jacquie Wood. Stars Henderson Forsythe and Claudia Morgan. Features Abby Lewis. Opened June 14, '61, at the Gramercy Arts Theatre, East 27th Street, N.Y; $4.50 top Saturday, $3.50 Friday and Sunday, $3.00 weekdays.

George Bernard Shaw ..... Henderson Forsythe
Mrs. Shaw ..... Abby Lewis
Sidney Webb ..... Ed Preble
Clifford Sharp ..... Bob Horen
Mrs. Patrick Campbell ..... Claudia Morgan
Sir H. Beerbohm Tree ..... Norman Roland
Lilah McCarthy ..... Mary-Linn Mason
Mrs. Webb ..... Virginia Robinson
George West ..... Anton Spaeth

It's George Bernard Shaw and Mrs. Patrick Campbell again, this time as the central figures in Jesse Torn's "A Fig Leaf in Her Bonnet." Unlike Jerome Kilty, whose "Dear Liar" portrayed only the pair, Torn has chosen to surround them with seven additional characters. Kilty's choice was evidently the wiser one, for although Torn's supporting characters may be historically accurate, they are vapid and uninteresting. Only when the two stars have the stage to themselves does "A Fig Leaf in Her Bonnet" come momentarily alive.

The play deals, of course, with the "love affair" between Shaw and the actress for whom he wrote "Pygmalion." Torn's thesis is that G.B.S. was frustrated by the short-sightedness of his Fabian associates and by the celibacy imposed upon him by his wife. He was, therefore, an easy conquest for Stella Campbell, and only his refusal to divorce Charlotte Shaw kept him from a permanent union with the original Eliza Doolittle. The play ends with "Pygmalion" about to open, with Stella married to another man, and with both star and playwright bemoaning the fates that made th[illegible] impossible.

Torn has written several moving scenes, and a few amusing ones. But the play lacks ingenuity and theatrical polish. The lines are often too clever, and the characters seem incredibly simple-minded. It is impossible that Shaw and his associates were really as naive as Torn would have us believe.

The production is fortunate in having Henderson Forsythe in the role of Shaw. He brings considerable talent to the part, achieving both humor and poignancy despite the limitations of the script. Claudia Morgan is an attractive Stella, and her appeal to Shaw is easily understandable.

The third side of the triangle is not so successfully portrayed. Torn has made Charlotte Shaw an insufferable prig, more likely to drive a genius to insanity than to achievement. Abby Lewis can do little to make the character either sympathetic or believable.

Ed Preble, Bob Horen and Virginia Robinson, as Shaw's Fabian friends, do little to surmount the inadequate dialog, but Norman Roland, as Sir Beerbohm Tree, has several moments. Jacques Wood's costumes are attractive and Jay B. Keene's settings, albeit somewhat unimaginative, are adequate.

Director Basil Langton keeps things moving when the script permits, but he cannot disguise the act that "A Fig Leaf In Her Bonnet" is an unworthy vehicle for G.B.S. and his Stella. *Kenn.*

American Savoyards

(H.M.S. Pinafore)

Greenwich Players, Inc., presentation of Dorothy Raedler production (in association with Stella Holt & David Lipsky) of the American Savoyards' Gilbert & Sullivan repertory edition of "H. M. S. Pinafore" or "The Lass That Loved a Sailor," with libretto by W. S. Gilbert and music by Arthur Sullivan. Staged by Dorothy Raedler; musical direction, Ronald Bush; settings and lighting, Frank Wicks; musical accompaniment, Bush (electric organ) and Walter Mitchell Cree (piano). Opened June 8, '61, at the Greenwich Mews Theatre, N. Y.; $3.95 top weekdays, $4.60 weekends.

Sir Joseph Porter ..... Raymond Allen
Capt. Corcoran ..... Thomas S. Vasiloff
Tom Tucker ..... Denise Girel
Ralph Rackstraw ..... L. D. Clements
Dick Deadeye ..... Bruce Carrithers
Bill Bobstay ..... Nick Titakis
Bob Becket ..... Stig Helgren
Josephine ..... Mary Ann Staffa
Hebe ..... Arden Anderson
Mrs. Cripps ..... Sally Birckhead
Chorus: Kenneth R. Blount, Jo Chesley, Rita Falbel, Bonnie Glasgow, George Malonado, Joyce Miko, Gregg Nickerson, Bob Randall, Suzanne Richardson, Daryl Thornton, Marvin Zamansky.

A lively, well-paced production of "H.M.S. Pinafore" makes the American Savoyards' seventh Gilbert and Sullivan production at the Greenwich Mews Theatre an ear-and-eye pleaser. It should satisfy the regulars, and whet the appetites of initiates for the company's extended repertory season.

The group's presentation of the Savoyardian favorite, while more modestly scaled than either the up-dated Tyrone Guthrie version at the Phoenix, or the City Center repertory edition, both current season's past offerings, holds its own solidly, due to a generally high level of vocal performance and some compatible ensemble work under Dorothy Raedler's directorial aegis. Where, in some cases, acting is not a strong point, a compromise, tongue-in-cheek method has been employed and does the opus no harm.

Raymond Allen plays Sir Joseph with correct superciliousness and gets laughs in all the right spots with hardly a wasted gesture. L. D. Clements' fine tenor and amiable stage presence put him across impressively as the tar in love with the Captain's daughter, the latter part well sung and appealingly acted by Mary Ann Staffa.

As the Captain of the Pinafore, Thomas S. Vasiloff does creditably, and Arden Anderson contributes vocally and in an adept interpretive bit as Sir Joseph's first cousin. In the sure-fire role of Buttercup, Sally Birckhead seems less comfortable than usual, but brings a

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Paris Season Was Disappointing; See More of Same Coming Up

Paris, June 20.

Although the recently ended legit season was admittedly disappointing, there's little indication that the coming semester will be much better. The prospect is that the established names will have to carry the load. There will probably be a preponderance of holdovers.

Jean Anouilh had a holdover of "Becket" and a hit adaptation of Shakespeare's "Twelfth Night," with the latter due to go on again next season. "Becket" will be replaced by a new play "The Grotto," plus an Anouilh adaptation of Graham Greene's "The Complaisant Lover."

Marcel Achard had a new hit with "L'Idiote," plus successful revivals of an oldie, "Coconut," and the longrun "Patate." He will have the first two back next season, but has not announced a new play. Andre Roussin's hit, "The Glorious Ones," will return next season, plus a new one, "The Shrewdie," adapted from "The Liar," Italian play by Diego Fabbri.

Others due back next September are the long-run Francoise Sagan first play "Castle in Sweden," the hit revival of Paul Claudel's "The Announcement Made to Marie," Marc Camelotti's situation comedy, "Boeing-Boeing," and Jean Cocteau's adaptation of Jerome Kilty's "Dear Liar."

Eugene Ionesco will have two bills of one-act plays.Claude Magnier's "Oscar," revived as a hit this year with comedian Louis De Funes, will also be back, as well as Sacha Pitoeff's Anton Chekhov revival of "The Seagull," and the Roger Ferdinand comedy, "The Old Fogies Are Well."

The Albert Camus version of William Faulkner's "Requiem For a Nun," a success some seasons ago, will also be reprised, as will Luchino Visconti's lushly staged Elizabethan comedy by John Ford, "'Tis Pity She's a Whore," with Alain Delon and Romy Schneider.

So far, only a few new plays are pencilled in for next season. There is Gerard Nery's "Erica of Berlin," Pol Quentin's adaption of Terence Rattigan's "Ross," to be titled "Lawrence of Arabia." Other new entries listed include a show titled "Football," and the Robert Thimas play, "Eight Women."

Also due are Jean Vauthier's "The Dreamer," Roger Nahmias's "Le Saint Honove," G. Daninos's "M. Blot," Margeurite Duras's "The Viaducts of Seine and Oise," and a new, untitled play by Marcel Ayme, whose "Clerembard" had a good run reprise this season.

Marge Champion to Do Straight Play in Stock; Gower Doing 'Birdie' Pic

Former dancer Marge Champion will play it straight again this summer at the La Jolla (Cal.) Playhouse. She stars there Aug. 7-19 in "Invitation to a March." She costarred with Wendell Corey at the spot last summer in a fortnight's run of "The Great Sebastians." The terper-turned-thesp and her husband, choreographer-director Gower Champion, will move into a beach house in La Jolla with their four-year-old son, Gregg.

While his wife is busy with the play, Champion will collaborate with Michael Stewart on the screenplay of the Broadway hit, "Bye Bye Birdie." The musical, for which Stewart wrote the book, was staged and choreographed by Champion. However, the "Birdie" road company, now in Los Angeles, was put through its paces by his wife because he was busy at the time readying the Broadway production of "Carnival," which he also directed and choreographed.

The film version of "Birdie," with music by Charles Strouse and lyrics by Lee Adams, is scheduled to start shooting around next November. Edward Padula, producer of the legittuner, in association with L. Slade Brown, will produce or co-produce the picture for Columbia. Because of the film schedule, it's figured Champion will be busy on the Coast for the next eight months or so. He and his wife formerly worked together as a dance team.

O.K. Word of Mouth?

Ottawa, June 20.

"Diamond Taxicab Assn. Ltd. Presents Theatre 60 Production of 'Cat On a Hot Tin Roof' by Tennessee Williams at House of Hambourg," read display ads in Toronto dailies last week.

Through the legit interest of one cabbie, the entire outfit, one of Toronto's largest, got in the act as a producer. This is its second show, but the first thus advertised.

Mid-July Payoff For SRO 'Carnival'

"Carnival," currently in its 11th week at the Imperial Theatre, N.Y., is expected to be in the black by mid-July. That's based on a May 13 accounting, plus prospective income from an anticipated continuation of the sellout pace of the David Merrick production.

The musical, produced for a comparatively modest $226,624, earned a $25,620 operating profit on a four-and-one-half-week hinterland tryout. That revenue, plus music income, brought the cost of opening the Anna Maria Alberghetti-starrer on Broadway to $198,504. On the basis of that figure, the musical, which clears around $18,000 weekly at capacity, would have probably been able to hit paydirt the end of this month.

However, that possibility was eliminated with the additional outlay, after the Broadway opening, of $30,000 for special newspaper quote ads. Also boosting the deficit on the venture is the recoverable author's share of orchestrations. The musical, based on the film, "Lili," has a book by Michael Stewart and music and lyrics by Bob Merrill.

Highlights of the May 13 audit include the following:

Investment, $250,000.

Operating profit for first five on Broadway ending the date of the audit, $69,003.

Total operating profit to date, $81,007.

Unrecouped cost, $168,993 including $9,493 recoverable author's share of orchestrations.

Repaid on investment, $50,000.

Sinking fund, $25,000.

Balance available, $6,007.

Dutch Orch to Japan

Tokyo, June 20.

The Amsterdam Concertgebouw Orchestra will raise the lid on the Fifth Osaka Int'l. Festival on April 12 next year.

The Dutch group will be directed by chief conductors Engen Jochum and Bernard Haitink.

Touring 'Miracle Worker' Will Play Central City

The touring production of "Miracle Worker" has been booked for a July 29-Aug. 26 engagement at the Opera House, Central City, Colo.

The Martin Tahse presentation, with Eileen Brennan heading the cast, is currently in its ninth week at the Erlanger Theatre, Chicago.

New K.C. Incident; Is There A War, AGVA Vs. Equity?

The American Guild of Variety Artists, which has charged Actors Equity with moving into its jurisdiction in the cafe field, appears to be stepping on some toes itself. Equity has been informed by Richard Berger, manager of the Starlight Theatre, Kansas City, that "a man named Louis Bond, who is the head of AGVA in Kansas City, demanded that all our chorus members become members of AGVA or that our theatre would not be permitted to open."

As yet, there's been no further development in the Kansas City situation, which was referred to by Angus Duncan, executive secretary of Equity, at the union's quarterly meeting in New York last June 9. Duncan also referred to a June 7 VARIETY story, headlined "AGVA's Joey Adams Declares 'War' on Actors Equity at Frisco Conclave." After mentioning the VARIETY story and the Kansas City matter, Duncan stated: "I trust that there is no relationship between the two."

He continued, "The facts are these: A number of shows, after completing their run on Broadway, have performed at various clubs in Las Vegas. Two such clubs are running with Broadway shows at the present time. These plays have mostly been musicals—'Pajama Game,' 'La Plume de Ma Tante,' 'Tenderloin,' 'Li'l Abner,' 'Guys and Dolls' and now 'Gypsy,' soon to open there. But one of these was a dramatic show, 'The World of Suzie Wong.'

"Equity did not move into Las Vegas demanding that our jurisdiction be recognized. It was AGVA which called Equity and said that these shows were Equity's jurisdiction and, with AGVA's cooperation, Equity contracts were signed. Just last year, a special clause was negotiated with the League of N.Y. Theatres, to govern employment rules for performances given in supper clubs.

"In the Chicago area, there are six small places that are presenting little revues, and a special contract was devised for these places. In both cases, the little clubs and the big clubs, Equity's minimum salaries are higher than the prevailing AGVA minimum salary. In recent discussions that have taken

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Summy-Birchard, Publishers, Acquire Civic Concerts' Organized Audiences; Vichey To Resume Singing Career

Chicago, June 20

Summy-Birchard, music publishing firm in Evanston, Ill., has purchased the 40-year-old Civic Concerts classical music subscription series from former Met opera singer Luben Vichey effecting last Friday (16). Civic, with 123 cities in its skein, is the second largest music series in the U.S. topped only by Columbia-owned Community Concerts, with United Audience Survey as the only close contender. Summy Birchard presided by David Sengstack, publishes "Musical Courier."

Civic has reportedly been on the block for several years as its network of communities faltered from its high of 250 cities to its current 123. Although Civic has been booking such top longhair artists as Zinka Milanov, Birgit Nilsson and Frederick Gulda for its opera, symphony, ballet and soloist presentations, cities which cancelled were reported to have complained about the series' "lack of creative bookings" and "pushbutton presentations."

Sengstack intends to revitalize the series by "setting high artistic standards through a careful selection of artists and by developing close rapport with audiences in order to determine their likes and dislikes." While most of the artists are bought from the booking agencies, Sengstack would also like to use the series as a springboard for new talent.

Vichey's Sad-Glad Mix

Queried by VARIETY at his 5th Ave. offices in NY, Luben Vichey, president of National Concerts, expressed "gratification" that Civic would be in the hands of intelligent business management. The sale of the organized audience subscription system is independent of NCAC. However Vichey conceded that this, too would be sold to another owner.

Expressing some wistfulness, Vichey regretted that he could not successfully convert himself into an impresario. He assumed ownership and direction of NCAC and its Civic Concerts adjunct in 1955 when reasons of health forced Marks Levine to sell out. Until then NCAC had rated as equal in the rivalry with Columbia Concerts and its Community subscription towns. Sol Hurok was at the time, a co-tenant and colleague.

Vichey, a bass with the Met Opera until his fixer in business, said he hoped to resume his singing career when finally shed of the concert booking office proper. NCAC still possesses an extensive list of artists. Vichey will go to Italy in due course for vocal freshening.

Sale of Civic is a second major change of control this year in the management field. Columbia Laving wanted out of its legit subsidiary, Broadway Theatre Alliance, which booked one-nighters on an "organized audience" basis.

Still Best Policy

Vancouver, June 20.

Convicts from Haney Prison, plus non-confemmes at's a male jail), won the recent British Columbia Drama Festival's top award, over eight "outside" groups.

Their performance, of an old English melo, "Lady Audrey's Secret," was praised by the adjudicator for "honesty and warmth."

'Fiorello' Profit $356,426 So Far

The Broadway production of "Fiorello" had netted $356,426 as of last April 29. That was prior to the musical's move May 9 from the Broadhurst Theatre, N. Y., to the Broadway Theatre at a cost of about $20,000 for transportation and advertising.

Since April 29, the Robert E. Griffith-Harold S. Prince production is figured to have just about broken even on its Main Stem operations. However, a substantial part of the outlay involved in the transfer to the Broadway is believed to have been recouped in royalties from the touring edition of the musical, independently co-produced by C. Edwin Knill and Martin Tahse.

The move to the Broadway also marked a reduction in ticket prices for the musical from tops of $8.35 weeknight and $9.40 weekend eves at the Broadhurst to $5 weeknights and $7.50 weekend eves. The musical, with book by Jerome Weidman and George Abbott, music by Jerry Bock and lyrics by Sheldon Harnick is currently in its 82d week on the Main Stem. The touring presentation, a bus-and-truck entry, is continuing a string of split stands this week.

Highlights of the Broadway production's financial position, as of an April 29 audit, are as follows:

Investment, $300,000 (repaid).

Operating profit for five-week period ending the date of the accounting, $6,721, on grosses ranging from a breakeven $37,111 to $46,148.

Road company royalty, $42,830, of which $14,386 represented the production's take for the five weeks covered in the audit.

Net profit, $356,426, after the deduction as a running expense of a percentage of the profits to Abbott as director.

Distributed profit, $300,000, split equally between the management and the backers.

Balance available, $56,426.

Union Holdoff 'If': Clue to 1961-62

By JESSE GROSS

Broadway will be facing a rigid test of its economic structure this season if the League of N.Y. Theatres succeeds in getting those unions with whom contracts are about to expire to extend the agreements for one year. This is in addition to the 12-month pact extension with a modified royalty structure already agreed upon by the League and the Dramatists Guild.

The League is apparently hopeful that the critical condition of Broadway legit will improve with the extension of existing contracts to keep salaries and working conditions at their present level and with the royalty concessions for authors, which can only be implemented if a show's star, producer, director and choreographer accept similar reductions. Such cooperation of the unions and the Guild will accent the Broadway struggle for survival in that the question arises what's the next step if these efforts fail and the Main Stem situation remains the same or even gets worse rather than better.

Four theatrical craft unions with whom the League is scheduled to negotiate new contracts during the next few months, have been asked by the organization of Broadway producers and theatre owners to extend the agreements one year. The Assn. of Theatrical Pressagents & Managers, one of the four, has accepted the League proposal with a provision that an agreement be reached for employer participation in the association's pension plan and welfare benefits commencing with the expiration of present pact Aug. 31.

ATPAM asserts the pension and welfare benefits it's seeking would cost a show about $15.60 weekly for both the company manager and pressagent, based on an average combined salary for the two of $500. The pension contribution, at 2% of that amount, would be $10 and the welfare contribution would be about $5.60 weekly for the two.

The League's board of governors will discuss the ATPAM offer at its meeting next Monday (26). Theatrical Protective Union No. 1, representing the stagehands, has also been asked to extend its pact, which expires July 31. The union, which has already made an initial demand for a 20% package increase, including liberalized vacation provisions and a pension plan will discuss the League's request at its monthly membership meeting next Sunday (25). The other two unions approached by the League are the Theatrical Wardrobe Attendants Union, Local 764, whose contract expires Aug. 31, and the Treasurers and Ticket Sellers Union Local 751, whose contract expires Sept. 1.

The appeal for an extension of the contracts was made in letters sent to the four unions by Robert Whitehead and Irving W. Cheskin, respectively, president and executive director of the League. Acceptance of the League proposal, it was stated in the letters, "will have tremendous moral effect on the whole theatre and will permit us to effectively plead our case for removal of the 10% Federal Admissions Tax and to stabilize our costs during this coming season. It will provide an opportunity for negotiations next year in an opportunity of hope encouragement rather than in the current period of depression and pessimism in the theatre."

Optioned Picture Deal For 50-75G in Revenue Would Save B'way 'Game'

Last season's Broadway presentation of "Deadly Game" which has thus far repaid its backers 20% of their $100,000 investment, may make it into the black if Pat Boone's Conga Moore Productions exercises an option to produce a film version. The picture outfit has taken a three month option on the James Yaffee dramatization of Friedrich Durrenmatt's novel.

If the picture deal goes through, it'll involve revenue of $50,000-$75,000 for the Broadway production, according to Joe Manchester, who co-produced the play with Allen Wilkes, in association with Emil Coleman, Morton Segal and Barbara Griner. The arrangement also calls for the production to share in 20% of the film profits.

The film rights were purchased outright by the Broadway producers from the authors, which means all coin from a picture deal goes to the production instead of being split 60-40 between the authors and the presentation. According to Manchester it cost $41,000 to

(Continued on page 68)

Previous Season's Winners

Best-of-the-Season selections by the New York Drama critics in former years have included the following:

1938-39

Actor: Maurice Evans ("Hamlet").
Actress: Tie between Judith Anderson ("Family Portrait") and Ethel Waters ("Mamba's Daughters").

1939-40

Actor: Tie between Alfred Lunt ("There Shall Be No Night") and Barry Fitzgerald ("Juno and the Paycock").
Actress: Sara Allgood ("Paycock").

1940-41

Actor: Paul Lukas ("Watch on the Rhine").
Actress: Gertrude Lawrence ("Lady in the Dark").

1941-42

Actor: Burgess Meredith ("Candida").
Actress: Judith Anderson ("Macbeth").
Male in Musical: Danny Kaye ("Let's Face It").
Femme in Musical: Eve Arden ("Let's Face It").
Supporting Actor: Joseph Buloff ("Spring Again").
Supporting Actress: Jessica Tandy ("Yesterday's Magic").
Promising Actor: Nicholas Conte ("Jason").
Promising Actress: Tie between Mary Anderson ("Guest in the House"), Judith Evelyn ("Angel Street") and Beverly Roberts ("Uncle Harry").
Director: Shepard Traube ("Angel Street").
Designer: Howard Bay ("Brooklyn, U.S.A.").

1942-43

Actor: Alfred Lunt ("Pirate").
Actress: Tallulah Bankhead ("Skin of Our Teeth").
Male in Musical: Alfred Drake ("Oklahoma").
Femme in Musical: Ethel Merman ("Something for the Boys").
Supporting Actor: Rhys Williams ("Harriet").
Supporting Actress: Aline MacMahon ("Eve of St. Mark").
Promising Actor: Skippy Homeier ("Tomorrow the World").
Promising Actress: Joan Caulfield ("Kiss and Tell").
Director: Elia Kazan ("Skin of Our Teeth").
Designer: Lemuel Ayers ("Pirate").
Score: Richard Rodgers ("Oklahoma").

1943-44

Actor: Elliott Nugent ("Voice of the Turtle").
Actress: Margaret Sullivan ("Voice of the Turtle").
Male in Musical: Bobby Clark ("Mexican Hayride").
Femme in Musical: Mary Martin ("One Touch of Venus").
Supporting Actor: Tie between Jose Ferrer ("Othello"), Montgomery Clift ("Searching Wind") and Arnold Korff ("Searching Wind").
Supporting Actress: Terry Holmes ("Manhattan Nocturne").
Promising Actor: Montgomery Clift ("Searching Wind").
Promising Actress: Terry Holmes ("Manhattan Nocturne").
Director: Moss Hart ("Winged Victory").
Designer: Stewart Chaney ("Voice of the Turtle").
Composer: Kurt Weill ("One Touch of Venus").

1944-45

Actor: Frank Fay ("Harvey").
Actress: Laurette Taylor ("Glass Menagerie").
Male in Musical: John Raitt ("Carousel").
Femme in Musical: Beatrice Lillie ("Seven Lively Arts").
Supporting Actor: Fred O'Neal ("Anna Lucasta").
Supporting Actress: Josephine Hull ("Harvey").
Promising Actor: Tie between Richard Basehart ("Hasty Heart") and John Lund ("Hasty Heart").
Promising Actress: Joan Tetzel ("I Remember Mama").
Director: John van Drufen ("I Remember Mama").
Choreographer: Agnes de Mille ("Carousel").
Designer: George Jenkins ("Dark of the Moon").
Composer-Lyricist: Richard Rodgers-Oscar Hammerstein 2d (Carousel").

1945-46

Actor: Laurence Olivier ("Old Vic").
Actress: Betty Field ("Dream Girl").
Male in Musical: Ray Bolger ("Three to Make Ready").
Femme in Musical: Ethel Merman ("Annie Get Your Gun").
Supporting Actor: Marlon Brando ("Truckline Cafe").
Supporting Actress: Barbara Bel Geddes ("Deep Are the Roots").
Director: No choice.
Choreographer: Helen Tamiris ("Annie Get Your Gun").
Designer: Tie between Jo Mielziner ("Dream Girl") and Robert Edmond Jones ("Lute Song").
Composer: Irving Berlin ("Annie Get Your Gun").
Lyricist: Harold Rome ("Call Me Mister").
Librettist: Herbert and Dorothy Fields ("Annie Get Your Gun").

1946-47

Actor: Tie between Dudley Digges ("Iceman Cometh") and Fredric March ("Years Ago").
Actress: Ingrid Bergman ("Joan of Lorraine").
Male in Musical: Bobby Clark ("Would-Be Gentleman").
Femme in Musical: Marlon Bell ("Brigadoon").
Supporting Actor: Tie between Tom Ewell ("John Loves Mary") and David Wayne ("Finian's Rainbow").
Supporting Actress: Margaret Phillips ("Another Part of the Forest").
Promising Actor: Arthur J. Kennedy ("All My Sons").
Promising Actress: Patricia Neal ("Another Part of the Forest").
Director: Tie between John Gielgud ("Importance of Being Earnest") and Elia Kazan ("All My Sons").
Choreography: Tie between Agnes de Mille ("Brigadoon") and Michael Kidd ("Finian's Rainbow").
Designer: Jo Mielziner ("Another Part of the Forest").
Composer: Frederick Loewe ("Brigadoon").
Lyricist: E. Y. Harburg ("Finian's Rainbow").
Librettist: Alan Jay Lerner ("Brigadoon").
Promising Playwright: Arthur Miller ("All My Sons").

1947-48

Actor: Paul Kelly ("Command Decision").
Actress. Judith Anderson ("Medea").
Male in Musical Tie between Paul Hartman ("Angel in the Wings") and Jack McCauley ("High Button Shoes").
Femme in Musical: Beatrice Lillie ("Inside U.S.A").
Supporting Actor: Karl Malden ("Streetcar Named Desire").
Supporting Actress: Kim Hunter ("Streetcar Named Desire").
Promising Actor: Marlon Brando ("Streetcar Named Desire").
Promising Actress: Meg Mundy ("Respectful Prostitute").
Director: Joshua Logan ("Mister Roberts").
Choreographer: Jerome Robbins ("High Button Shoes").
Designer: Jo Mielziner ("Streetcar Named Desire").
Composer: Jerome Moross ("Ballet Ballads").
Lyricist: John Latouche ("Ballet Ballads").
Librettist: John Latouche ("Ballet Ballads").
Promising Playwright: William H. Haines ("Command Decision").

1948-49

Actor: Lee J. Cobb ("Death of a Salesman").
Actress: Martita Hunt ("Madwoman of Chaillot").
Male in Musical: Ezio Pinza ("South Pacific").
Femme in Musical: Mary Martin ("South Pacific").
Supporting Actor: No choice.
Supporting Actress: Mildred Dunnock ("Death of a Salesman").
Promising Actor: Ray Walston ("Summer and Smoke").
Supporting Actress: No choice.
Director: Elia Kazan ("Death of a Salesman").
Choreographer: Hanya Holm ("Kiss Me, Kate").
Designer: Jo Mielziner ("Death of a Salesman").
Composer: Richard Rodgers ("South Pacific").
Lyricist: Oscar Hammerstein 2d ("South Pacific").
Librettist: Oscar Hammerstein 2d and Joshua Logan ("South Pacific").
Promising Playwright: Robert E. McEnroe ("Silver Whistle").

1949-50

Actor: Alec Guinness ("Cocktail Party").
Actress: Shirley Booth ("Come Back, Little Sheba").
Male in Musical: Tie between George Guetary ("Arms and the Girl") and Todd Duncan ("Lost in the Stars").
Femme in Musical: Patricia Neway ("Consul").
Supporting Actor: Tie between Robert Flemyng ("Cocktail Party") and Kent Smith ("Wisteria Trees").
Supporting Actress: Julie Harris ("Member of the Wedding").
Promising Actress: Tie between David Cole ("Innocents") and Douglas Watson ("Wisteria Trees").
Promising Actress: Marcia Henderson ("Peter Pan").
Director: Peter Glenville ("Innocents").
Designer: Jo Mielziner ("Innocents").
Composer: Gian-Carlo Menotti ("Consul").
Promising Playwright: William Inge ("Come Back, Little Sheba").

1950-51

Actor: Claude Rains ("Darkness at Noon").
Actress: Tie between Uta Hagen ("Country Wife") and Maureen Stapleton ("Rose Tattoo").
Male in Musical: Yul Brynner ("King and I").
Female in Musical: Shirley Booth ("Tree Grows in Brooklyn").
Supporting Actor: Eli Wallach ("Rose Tattoo").
Supporting Actress: Joan Loring ("Autumn Garden").
Promising Actor: Eli Wallach ("Rose Tattoo").
Promising Actress: Maureen Stapleton ("Rose Tattoo").
Director: George S. Kaufman ("Guys and Dolls).
Designer: Jo Mielziner ("King and I").
Composer-Lyricist: Frank Loesser ("Guys and Dolls").
Promising Playwright: Louis O. Coxe and Robert Chapman ("Billy Budd").

1951-52

Actor: Jose Ferrer ("Shrike").
Actress: Julie Harris ("I Am a Camera").
Male in Musical: Phil Silvers ("Top Banana").
Femme in Musical: Vivienne Segal ("Pal Joey").
Supporting Actor: John Cromwell ("Point of No Return").
Supporing Actress: Marian Winters ("I Am a Camera").
Promising Actor: Brandon de Wilde ("Mrs. McThing").
Promising Actress: Tie between Julie Harris ("I Am a Camera") and Audrey Hepburn ("Gigi").
Director: Jose Ferrer ("Shrike").
Designer: Tie between Cecil Beaton ("Grass Harp") and Jo Mielziner ("Flight into Egypt").
Composer: Frederick Loewe ("Paint Your Wagon").
Promising Playwright: Joseph Kramm ("Shrike").

1952-53

Actor: Victor Moore ("On Borrowed Time").
Actress: Tie between Shirley Booth ("Time of the Cuckoo") and Geraldine Page ("Mid-Summer").
Male in Musical: Jack Whiting ("Hazel Flagg").
Femme in Musical: Rosalind Russell ("Wonderful Town").
Supporting Actor: John Williams ("Dial M for Murder").
Supporting Actress: Kim Stanley ("Picnic").
Promising Actor: John Kerr ("Bernardine").
Promising Actress: Tie between Iris Mann ("Children's Hour") and Kim Stanley ("Picnic").
Director: Joshua Logan ("Picnic").
Designer: Jo Mielziner ("Can-Can").
Composer: Leonard Bernstein ("Wonderful Town").
Promising Playwright: George Axelrod ("Seven Year Itch").

1953-54

Actor: Lloyd Nolan ("Caine Mutiny Court Martial").
Actress: Tie between Audrey Hepburn ("Ondine") and Deborah Kerr ("Tea and Sympathy").
Male in Musical: Alfred Drake ("Kismet").
Femme in Musical: Tie between Shirley Booth ("By the Beautiful Sea") and Renee Jeanmaire ("Girl in Pink Tights").
Supporting Actor: John Kerr ("Tea and Sympathy").
Supporting Actress: Carol Haney (Pajama Game").
Promising Actor: Ben Gazzara ("End as a Man").
Promising Actress: Eva Marie Saint ("Trip to Bountiful").
Director: Robert Lewis ("Teahouse of the August Moon").
Designer: Peter Larkin ("Teahouse of the August Moon").
Composer-Lyricist: Richard Adler-Jerry Ross ("Pajama Game").
Promising Playwright: Robert Anderson ("Tea and Sympathy").

1954-55

Actor: Paul Muni ("Inherit the Wind").
Actress: Kim Stanley ("Bus Stop").
Male in Musical: Walter Slezak ("Fanny").
Femme in Musical: Gwen Verdon ("Damn Yankees").
Supporting Actor: Ed Begley ("Inherit the Wind").
Supporting Actress: Tie between Patricia Jessel ("Witness for the Prosecution") and Elaine Stritch ("Bus Stop").
Promising Actor: Tie between George Grizzard ("Desperate Hours") and Buddy Hackett ("Lunatics and Lovers").
Promising Actress: No choice.
Director: Herman Shumlin ("Inherit the Wind").
Designer: Peter Larkin ("Inherit the Wind").
Composer: Harold Arlen ("House of Flowers").
Lyricist: Richard Adler-Jerry Ross ("Damn Yankees").
Promising Playwright: Jerome Lawrence-Robert E. Lee ("Inherit the Wind").

1955-56

Actor: Michael Redgrave ("Tiger at the Gates").
Actress: Julie Harris ("Lark").
Male in Musical: Rex Harrison ("My Fair Lady").
Femme in Musical: Julie Andrews ("My Fair Lady").
Supporting Actor: Anthony Franciosa ("Hatful of Rain").
Supporting Actress: Tie between Diane Cilento ("Tiger at the Gate") and Sarah Marshall ("Ponder Heart").
Promising Actor: Andy Griffith ("No Time for Sergeants").
Promising Actress: Susan Strasberg ("Diary of Anne Frank").
Director: Moss Hart ("My Fair Lady").
Designer: Tie between Jo Mielziner ("Most Happy Fella") and Oliver Smith ("My Fair Lady").
Costumer: Cecil Beaton ("My Fair Lady").
Composer: Frederick Loewe ("My Fair Lady").
Lyricist: Alan Jay Lerner ("My Fair Lady").
Promising Playwright: Tie between Paddy Chayefsky ("Middle of the Night") and Michael Gazzo ("Hatful of Rain").

1956-57

Actor: Fredric March ("Long Day's Journey Into Night").
Actress: Florence Eldridge ("Long Day's Journey Into Night").
Male in Musical: Fernando Lamas ("Happy Hunting").
Femme in Musical: Judy Holliday ("Bells Are Ringing").
Supporting Actor: Frank Conroy ("Potting Shed").
Supporting Actress: Mildred Natwick ("Waltz of the Toreadors").
Promising Actor: Jason Robards Jr. ("Long Day's Journey Into Night").
Promising Actress: Inga Swenson ("First Gentleman").
Director: Jose Quintero ("Long Day's Journey Into Night").
Designer: Tie between Oliver Smith ("Candide") and Rouben Ter-Arutunian ("New Girl in Town").
Costumer: Motley ("First Gentleman").
Composer: Leonard Bernstein ("Candide").
Lyricist: Richard Wilbur-John Latouche-Dorothy Parker ("Candide").
Promising Playwright: Gore Vidal ("Visit to a Small Planet").

1957-58

Actor: Ralph Bellamy ("Sunrise at Campobello").
Actress: Jo Van Fleet ("Look Homeward, Angel").
Male in Musical: Robert Preston ("Music Man").
Femme in Musical: Lena Horne ("Jamaica").
Supporting Actor: Henry Jones ("Sunrise at Campobello").
Supporting Actress: Eileen Heckart ("Dark at Top of Stairs").
Promising Actor: No choice.
Promising Actress: Anne Bancroft ("Two for the Seesaw").
Director: George Roy Hill ("Look Homeward, Angel").
Designer: No choice.
Costumer: No choice.
Composer: Meredith Wilson ("Music Man").
Lyricist: Meredith Wilson ("Music Man").
Promising Playwright: No choice.

1958-59

Actor: Jason Robards Jr. ("Disenchanted").
Actress: Geraldine Page ("Sweet Bird of Youth").
Male in Musical: Andy Griffith ("Destry Rides Again").
Femme in Musical: Ethel Merman ("Gypsy").
Supporting Actor: Walter Matthau ("Once More, With Feeling").
Supporting Actress: Sandra Church ("Gypsy").
Promising Actor: No choice.
Promising Actress: No choice.
Director: Elia Kazan ("Sweet Bird of Youth").
Designer: Tie between Oliver Messel ("Rashomon") and Oliver Smith ("Destry Rides Again").
Costumer: No choice.
Composer: Tie between Harold Rome ("Destry Rides Again") and Jule Styne ("Gypsy").
Lyricist: Stephen Sondheim ("Gypsy").
Promising Playwright: Lorraine Hansberry ("Raisin in the Sun").

1959-60

Actor: Jason Robards Jr. ("Toys in the Attic").
Actress: Anne Bancroft ("The Miracle Worker").
Male in Musical: Tom Bosley ("Fiorello").
Femme in Musical: Mary Martin ("The Sound of Music").
Supporting Actor: Robert Morse ("Take Me Along").
Supporting Actress: Kay Medford ("Bye Bye Birdie").
Promising Actor: No choice.
Promising Actress: Jane Fonda ("There Was a Little Girl").
Director: Gower Champion ("Bye Bye Bridie").
Designer: Tie between Cecil Beaton ("Saratoga") and Ben Edwards ("Heartbreak House").
Costumer: Cecil Beaton ("Saratoga").
Composer: Richard Rodgers ("The Sound of Music").
Lyricist: Sheldon Harnick ("Fiorello").
Promising Playwright: Jack Gelber ("The Connection").

The Oliviers

Continued from page 1

the second time a husband-wife team has been thus named. The previous couple were Fredric March and Florence Eldridge for their costarring performances in "Long Day's Journey Into Night," in 1956-57.

Burton and Grimes

Burton was selected for his performance in "Camelot" and Miss Grimes for her title portrayal in "The Unsinkable Molly Brown." Other "best" citations by the critics were Martin Gabel ("Big Fish, Little Fish"), Rosemary Murphy ("Period of Adjustment"), for best supporting performances, and Philip Bosco ("The Rape of the Belt"), as the most promising new actor. There was no winning choice for most promising new actress.

Gower Champion was named as best director for his staging of "Carnival." That was a repeat, as he was the winner last season with "Bye Bye Birdie." Oliver Smith was picked as best scenic designer, on the basis of "Camelot." It was a repeat for him, as he tied with Jo Mielziner in 1955-56 with "My Fair Lady,' with Rouben Ter-Arutunian in 1956-57 with "Candide" and with himself in 1958-59 with "Rashomon" and "Destry Rides Again."

Costumers

Adrian and Tony Duquette were picked by the critics as costumers of "Camelot." Bob Merrill was selected for his score for "Carnival." Alan Jay Lerner was cited for his lyrics for "Camelot," repeating his wins in 1946-47 for "Brigadoon" and 1955-56 for "My Fair Lady." Shelagh Delaney was chosen at the most promising author on the basis of "A Taste of Honey," her first-play import from London.

There were about the usual number of No Choice ballots. Jack Gaver, of United Press International, repeated his previous objections to VARIETY's failure to list candidates is the various categories. In other instances the critics presumably did not regard any candidates as sufficiently deserving.

In the case of Bill Glover, of the Associated Press, he was about to leave on an extended trip to Europe and apparently misunderstood the last-minute telephone instructions as to voting categories. Some of his selections could not be figured out, and since he was by that time on the high seas, the doubtful ones were ruled out. VARIETY specifically asked the critics to confine their choice to Broadway shows, so the vote of Henry Hewes, of the Saturday Review, for Sandy Wilson as lyricist of the off-Broadway production of "Valmouth," was also excluded.

Critics' Poll Results

Tabulation of selections by the first-string New York drama critics of the various "bests" of the 1960-61 Broadway season.

1. BEST PERFORMANCE BY MALE LEAD IN STRAIGHT PLAY

	Votes
Laurence Olivier (Title role in "Becket")	4
Laurence Olivier (as the King in "Becket")	3
Zero Mostel ("Rhinoceros")	3
Hume Cronyn ("Big Fish, Little Fish")	1
Anthony Quinn ("Becket")	1

2. BEST PERFORMANCE BY FEMME LEAD IN STRAIGHT PLAY

Joan Plowright ("A Taste of Honey")	6
Colleen Dewhurst ("All the Way Home")	4
Kim Stanley ("Far Country")	3

3. BEST PERFORMANCE BY THE MALE LEAD IN A MUSICAL

Richard Burton ("Camelot")	10
Cyril Ritchard ("The Happiest Girl in the World")	2
Phil Silvers ("Do Re Mi")	1

4. BEST PERFORMANCE BY FEMME LEAD IN MUSICAL

Tammy Grimes ("The Unsinkable Molly Brown")	8
Elizabeth Seal ("Irma La Douce")	3
Anna Maria Alberghetti ("Carnival")	1
Nancy Walker ("Do Re Mi')	1

5. BEST PERFORMANCE BY ACTOR IN SUPPORTING ROLE
(Either Straight Play or Musical)

Martin Gabel ("Big Fish, Little Fish")	5
Hume Cronyn ("Big Fish, Little Fish")	2
Sam Levene ("The Devil's Advocate")	2
George Grizzard ("Big Fish, Little Fish")	1
Henry Jones ("Advise and Consent")	1
Pierre Olaf ("Carnival")	1
No Choice	1

6. BEST PERFORMANCE BY ACTRESS IN SUPPORTING ROLE
(Either Straight Play or Musical)

Rosemary Murphy ("Period of Adjustment")	5
Eileen Heckart ("Invitation to a March")	2
Aline MacMahon ("All the Way Home")	2
Anne Jackson ("Rhinoceros")	1
Angela Lansbury ("A Taste of Honey")	1
Mildred Natwick ("Critic's Choice")	1
No Choice	1

7. MOST PROMISING NEW ACTOR

Philip Bosco ("The Rape of the Belt")	4
Jerry Orbach ("Carnival")	2
Dean Jones ("Under the Yum Yum Tree")	1
Michael Kane ("The Devil's Advocate")	1
Andrew Ray ("A Taste of Honey")	1
Michael Rennie ("Mary, Mary")	1
No Choice	3

8. MOST PROMISING NEW ACTRESS

No Choice	3
Anna Maria Alberghetti ("Carnival")	1
Hermione Baddeley ("A Taste of Honey")	1
Lydia Bruce ("A Call on Kuprin")	1
Brooke Hayward ("Mandingo')	1
Barbara Heller ("Vintage '60")	1
Angela Lansbury ("A Taste of Honey")	1
Elaine May ("An Evening with Mike Nichols and Elaine May")	1
Kip McArdle ("Face of a Hero")	1
Joanna Merlin ("Becket")	1
Ludmilla Tchor ("Julia, Jake and Uncle Joe")	1

9. BEST DIRECTOR

Gower Champion ("Carnival")	3
Franklin Schaffner ("Advise and Consent")	3
John Gielgud ("Big Fish, Little Fish")	2
Arthur Penn ("All the Way Home")	2
Joseph Anthony ("Rhinoceros")	1
Dore Schary ("The Devil's Advocate")	1
No Choice	1

10. BEST SCENIC DESIGNER

Oliver Smith ("Camelot")	7
Will Steven Armstrong ("Carnival")	2
William and Jean Eckart ("The Happiest Girl in the World")	2
Rouben Ter-Arutunian ("Advise and Consent")	1
No Choice	1

11. BEST COSTUME DESIGNER

Adrian and Tony Duquette ("Camelot")	7
Robert Fletcher ("The Happiest Girl in the World")	2
Motley ("Becket")	2
Freddy Wittop ("Carnival")	1
No Choice	1

12. BEST COMPOSER

Bob Merrill ("Carnival")	5
Johnny Burke ("Donnybrook")	2
Frederick Loewe ("Camelot")	2
Jacques Offenbach ("The Happiest Girl in the World")	2
Jerry Bock ("Tenderloin")	1
Marguerite Monnot ("Irma La Douce")	1

13. BEST LYRICIST

Alan Jay Lerner ("Camelot")	6
E. Y. Harburg ("The Happiest Girl in the World")	3
Sheldon Harnick ("Tenderloin")	2
Bob Merrill ("Carnival")	1
No Choice	1

14. MOST PROMISING PLAYWRIGHT

Shelagh Delaney ("A Taste of Honey")	6
Loring Mandel ("Advise and Consent")	2
Tad Mosel ("All the Way Home")	2
Hugh Wheeler ("Big Fish, Little Fish")	2
No Choice	1

Critics participating in the balloting were **Frank Aston** (World-Telegram), **John Chapman** (Daily News), **Ethel Colby** (Journal of Commerce), **Robert Coleman** (Mirror), **Richard Cooke** (Wall Street Journal), **Thomas Dash** (Women's Wear Daily), **Jack Gaver** (United Press International), **Bill Glover** (Associated Press), **Henry Hewes** (Saturday Review), **Walter Kerr** (Herald Tribune), **Emory Lewis** (Cue), **Howard Taubman** (Times), **Tom Wenning** (Newsweek).

Individual Ballots

Individual ballots of the various critics in the annual VARIETY *poll of the New York first-stringers were as follows (figures refer to the respective selection categories):*

Frank Aston (World-Telegram): 1, Cronyon; 2, Dewhurst; 3, Burton; 4, Grimes 5, Olaf; 6, MacMahon; 7, Bosco; 8, Heller; 9, Schaffner; 10, Eckarts 11, Adrian and Duquette; 12, Offenbach 13, Lerner; 14, Delaney.

John Chapman (News): 1, Quinn; 2, Stanley; 3, Burton; 4, Seal; 5, Levene; 6, Heckart; 7, Bosco; 8, Lansbury; 9, Champion; 10, Smith; 11, Adrian and Duquette; 12, Loewe; 13, Lerner; 14, Mandel.

Ethel Colby (Journal of Commerce): 1, Olivier (as Henry II); 2, Plowright; 3, Burton; 4, Grimes 5, Grizzard; 6, Natwick 7, Orbach; 8, Alberghetti; 9, Champion; 10, Smith 11, Fletcher; 12, Merrill; 13, Merrill; 14, Delaney.

Robert Coleman (Mirror): 1, No choice; 2, Dewhurst; 3, Burton; 4, Seal; 5, Jones; 6, Heckart; 7, Jones; 8, Tchor; 9, Schaffner; 10, Eckerts; 11, Motley; 12, Offenbach; 13, Harburg 14, Mandel.

Richard P. Cooke (Wall St. Journal): 1, Olivier (as Becket); 2, Dewhurst; 3, Burton; 4, Grimes; 5, Levene; 6, Lansbury; 7, No choice; 8, No choice; 9, Schary; 10, Smith; 11, Adrian and Duquette; 12, Merrill; 13, Harburg; 14, No choice.

Tom Dash (Women's Wear): 1, Olivier (as Henry II); 2, Plowright; 3, Burton; 4, Alberghetti; 5, Gabel; 6, Murphy; 7, Ray; 8, Hayward; 9, Penn 10, Smith; 11, Adrian and Duquette; 12, Merrill; 13, E. Y. Harburg; 14, Tad Mosel.

Jack Gaver (United Press International): 1, Olivier (as Henry II); 2, Plowright; 3, Burton; 4, Grimes; 5, Gabel; 6, Jackson; 7, No. choice; 8, No choice; 9, Gielgud; 10, Smith; 11, Fletcher; 12, Loewe; 13, Lerner; 14, Wheeler.

Bill Glover (Associated Press): 1, Mostel; 2, Dewhurst; 3, Ritchard; 4, Grimes; 5, No choice; 6, No choice; 7, No choice; 8, No choice; 9, No choice; 10, No choice; 11, No choice; 12, Bock; 13, Harnick;

Henry Hewes (Saturday Review: Olivier (as Becket); 2, Stanley; 3, Silvers; 4, Grimes; 5, Gabel; 6, Murphy; 7, Bosco; 8, May; 9, Penn; 10, Armstrong; 11, Wittop; 12, Monnot; 13, no choice; 14, Delaney.

Walter Kerr (Herald Tribune): 1, Mostel; 2, Plowright; 3, Burton; 4, Grimes; 5, Cronyn; 6, Murphy; 7, Bosco; 8, McArdle; 9, Gielgud; 10, Ter-Arutunian; 11, Adrian and DuDuquette; 12, Burke; 13, Lerner; 14, Wheeler.

Emory Lewis (Cue): 1, Olivier (as Becket); 2, Plowright; 3, Ritchard; 4, Walker; 5, Cronyn; 6, Murphy; 7 Orbach; 8, Merlin; 9, Champion; 10, Armstrong; 11, Motley; 12, Merrill 13, Harnick; 14, Delaney.

Howard Taubman (Times): 1, Mostel; 2, Plowright; 3, Burton; 4, Seal; 5, Gabel; 6, MacMahon; 7, Kane; 8, Bruce; 9, Anthony; 10, Smith; 11, Adrian and Duquette; 12, Burke; 13, Lerner; 14, Delaney.

Tom Wenning (Newsweek): 1, Olivier (as Henry II); 2, Stanley; 3, Burton; 4, Grimes; 5, Gabel; 6, Murphy; 7, Rennie; 8, Baddeley; 9, Schaffner; 10, Smith; 11, Alrian and Duquette; 12, Merrill; 13, Lerner; 14, Delaney.

FLANDERS-SWANN 'HAT' NETTED 60G, COST 50G

"At the Drop of a Hat" has netted $60,679 on its $50,000 investment. The Alexander H. Cohen presentation, listed as a failure in the VARIETY summary of the 1959-60 season, moved into the hit class during the recently-concluded semester. The switch in status, inadvertently omitted from the VARIETY reference to the previous season's entries in its 1960-61 Broadway box score, was the result of a successful hinterland tour.

The two-man British revue, co-starring Michael Flanders and Donald Swann, had a deficit of $14,442 when it ended a 30-week New York run May 14, 1960. Revenue from the subsequent road hike, which began in October and ended last March, not only erased the deficit, but was also responsible for the profit figure reported above. Although Cohen's deal with the show's backers was limited to the Broadway run only, he's cut them in for a regular 50% split of the road profits.

Cohen is now contemplating the possibility of touring the revue again this season on a one-niter basis.

Usual Slams Versus Broadway Critics Registered During 1960-61

With few exceptions, the drama critics had it easy during the 1960-61 season. The relaxed situation was not a matter of volume of shows to cover, but of relative freedom from broadside attack by producers, authors, etc. The few assaults served mainly to enliven an otherwise calm legit scene.

In New York, the chief onslaughts against the aisle-sitters were carried out by David Merrick. His main targets were Howard Taubman, of the Times, and John McCarten, of the New Yorker, both serving their first term as stage reviewers. However, Merrick earlier let fly at Walter Kerr, of the Herald Tribune, and also took a moment off to refuse radio commentator Casper Citron admission to the opening of "Carnival."

Whereas Merrick rapped Kerr for only a brief time, basing his attack on the allegation that the critic's wife, playwright-authoress Jean Kerr, influences his judgement by "nudging" him during performances, his campaign against Taubman and, to a somewhat lesser extent McCarten, is a continuing operation. He misses few opportunities to berate Taubman, especially in tv and radio interviews. Presumably he doesn't expect to affect the critic's standing with the Times management, but gets personal satisfaction from the attacks.

Jean Dalrymple, a producer-pressagent who serves as managing director of the N. Y. City Center musical comedy operation, also got into the anti-critical act this season, though on a quieter scale. At one point she removed VARIETY from the opening-night press-list for the Center revival of "Porgy and Bess," on the ground that this publication's legit reviewer, Hobe Morrison (*Hobe*), doesn't "seem to like our shows." After some palaver, she rescinded the move, however.

Miss Daylrymple subsequently objected to the reviews of Judith Crist, drama editor of the Herald Tribune. She was particularly incensed at the "Porgy and Bess" notice, and wrote to publisher John Hay Whitney to protest.

Her letter asserted that Miss Crist has "a tin ear," and requested that the sheet's regular critic, Kerr, cover Center productions hereafter. Kerr's policy is to leave most revivals to Miss Crist, however, and he adhered

(Continued on page 68)

52d Street-That-Was Up For Legit Adaptation

Producer-director George Schaefer has purchased the legit rights to "52 West," a new unpublished novel by Ann Pinchot. The book is based on Mrs. Pinchot's experiences on "Swing Street" during the 1930s when she was a member of the Pinchot Studio, theatrical photographers. "Swing Street" was the appellation given to the West 52d St. block in New York that housed a flock of musical night spots.

Mrs. Pinchot is the author of eight novels and numerous stories, some of which have been adapted for television.

'Bye-Bye' Notices Mild But Raves For Chita Rivera

London, June 20.

The London drama critics reacted mildly on Friday (16) to "Bye Bye Birdie," which opened the previous evening at Her Majesty's Theatre, though Bernard Levin of the Daily Express and Robert Muller of the Daily Mail, usually regarded as the toughest reviewers, gave two of the kindest notices.

Levin confined most of his critical comments to the first three paragraphs of his review, emphasizing his view that the show needed another month's work on it out of town, but praised the boisterous good humor of the story, Chita Rivera's second act ballet, which he described as the brightest thing of its kind for a long time, and summed it up as "good, clean fun," even though it was not another "West Side Story."

Muller rated the book as "funny enough to make one excuse the Sound of Virtually No Music," and hailed Miss Rivera as a mobile Marlene Dietrich who stopped the show, when it needed stopping, with a "superbly choreographed ballet."

The Daily Herald's aisle-sitter David Nathan agreed that the night "belonged to the splendid Miss Rivera," but thought the show the "heaviest-handed, most ham-fisted satire ever to creak on to an English stage." Fergus Cashin, the Daily Sketch reviewer, angled his notice to Marty Wilde's legit bow (as the rock singer), but considered the show was strictly for the birds. "It is so way out with such a poor book and score that I was glad to say Bye Bye," he commented. He described the femme star as a "muscular, vivacious, non-pretty young doll with plenty of energy, lots of confidence and very funny." Dick Richards in the Daily Mirror joined in the chorus of praise for Miss Rivera—a dancing delight, he called her—but thought the show itself was heavy handed.

W. A. Darlington's review in the Daily Telegraph also put the emphasis on Miss Rivera's performance, and recorded that but for her success the entertainment might have fallen flat. The Times notice, unsigned as always, regarded it as a good-humored lampoon of American life, and T. C. Worsley in the Financial Times, was glad to welcome an American musical with a slightly sharper taste after the saccharine and syrup of "Sound of Music."

The general mild reaction was sustained by London's two evening sheets. J. W. M. Thompson, subbing in the Evening Standard for Milton Shulman who is on vacation, agreed that the show would please many, but said it lacked the indispensable sureness of aim, while Felix Barker, Evening News critic, described himself as the odd man out, the public image of the soured critic, who could not respond with anything approaching the general enthusiasm of that "frenzied host of idolaters who turn out for musical first nights."

Bonnie Scott will play the femme lead in "How to Succeed In Business Without Really Trying."

Hughes, 125, Jacobson's 118, Contest in Election Of Pressagents & Mgrs.

James Hughes has been elected vice-president of the Assn. of Theatrical Pressagents & Managers. He pulled 125 votes to 118 for his opponent, Sol Jacobson, in the union's annual election held in New York last week.

The veepee post was the only one for which there was a contest. Unopposed candidates elected were Thomas Kilpatrick, president; Milton Weintraub, secretary-treasurer; Ed Scanlon, business agent, and George Zorn, sergeant-at-arms. Elected to the ATPAM board of governors were George Banyai, Ben Boyar, Denis DuFor, Joseph Harris, Ben Kornzweig, Harvey Sabinson, Ned Armstrong, Lorella Val Merry, Joseph Burstin and Oscar Green.

The election of Weintraub marks his 20th year as secretary-treasurer.

Local Group to Sponsor Tourers in Albuquerque

Albuquerque, June 20

The Broadway Theatre League of Albuquerque has been formed as a non-profit project for the purpose of presenting four touring Broadway shows here annually. The group was founded during the recent visit of Paul Fairly, representing United Performing Acts of New York. Fairly said the local Civic Auditorium is suitable for any show from Broadway.

Tickets will be sold by subscription, with season tickets on a reserve basis only. The 6,500-seat auditorium has not presented any Broadway shows in the three years since it opened.

Olney, Md., Is Off-B'way With Own 'Fantasticks'

Washington, June 20.

Off-Broadway is getting further off. All the way to the rural Olney, Md., countryside, in fact. As its opener tonight (Tues.), the Olney Theatre will present "The Fantasticks," which is still running off-Broadway.

The Players, Inc., strawhat between Washington and Baltimore, again has a novel subscription plan offering five tickets with a 30% saving. All five can be used for the same show, or one for each show, or any other combination, at the discretion of the purchaser.

Patricia Neway in 'Twin' Due at Hub Arts Center

Boston, June 20.

Patricia Neway in "The Turn of the Screw," opera by Benjamin Britten, based on the Henry James ghost story, opens the Arts Center Theatre tent July 4. The cast will include Ruth Kobart, Richard Cassily, Namol Farr, Michelle Farr, Bruce Zahariades. Production is being staged by Jack Sydow, with Julius Rudel as musical director.

Billed as "The American Festival," the state sponsored theatre on the Charles River will have a "Dance Festival," July 17-29, and productions of "Anatol," July 31-Aug. 19, and "Elizabeth the Queen," Aug. 21-Sept. 9.

Australia Having Healthy Season; Talk of Outdoor Musical Stock

Sydney, June 13.

Legit is riding a boxoffice wave here this winter. The Broadway of Australia is the brightest it has been for many years. Even the little theatres are pulling good trade.

The top hit remains "My Fair Lady," now in its second year for J. C. Williamson Ltd. The same firm is clicking with "The Constant Wife," "The Amorous Prawn" and "Bye Bye Birdie."

London producer James Laurie has a hit with his initial Aussie venture, "The World of Suzie Wong." Laurie, on a house deal with Metro, will next bring out more British and U. S. shows to follow "Wong."

Garnet Carroll, an indie producer, has opened operations with "Look Up Your Daughters," with Hy Hazell and Richard Wordsworth starred. He is lining up other shows for early presentation here.

A company from the Old Vic will open a tour in Melbourne in association with Williamson, offering a repertory including "Duel of Angels," with Vivien Leigh starred.

The Tivoli loop is setting musicals for Sydney and Melbourne, and indie producer Tibor Rudas will bring "The Crazy Gang" to the Capitol, Sydney, opening June 23 in a deal with Greater Union Theatres.

Minor league presentations include "Miss Lonelyhearts," "The Time of Your Life," "Stop Press," "The House of Bernarda Alba," "Blithe Spirit," "Only an Orphan Girl," "The Women," "The Treasure Island," "Galileo," "Dinner With the Family," and "Bei Kerzenlicht."

There's talk in legit circles of American interest in possible sites for stock units in key country centres on the U. S. strawhat idea. It's figured that American talent would be imported for outdoor musicals.

Equity Council Names 4 Replacement Members

Conrad Bain and Lee Tracy, two of the independent candidates defeated for five-year council terms in the recent Actors Equity election, have been appointed members of the union's administrative body. The two, plus Theodore Bikel and Hume Cronyn, have been set as replacements for three former council members who were elected officers of the union and another who resigned his council post.

The three who automatically withdrew from the council because of their election as officers are Frederick O'Neal, first vice-president; Carl Harms, recording secretary, and Royal Beal, treasurer. Chester Morris is the member who resigned from the council. The replacements will serve on an interim basis until the next annual Equity election in the spring of 1962.

The replacement appointments were voted by the council at last week's regular meeting.

'Leave It to Jane' Will Play New Arena in Chi

Chicago, June 20.

The off-Broadway revival of "Leave It To Jane" has been booked for a Chicago engagement in the fall when it closes the Sheridan Square Theatre, N.Y., where it has been running more than three years. It's to be the first legiter to play in the Prudential Bldg.'s 850-seat auditorium, which is being redesigned for arena presentation.

Show will open Sept. 5 for a minimum of five weeks, under auspices of Bill Rach, Charles A. Comiskey and Joseph R. Vaughn, who operate the Melody Top summer theatre in Hillside, Ill.

Scheduled B'way Preems

Sail Away, Broadhurst (10-3-61).
Caretaker, Lyceum (10-4-61).
Let It Ride, O'Neill (10-6-61).
9 O'clock Revue, Golden (10-8-61).
How to Succeed, 46th St. (10-14-61).
Cook for General, Playhouse (10-19-61).
Complaisant Lover, Barrymore (11-1-61).
Kean, Broadway (11-2-61).
Man of All Seasons, ANTA (11-22-61).

To Spur Congress Vote For Cultural Exchange

A National Committee for International Cultural Exchange has been formed to foster support for the Mutual Educational and Cultural Exchange Act now pending before the U.S. Senate and House of Representatives. Arnold H. Maremont, of Chicago, is the organizing chairman of the committee, comprised of individuals from the fields of education and the arts.

Show biz members of the committee include Ralph Bellamy, president of Actors Equity; Peggy Wood, president of the American National Theatre & Academy; actress Lillian Gish, singer Eleanor Steber, conductor-composer Leonard Bernstein and concert pianist Van Cliburn.

Circle Arts, San Diego, Launches Stock Season With Click 'West Side'

San Diego, June 20.

The new Circle Arts Theatre, an imposing plant that resembles a flying saucer, has opened on a promising note with a production of "West Side Story" as the first in a series of eight musicals and possibly a winter season to follow. The theatre is across the highway from the General Dynamics Astronautics building and it's in character, with its white circular concrete dome and a suggestion of outer space.

Circle Arts Theatre (Alan Light, Eric Sharpe, Kenneth Page, Jack Gross Jr.) presentation of musical drama in two acts, by Arthur Laurents; music, Leonard Bernstein, lyrics, Stephen Sondheim. Staged by George Eckert; choreographer, Roland Dupree; musical director, Hal Hidey; sets and costumes, Tad Anheier. At the Circle Arts Theatre, San Diego; $3.75 top.

Tony	Larry Kert
Maria	Carla Alberghetti
Barnardo	Carmine Terra
Anita	Barbara Luna
Riff	Jack Parker
Doc	Johnny Silver
Anybody's	Lizanne Truex
Action	Gus Trikonis

It's a well mounted 1,853-seater arena with a 36-feet-in-diameter stage. The platform dimensions presented choreographer Roland Dupree with his biggest hurdle. Revising almost all of Jerome Robbins' original choreography, Dupree's dances retain the proper savage tension.

Repeating his original Broadway role, Larry Kert as Tony demonstrates his authority as singer, dancer and actor in a dynamic performance. To the role of Maria, his Puerto Rican sweetheart, Carla Alberghetti brings a fragile beauty and sweet lyrical voice, but a still somewhat inhibited performance.

Barbara Luna is a ball of fire and talent as Anita, while Carmine Terra, as the leader of the Puerto Rican faction, delivers a tough performance full of the necessary swagger. Johnny Silver is excellent as the bewoldered druggist and Lizanne Treux as the one-girl tomboy auxiliary.

The pacing is not yet consistent under George Eckert's staging. Audibility will be a problem unless the management can dissuade the neighboring Miramar Naval airbase from so many overhead night patrols.

Don.

Howard Bay Reelected Prez of Scenic Artists

Broadway designer Howard Bay has been re-elected president of the United Scenic Artists Union. Other incumbents returned to office in the union's annual election June 1 include Lee Watson, vice-president; Betty Armstrong, recording secretary; Arthur Romano, financial secretary; Emeline C. Roche, treasurer, and Rudy Karnolt, business agent. Frank Bernardo Jr. was elected trustee, succeeding Virginia Halley. The terms of office run from July 1-June 30.

The union also conducted designer exams last June 3-4 for about 65 applicants. The results have not been announced.

Opera Review

Greek Passion

Zurich, June 12.

Stadttheatre presentation of opera in four acts (eight scenes) by Bohuslav Martinu. English libretto by Martinu, based on the novel by Niko Kazantzakis; German adaptation, Helmut Wagner, Karl Heinz Fuessl; conductor, Paul Sacher; staging, Herbert Graf; sets and costumes, Teo Otto; technical director, Willy Loeffel; lighting, Fritz Leumann. At Stadttheatre Zurich, June 9, '61; $7 top at opening (world premiere), $4.70 at repeat performance.

Grigoris	James Pease
Patriacheas	Siegried Tappolet
Ladas	Fritz Lanius
Michelis	Ernst-August Steinhoff
Kostandis	Robert Kerns
Yannakos	Fritz Peter
Panait	Zbyslaw Wosniak
Manolios	Glade Peterson
Nikolios	Robert Thomas
Andonis	Leonhard Paecki
Katerina	Sandra Warfield
Lenio	Jean Cook
Old Woman	Adelhait Schuer
Fotis	Heinz Borst
Despinio	Mirjam Lutomirski
Old Man	Werner Ernst

World premiere of this posthumous opera by Czech composer Bohuslav Martinu (1890-1959) at the Zurich Opera House (Stadttheatre) is considered a major event of the year's Zurich June Festival. Libretto, written in English by Martinu himself, is based on the novel by Greek poet Niko Kazantzakis (1883-1957) which, in '57, was turned into the French film, "He Who Must Die" by Jules Dassin.

Here is the rare case of a story succeeding in three different media: as a novel of high literary value, an artistically superior film and now, a poignant musical drama. Contrary to many contemporary operas, this one does not sacrifice melodic lines for dramatic expression, but manages to link both to impressive results. Many solo passages are highly singable; orchestration is rich and colorful, and the large chorus (mixed) has a field day in a number of strongly effective ensemble scenes.

Plot is set in a Greek village whose priest singles out some of the villagers for the coming year's passion play: an innkeeper, a merchant and the rich man's son as apostles; a blacksmith as Judas; the village prostie as Mary Magdalene; and a naive young shepherd as Christ. When a group of refugees from the Turks arrives, asking for shelter and land to start anew, they are turned away by the priest and settle on a nearby mountain. Whilst most villagers fearfully back the priest, the chosen passion players take side with the refugees, thereby becoming outcasts, and finally leading to the shepherd's assassination by the Judas-to-be.

The story follows the novel fairly closely, as did the film, although occasionally in a somewhat oversimplified manner. Some gaps as well as lack of motivation are evident, but were probably unavoidable to forego overlength. But even in its present, not-altogether-flawless form, the book is theatrically effective and interest rarely ever lags.

The work's standout aspect is its musical structure. Martinu, who has been residing in the U.S. during World War II, has never been a partisan of "brain music," of course, but rather continued (and extended) the tradition of his countrymen Smetana and Dvorak. Here, too, some passages sound unmistakably Czech, whilst others are influenced by Greek folk music. At any rate, the score is not only listenable, but highly valid.

Stadttheatre production is a top effort in every way. Staging by Herbert Graf has pace, grandeur and complete naturalness. Sets and costumes by Teo Otto are topnotch. Musical direction by Swiss conductor Paul Sacher is brilliant and authentic. As to performances, Graf deserves special praise for achieving that all-too-rare thing in opera: singing actors. And it's of special significance that six Yank singers contribute importantly to the overall success: Sandra Warfield, Glad Peterson, James Pease, Jean Cook, Robert Thomas and Robert Kerns. Opening-night audience response was standout, with 15 minutes' curtain calls.

Mezo.

Open Lake Luzerne, N. Y.

Lake Luzerne, N.Y., June 20.

George Patrick will open his second season June 27 at the Lake Luzerne Playhouse. The opener will be "Picnic."

There will be a resident company of about 20. Ray Rizzo returns as director. The season will run nine weeks.

B'way Musical Show Costs

The cost of producing and operating a Broadway show doesn't necessarily require the exorbitant sums which have led to the present panic over Main Stem legit economics. That's been demonstrated by David Merrick's latest Broadway smash, "Carnival." The musical, capitalized at $250,000, was produced for $226,624 and cost $198,504 to open on Broadway. These figures sharply contrast the vast expenditures Merrick and other producers have incurred in the presentation of other recent Main Stem musicals.

Indicative of the huge amounts spent on musicals, notably $673,000 last season for "Camelot," was the outlay involved in the production of another of Merrick's current Broadway offerings, "Do Re Mi." That musical, financed at $400,000, done several months before "Carnival," cost $479,738 to open in New York.

"Carnival," now in its 11th sellout week at the Imperial Theatre, has thus far recovered about 68% of its investment. "Do Re Mi," which has been playing to healthy business, is now in its 26th week at the St. James Theatre and has thus far recouped about 47% of its investment. A comparison of the production costs and weekly operating expenses for both shows follows:

PRODUCTION COSTS
(* indicates see footnote)

	"Carnival"	"Do Re Mi"
Scenery	$ 39,416	$ 95,229
Props	4,868	6,864
Wardrobe	32,025	91,514
Electrical and sound	17,051	19,223
* Fees	19,075	26,900
Rehearsal salaries	40,995	48,271
Rehearsal expenses	8,855	28,626
Advertising-publicity	29,067	68,714
* Music orchestrations and copying	10,193	48,806
Other expenses	25,079	38,776
Total	$226,624	$472,923

*** WEEKLY OPERATING EXPENSES**

	"Carnival"	"Do Re Mi"
* Theatre share		
* Principals (approx.)	$ 8,000	$10,400
Chorus (approx.)	2,300	3,900
Musicians	2,411	3,062
Conductor	312	468
General & company manager	350	400
Stage managers	485	520
Company crew (approx.)	1,899	2,035
Wardrobe & dressers	528	865
Pressagent	300	375
Extra stagehands	—	1,118
Combined royalties (approx.)	12½%	15%
* Advertising (approx.)	1,600	3,500
Departmental with rentals (approx.)	1,250	1,300
Office expense	350	350
Auditing	100	100
Legal	125	125
Boxoffice help & expenses (approx.)	500	293
Payroll taxes	800	900
N. Y. C. gross business tax (approx.)	200	200
Insurance	150	175
Insurance (star)	—	175
Hospitalization & H.I.P.	100	100
League dues	50	50
* Air conditioning	525	250
Total operating expense at capacity (approx.)	31,500	40,500
Operating profit at capacity (approx.)	18,000	13,200
Gross needed to break even (approx.)	32,000	41,000

(Note: The "Carnival" fees cover the director-choreographer, associate choreographer, costume designer, set designer, set and lighting designer, creator-supervisor of the puppets, magic and illusion designer-supervisor and musical director-vocal arranger. The "Do Re Mi" fees cover the director, costume designer; scenic designer, music director, dance music arranger, choreographer, assistant choreographer, vocal arrangers and lighting designer.

The "Carnival" music orchestrations and copying expense represents half of a total outlay of $20,386, with the author paying the other half. "Do Re Mi" music orchestrations and copying expense represents the production's share of a total outlay of $58,806, of which the author's share is $10,000.

The weekly operating expenses for "Carnival" are based on the first five weeks of its New York run, April 13-May 13. In the case of "Do Re Mi," they apply to the four-week period, April 24-May 20.

The "Carnival" theatre share is 30% of the first $20,000 gross and 25% of the balance. The "Do Re Mi" theatre share is a straight 25% of the gross.

The approximate salaries for principals for both shows include 5% of the gross to "Carnival" star Anna Maria Alberghetti and 10% of the gross to "Do Re Mi" star Phil Silvers.

The approximate advertising expenditure for "Carnival" does not include an additional $30,000 outlay for special newspaper quote ads. In the case of both shows, the figures reflect the productions' average share for the periods referred to above.

The air conditioning expenses for the two productions represent amounts paid for the week ending last May 13.

Legit Bits

Noel Coward has arrived from London for final casting of "Sail Away," his musical due for Broadway next fall.

Larry Kasha, casting director for **Cy Feuer** and **Ernest Martin**, has planed to the Coast to stage an edition of the off-Broadway revue, "Parade" and the barn-touring "Sextette," and star **Mae West**.

Ed Wittstein will design the settings and costumes for "Kean."

Nydia Westman will appear with the Actors' Studio group who will tour South America this summer.

Arnold Moss is visiting five Latin American cities, beginning last Monday (19) with Port au Prince, Haiti. The actor will conduct seminars on theatre techniques and stage Shakespearean dramas, under the auspices of the State Department cultural exchange program, and will do one-man readings of scenes from the Bard.

John Talbot Holland, resident actor with Fred Miller Theatre, Milwaukee, will appear on Broadway in "Blood, Sweat and Stanley Poole."

Jim Campbell has been keeping busy in a variety of assignments the last few weeks. The actor has appeared in two Saint's & Sinners spoofs, a skit on the **Garry Moore** television show and three Family Services shows for various women's groups.

Julian Mayfield, actor, playwright and novelist, has authored "The Grand Parade," which Vanguard Press published last week.

Representing Canada at the International Theatre Institute in Vienna are **John Hirsch**, director of Manitoba Theatre Centre; **Robert Prevost**, Montreal set designer; **Clare Slater**, Toronto producer; **Laura Riese**, French prof at Univ. of Toronto.

Margaret Webster has gone to Praetoria, South Africa, where she'll stage "A Touch of the Poet" for the South Africa National Theatre Organization, under the auspices of the State Department.

'Drum' $88,546, Second Toronto Week; 'Bye' $81,273, L.A.; 'Gypsy' $72,345, Chi; 'Music Man' $64,586 in First D.C. Wk.

Business on the road, with only eight musicals and two straight plays on tap, was generally good last week. "Music Man" got off to a strong start in the first week of a summer-long Washington stand and receipts for most of the other tuners were also big.

In the straight play category, "Majority of One," registered another solid take in its second week in San Francisco.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Gypsy, Shubert (MC-RS) (3d wk) ($5.95-$6.60; 2,100; $72,000) (Ethel Merman). Previous week, $71,675. Last week, $72,345.

Miracle Worker, Erlanger (D-RS) (8th wk) ($5.50-$8; 1,380; $45,000). Previous week, $16,508. Last week, $19,516.

KANSAS CITY

Sound of Music, Music Hall (MD-RS) (2d wk) (Florence Henderson). Previous week, $55,067. Last week, $51,663 for seven performances Monday-Thursday (12-15).

LOS ANGELES

Bye Bye Birdie, Philharmonic (MC-RS) (2d wk) ($5.90-$6.75; 2,670; $81,200). Previous week, about $80,000 with Civic Light Opera Assn. subscription. Last week, $81,273 with CLOA subscription.

SALT LAKE CITY

My Fair Lady, Capitol (MC-RS) (Michael Evans, Caroline Dixon). Previous week, $41,239, Hanna, Cleveland. Last week, $54,319 for six performances.

SAN FRANCISCO

Majority of One, Geary (C-RS) (2d wk) ($5.40-$5.95; 1,550; $50,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $38,092 with Theatre Guild-American Theatre Society subscription. Last week, $42,619 with TG-ATS subscription.

Merry Widow, Curran (OP-RS) (2d wk) ($6.25-$6.90; 1,758; $63,000) (Patrice Munsel). Previous week, $61,032 with CLOA subscription. Last week, $62,936 with CLOA subscription.

TORONTO

Flower Drum Song, O'Keefe (MC-RS) (2d wk) ($5; 3,200; $92,984). Previous week, $81,421. Last week, $88,546.

WASHINGTON

Music Man, National (MC-RS) (1st wk) ($6.95-$7.90; 1,685; $64,795). Previous week, $58,645, Bushnell, Hartford. Opened here June 12 to two raves (Carmody, Star; Sullivan, Post) and one endorsement (Berliner, News). Last week, $64,586 with TG-ATS subscription.

SPLIT WEEK

Fiorello (MC-RS). Previous week, $52,200, six-performance split with Broadway Theatre League subscription. Last week, $58,069 for seven BTL performances: Paramount, Portland, Monday-Tuesday (12-13), two, $21,158; Orpheum, Seattle, Wednesday-Saturday (14-17), five, $36,911.

Channing, Tented, $26,900

Wallingford, Conn., June 20.

Carol Channing in "Show Girl," the season's starter at the Oakdale Musical Theatre here, grossed about $26,900 at the spot in six performances last week.

Added bookings for the tent include Danny Kaye, Aug. 14-20, and Harry Belafonte, Sept. 4-10.

MARTIN, MORGAN DRAW

Carousel's Smash 40G Opener With 'Guys & Dolls'

Framingham, Mass., June 20.

The season at the 3,000-seat Carousel Theatre here got off to a wow start last week with a record $40,000 gross for "Guys and Dolls," headlining Tony Martin, Jaye P. Morgan, Slapsie Maxie Rosenbloom and Jeanne Bal. The spot, which has put up a new tent to replace the one torn down in last year's hurricane, was scaled to a top of $3.95 weeknights and $4.95 weekend eves.

The "Guys" package moved from here to the Oakdale Musical Theatre, Wallingford, Conn., this week. The current Carousel entry is "Take Me Along" with Dan Dailey.

Faith Smeeth Acquires Rights to 'Fantasticks'

Chicago, June 20.

Faith Smeeth, who has been personally underwriting the Chicago production of "The Fantasticks," has purchased the U. S. road rights from Richard Alan Woody and is now sole producer of the show. Mrs. Smeeth, a tyro, has been a patroness of the music and theatre arts.

"Fantasticks" moves from the Del Prado Hotel to the Conrad Hilton Boulevard Room next July 9 and is assured of running here through August. The original agreement with Frank Loesser's Music Theatre International, which controls the subsidiary rights to the musical, specified that if the Chicago edition ran six weeks the tour rights would go to the producer of that company. The local presentation opened 11 weeks ago.

London Shows

(Figures denote opening dates)

Altona, Saville (6-5-61).
Amorous Prawn, Piccadilly (12-9-60).
Andersonville, Mermaid (6-6-61).
Bad Seed, Westminster (6-14-61).
Beyond Fringe, Fortune (5-16-61).
Billy Liar, Cambridge (6-13-60).
Bird of Time, Savoy (5-31-61).
Blacks, R. Court (5-26-61).
Bride Comes Back, Vandeville (11-23-60).
Bye Bye Birdie, Her Majesty's (6-15-61).
Celebration, Duchess (6-7-61).
Finge Ain't, Garrick (2-11-60).
Hamlet, Strand (6-20-61).
Irma La Douce, Lyric (7-17-58).
Irregular Verb, Criterion (4-11-61).
King Kong, Princes (2-23-61).
Lady From the Sea, Queen's (3-15-61).
Let Yourself Go, Palladium (5-18-61).
Miracle Worker, Wyndham's (2-9-61).
Mousetrap, Ambassador (11-25-52).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
On Brighter Side, Phoenix (4-12-61).
One Over Eight, Duke York's (4-5-61).
Progress to the Park Saville (5-3-61).
Rehearsal, Queens (4-5-61).
Repertory, Aldywich (12-15-60).
Rose, Lymarket (5-12-60).
Simple Spymon, Whitehall (3-19-58).
Sound of Music, Palace (5-18-61).
Suzie Wong, Prince Wales (11-7-59).
Tenth Man, Comedy (6-13-61).
Time, Yellow Room, St. Mart. (5-11-61).
Trosper Revolution, Arts (6-13-61).
Waiting Godot, Th're Royal (5-15-61).
Watch It Sailor, Apollo (2-24-60).
Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

On the Avenue, Lyric, Ham. (6-21-61).
Kitchen, Royal Court (6-27-61).
Might Be Giants, Th're Royal (6-28-61).
You Prove It, St. Martin's (6-28-61).
Oh, Dad, Poor Dad, Lyric Ham. (7-5-61).
Bishop's Bonfire, Mermaid (7-28-61).
De Re Mi, Prince Wales (10-12-61).

CLOSED

Dazzling Prospect, Globe (6-1-61); closed Saturday (17).

Off-Broadway Shows

(Figures denote opening dates)

Abe Lincoln, York (5-10-61); closes Saturday (24).
American Savoyards, Mews (4-27-61).
Balcony (Rep.), Circle In Square (3-3-60).
Blacks, St. Marks (5-4-61).
Dream & Dessie, Cherry Lane (3-1-61).
Fantasticks, Sullivan St. (5-3-60).
Fig Leaf, Gramercy Arts (6-14-61).
Hedda Gabler, 4th St. (11-9-60).
King Dark Chamber, Jan Hus (2-9-61).
Leave It to Jane, Sheridan Sq (5-25-59).
Mary Sunshine, Orpheum (11-18-59); moves today (Wed.) to the Players.
Meet Peter Grant, Folksbiene (5-19-61).
Noontide, Marquee (5-1-61).
Premise, Premise (11-22-60).
Red Eye, Living Th're (6-12-61).
Stewed Prunes, Showplace (12-14-60).
Threepenny Opera, de Lys (9-20-55).
Under Milk Wood (Rep.) Circle (3-29-61).

SCHEDULED OPENINGS

Triple Bill, Playwrights (6-27-61).
Voice of the Turtle, 41st St. (6-27-61).
Lilo de Paris, Maidman (9-5-61).
4th Ave. North, Madison Ave. (9-27-61).
Go Fight City Hall, Mayfair (10-30-61).

Ginger Rogers, $33,820

Detroit, June 20.

The "Bell, Book and Candle" package, starring Ginger Rogers, grossed $33,820 at the Northland Playhouse here in 12 performances from June 8 to last Sunday (18).

The potential gross capacity at the 1,126-seater, with tickets scaled to a top of $3.85 weeknights and $4.30 weekend eves, was $41,000.

Norman Twain Acquires Comedy by John Crosby

"All the Best People," by N. Y. Herald Tribune columnist John Crosby, has changed production auspices. The comedy was held by Joel Spector, whose concentration on his current project, "Let It Ride," has forced him to stop work on it. Norman Twain has taken up the play's option with the intention of bringing it to Broadway, but not for some time.

Spector's presentation of "Ride" the Jay Livingston-Ray Evans-Abram Ginnes musical adaptation of Cecil Holm and George Abbott's 1935 comedy, "Three Men on a Horse," has been slated for an Oct. 6 opening, at the Eugene O'Neill Theatre, following tryouts beginning Sept. 7 at the Erlanger Theatre, Philly.

George Gobel, the tv comic, has been set to appear in the show and Sam Levene, recently in Devil's Advocate," at the Billy Rose Theatre, N. Y., will repeat the characterization he played in the original. Stanley Prager andOnna White will handle the direction and choreography, Jay Blackton will be musical director, and William and Jean Eckart will design the settings.

A previous tuner version of "Three Men on a Horse," titled "Banjo Eyes," was produced on Broadway in 1946-47, with Eddie Cantor as star.

Stock Items

Faye Emerson is appearing in a 12-week strawhat tour of "Pleasure of his Company," which opened last week, in Vineland, Ont. Elliot Martin, general stage manager for "Unsinkable Molly Brown," is sponsoring the package.

The national company of Arthur Shimkin's Little Golden Theatre production of "Young Abe Lincoln" will open June 28 on the grounds of the Fantasyland amusement park, Gettysburg, Pa.

Walter Sehak will co-star with Hal Holbrook in "Do You Know the Milky Way," at the Vancouver International Festival, for two weeks opening Aug. 16 and then in Seattle and San Francisco.

Lee Guber, Frank Ford and Shelly Gross will add a sixth tent to their chain of Music Fair for the 1962 season, in the Chevy Chase district of Washington.

Nelle Fisher is returning for her third season as choreographer for the Cincinnatti Opera Company.

Mary Schager, a member of the company at the Fred Miller Theatre, Milwaukee, and Arnold P. Becker are planning to be married in August.

The Valley Players opened their strawhat season at the Mountain Park Casino, Holyoke, Mass., last Monday (19), with "Marriage-Go-Round."

Marta Byer and Jean Frank's Saranac Lake (N. Y.) Summer Theatre will open July 4 with "Bells Are Ringing."

Touring Shows

(Figures cover June 18-July 2)

Bye Bye Birdie (2d Co.)—Philharmonic, L.A. (19-1).
Fiorello (2d Co.)—Orpheum, Seattle (18); Fox, Spokane (19); Queen Elizabeth, Vancouver (21-22); Capitol, Yakima (23); Temple, Tacoma (24); Geary, S.F. (26-1).
Flower Drum Song—Nixon, Pitt (19-1).
Gypsy—Shubert, Chi (19-1).
Majority of One—Geary, S.F. (19-24); Moore, Seattle (26-1).
Merry Widow (Civic Light Op. Assn.)—Curran, S.F. (19-1).
Miracle Worker (2d Co.)—Erlanger, Chi (19-1).
Music Man—National, Wash. (19-1).
My Fair Lady (2d Co.)—Biltmore, L.A. (20-1).
Sound of Music (2d Co.)—Opera House, S.F. (19-1).

Field's 'Deadly Dove'

Tedwell Chapman's "The Deadly Dove," based on a novel by Rufus King, has been acquired for Broadway production by Leonard S. Field.

Chapman is U.S. representative for London legit producer Anna Deere Wiman.

B'way List Thinning as Biz Dips; 'Joey' $39,152, 'Donnybrook' $31,035, 'Country' $24,000, 'All Way' $18,924

On Broadway, it's just one headache after another. For many shows, mid-June represents the last opportunity to make a buck before the start of the summer slump. Last week's power failure, which blacked out midtown Manhattan for several hours Tuesday night (13), was another slam. Business, which had rallied the previous stanza, dropped substantially for a number of entries.

The lack of electricity for lights, air-conditioning, etc., resulted in three shows cancelling performances June 13. The three were "Bye Bye Birdie," "Mary, Mary" and "My Fair Lady." VARIETY, in its deadline story last week on the blackout, erred in stating that "Donnybrook" was one of the shows, which failed to ring up. Business naturally was off at most of those theatres, which did operate (many on DC current).

"Camelot" and "Carnival" registered sellout takes, as did "Mary, Mary" for the seven performances it played. "Sound of Music" was also in the capacity groove, but its gross was reduced by refunds connected with the blackout. "Billy Barnes People," which got the new season off to an early start, faded after seven performances last Saturday night (17), which also marked the demise of "Devil's Advocate."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

***All the Way Home**, Belasco (D) (29th wk; 229 p) ($6.90-$7.50; 967; $38,500). Previous week, $20,172. Last week, $18,924.

***Best Man**, Morosco (C) (63d wk; 496 p) ($6.90-$7.50; 999; $41,000) (Lee Tracy, Frank Lovejoy). Previous week, $17,562. Last week, $17,470.

Bye Bye Birdie, Shubert (MC) (61st wk; 479 p) ($8.60-$9.40; 1,453; $61,000). Previous week, $52,922. Last week, $44,438 for seven performances.

Camelot, Majestic (MC) (28th wk; 225 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $84,207. Last week, $84,080.

Carnival, Imperial (MC) (10th wk; 76 p) ($8.60; 1,428; $67,432) (Anna Maria Alberghetti). Previous week, $66,932. Last week, $66,710.

Come Blow Your Horn, Atkinson (C) (17th wk; 133 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $28,407. Last week, $25,218.

De Re Mi, St. James (MC) (25th wk; 200 p) ($8.60-$9.50; 1,615; $69,500) (Phil Silvers). Previous week, $66,218. Last week, $61,386.

Donnybrook, 46th St. (MC) (5th wk; 36 p) ($8.60-$9.60; 1,342; $65,331). Previous week, $33,904. Last week, $31,035.

Evening With Mike Nichols and Elaine May, Golden (R) (36th wk; 290 p) ($6.90-$7.50; 773; $30,439). Previous week, $26,638. Closes July 1. Last week, $27,187.

Fair Country, Music Box (D) (11th wk; 87 p) ($6.90-$7.50; 1,101; $40,107 (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, $27,602. Last week, $24,000.

Fiorello, Broadway (MC) (81st wk; 643 p) ($5-$7.50; 1,900; $59,000). Previous week, $42,808. Last week, $38,494.

Happiest Girl in the World, Beck (MC (11th wk; 88 p) ($8.60-$9.60; 1,280; $62,805) (Cyril Ritchard). Previous week, $36,190 Closes next Saturday 24).

Last week, $32,101.

Irma La Douce, Plymouth (MC) (38th wk; 300 p) ($8.60; 999; $48,250) (Elizabeth Seal, Denis Quilley). Previous week, $37,563. Last week, $34,743.

Mary Mary, Hayes (C) (15th wk; 116 p) ($6.90-$7.50; 1,139; $43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, $42,954 with parties. Last week, $37,330 for seven performances.

***Miracle Worker**, Playhouse (D) (86th wk; 684 p) ($6.90-$7.50; 944; $36,500). Previous week, $16,296. Closes July 1. Last week, $17,402.

***My Fair Lady**, Hellinger (MC) (274th wk; 2,182 p) ($8.05; 1,551; $69,500) (Michael Allison, Margot Moser). Previous week, $52,213. Last week, $47,103 for seven performances.

Rhinoceros, Longacre (CD) (23d wk; 184 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $18,640. Last week, $21,853.

Sound of Music, Lunt-Fontanne (MD) (79th wk; 628 p) ($8.60; 1,407; $75,000 (Mary Martin). Previous week, $75,928. Last week, $72,005 after the deduction of refunds to those who didn't attend the June 13 performance because of blackout conditions that night.

***Taste of Honey**, Booth (D) (37th wk; 295 p) ($6.90; 807; $30,500) (Hermionne Baddeley, Frances Cuka). Previous week, $15,938. Last week, $15,157.

Unsinkable Molly Brown, Winter Garden (MC) (33d wk; 260 p) ($8.60-$9.40; 1,404; $68,000) Tammy Grimes). Previous week, $64,764. Last week, $64,493.

Miscellaneous

Pal Joey, City Center (MC) (3d wk; 23 p) ($3.95; 3,090; $60,000) (Carol Bruce, Bob Fosse, Sheila Bond, Harvey Stone). Previous week, $52,099. Closes next Sunday (25). Last week, $39,152.

Closed Last Week

Billy Barnes People, Royale (R) (1st wk; 7 p) ($6.90-$7.50; 1,040; $45,000). Closed last Saturday (17) at an estimated $75,000 loss after opening the previous Tuesday (13) to one favorable notice (Aston, World-Telegram) and six unfavorable (Chapman, News; Coleman, Mirror; Herridge, Post; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times). Last week, about $4,500 for seven performances.

Devil's Advocate, Rose (D) (15th wk; 116 p) ($6.90-$7.50; 1,162; $46,045) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, $20,761. Closed last Saturday (17) at an estimated $100,000 loss, with film income considered, on a $180,000 (including 20% overall) investment. Last week, $23,561. Grosses for most of the Broadway run were overquoted about $200-$600 a week by the management.

'King' Big in Carolina

The second season of Ben Kapen's Charlotte (N. C.) Music Theatre got off to a strong start last week with a $20,578 take for seven performances of "King and I," starring Darren McGavin. That's a record for the operation, which is housed in the 2,500-seat Ovens Auditorium. The previous high was last season's "Oklahoma" take of $18,542.

The "King" gross was substantially higher than that registered by last season's opening entry, "South Pacific," which pulled $11,759 for eight performances. The current semester, which began June 13, ends Aug. 27. The spot is scaled to a $2.95 top evenings and $1.95 at matinees.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son, understudies for Redgrave and Googie Withers. Mail photos and resumes c/o above address.

David Merrick. 246 W 44th St., N. Y. LO 3-7520. Photos and resumes of sopranos and tenors being accepted for files, c/o above address.

"Get It Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"How To Succeed In Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (c/o Lunt-Fontanne Theatre (205 W. 46th St., N.Y.; JU 6-5555). Auditions for Equity singers, Monday (26); open call singers, Tuesday (27), at the Lunt-Fontane Theatre (205 W 46th St., N. Y.), men, at 10 a.m. and girls, at 2 p.m.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kean" (MC). Producer, Robert Lantz (667 Madison Ave., N.Y.; TE 8-5838). Five major roles available: soprano, 30s, beautiful, sophisticated; soprano, 20s, beautiful, naive; man, 30-35, operatic tenor, regal; character comedian; acrobat-ballet dancer. Apply through agents or mail photos and resumes c/o Apple, above address.

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Burton Charles D'Lugoff (337 Bleeker St., N. Y.; AL 5-3179). Available parts: Negro or white male singer, 30-40; femme, 30s, slender singer; southern belle type femme, 20, belting voice, some dancing; Negro dancer-singer-actress for major role; Negro baritone, 20s; semi-legit soprano, beautiful Negro, 20s; comedian, 20s, rotund, baritone. Apply through agents only, c/o Sidney Eden; above address.

"Let It Ride" (MC). Producer, Joel Spector (147 W. 57th St., N.Y.; PL 7-2691). Auditions for Equity dancers tomorrow (Thurs.), girls at 11 a.m. and boys at 2 p.m., at the 46th Street Theatre (226 W. 46th St., N.Y.) and for Equity singers Friday (23), men at 11 a.m. and girls at 1:30 p.m., at the Martin Beck Theatre (302 W. 45th St., N.Y.).

"Love A La Carte" (MC). Producer, Arthur Klein (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

OFF-BROADWAY

"A Word With the Governor" (MC). Producer, Governor's Company (c/o Natt Greenblatt, 10 Fifth Ave., N.Y. or CBS-TV, 524 W. 57th St., N.Y.; JU 6-6000). Available parts: three boys, native houseboys, man, 45-50; lovable, comic; woman, 40's, high-strung; five character men, eccentrics; woman, young, beautiful, eccentric; character woman, flamboyant; man, 30's, satanic writer; girl, 20-21, fresh, cute, innocent; young man, attractive, appealing; man, 50's, dry, cynical; character man, pompus, small; four assorted character men; several attractive femme singers who also dance. All applicants must sing and dance some and British accents are preferred. Mail photos and resumes c/o above address; don't phone. Rehearsals will begin late in August for September opening.

"Clandestine on the Morning Line" (C). Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N.Y.; JU 6-6300). Available parts: lead woman, 40-60; man, 40-60; girl, 17; two men, 25-30; man, 30-45; several male and femme walk-ons. All parts are Negro. Mail photos and resumes c/o Allen Davis, above address. Script available at the Drama Book Shop (51 W. 52d St., N.Y.).

"4th Avenue North" (R). Producer, Shippen Geer, in association with Michael Batterberry (341 Madison Ave., N. Y.; MU 9-2910). Parts available for a commedienne with belting singing style and lead male dancer-singer. Mail photos and resumes c/o Geer, rm. 803, above address.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Mirrors" (D). Producer, Barbara Burns (507 Fifth Ave., N. Y.; OX 7-5895). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crain, above address.

"No Law Against Love" (MC). Producer, Vassili Lambrinos (141 E. 47th St., N. Y.; PL 1-0142). Auditions for dancers with ballet and jazz training, Equity and non-Equity, today (Wed.), girls at a.m. and boys, at 1 p.m., at the Sheridan Square Theatre (99 Seventh Ave. S., N. Y.).

"Sap of Life" (MC). Producer, Quartet Productions (30 E. 60th St., N.Y.; WA 4-8400). Available parts: two tenors, 16-25, handsome; soprano, 16-25, attractive; three femme and two male character actors, must sing. Mail photos and resumes c/o above address.

"Young Abe Lincoln" (MC). Producer, Arthur Shimkin (c/o Little Golden Theatre, 630 Fifth Ave., N.Y.; CI 5-6400). Parts available for male and femme singer-dancer-actors. Mail photos and resumes c/o John Allen, above address.

TOURING

"Antigone" (D). Producer, Edward B. Shanley, in association with Jim Dolan (102 W. 79th St., N.Y.; TR 4-4277). A star performer is being sought for either the role of Creon of Antigone. Contact Shanley, above address. General casting for the fall national tour of colleges and universities will be conducted later this summer.

"Farewell, Farewell Eugene" (C). Producers, Michael Byrne & James Burr (405 E. 79th St., LE 5-8066). All parts available except Minnie and Gert. Mail photos and resumes c/o Byrne, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"Music Man" (MC). Producer Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690). Part available for a top lyric soprano, not less than 5 feet, 6 inches tall, to replace lead in the national company. Call Lillian Stein, above number. Several parts available for the second company. Mail photos and resumes to Lillian Stein above address. Audition for dancers and principals Friday (23), at 11 a.m. at the Hudson Theatre (141 W. 44th St., N. Y.). Script available at Drama Book Shop (51 W. 52d St., N. Y.).

OUT OF TOWN

CHICAGO

"Fantasticks" (MC). Producer, Faith Smeeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles, five male, one female. For audition appointment contact Jim Warner, above address.

LOS ANGELES

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

BELLPORT, L. I.

Gateway Playhouse. Managing director, David Sheldon (Gateway Enterprises Inc., 43 W. 54th St., N. Y.). Parts available for Equity leading men and women and versatile character men and women. Mail photos and resumes to Sheldon (c/o Joyce Selznick, Columbia Pictures, 711 Fifth Ave., N. Y.). Apprentices apply directly at Gateway. Theatre operates as a summer showcase for Columbia Pictures executives and producers.

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentices. Mail photos and resumes, above address. Sea-

HYDE PARK, N.Y.

Hyde Park Playhouse. Executive Director, M. David Samples (385 E. 10th St., N.Y.). Parts available for male and femme performers for the Equity resident company. Mail photos and resume c/o above address.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y., Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and femme performers for resident company. Photos and resumes being accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

SYRACUSE, N. Y.

New Playhouse. Producer, Syracuse University (610 E. Fayette St., Syracuse, N. Y.). Parts available for male, femme and juvenile dramatic performers. Mail photos and resumes to G. F. Reidenbaugh (Box 84, Brodheadsville, Pa.).

WASHINGTON, D.C.

Washington Theatre Club. Managing director, John B. Wentworth (1632 O St. N.W., Washington, D.C.; DE 2-4583). Parts available for male and femme apprentices for the Equity season. Write or phone Dan Hemenway, above address.

SHOWS IN REHEARSAL

OFF-BROADWAY

"Hector," "West of the Moon" & "Blood Bugle" (D). Producer Lee Paton (New Playwrights Theatre, W. 3d St. & Thompson St., N. Y.; GR 3-9300).

"Much Ado About Nothing" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008).

TOURING

New York Repertory Theatre. Producers, Henry T. Weinstein & Lawrence Feldman (331 Madison Ave., N.Y.; MU 2-7487).

STOCK

"Troilus and Cressida" (D). Producer, American Shakespeare Festival (Stratford, Conn.).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Carrado Film Enterprises. Producer, Carrado Enterprises (640 West End Ave., N.Y.). Parts available for models, actresses, and male and femme voices to dub for a series of five-minute tv shorts. Mail photos and resumes c/o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

"Portrait in Canvass" (dramatic series). Producer, Leonard Small (c/o Houlen Productions, 527 Madison Ave., N. Y.; EL 5-5260). Parts available for male and femme dramatic performers of all types. Mail photos and resumes c/o above address.

'Unfair' Cut

Continued from page 1

participation in authors' royalties or authors' rights.

It is generally assumed that the 40% participation in the film rights of the American producer and the 25% participation in so-called subsidiary rights (foreign rights, radio and television rights, etc.) is due to the fact that (a) the production costs in New York are incomparably higher and (b) that the New York production increases the value of the play in view of motion picture sales.

Let us for a moment examine the basis for this contention. It is true that the cost of production on Broadway is on the average now a little over $100,000.—It is also true that the average gross receipt potential is of $40,000 weekly. The average cost of production in Paris is about $25,000, and the weekly gross receipt potential is of $16,000. The average cost of production in London is of £5,000 and the weekly gross receipt potential of £3,500. My deduction, based on the above figures is that the earning potential (investment versus income) is higher on Broadway than elsewhere.

In case of the acquisition of a continental play by an American producer, the continental producer does not receive any share in the American rights, the foreign rights or the film rights. It is the continental producer of the play who faces the risk of world premiere. The American producer will acquire the play only after it has become an established success on the continent.

The conclusion is inevitable that he faces a lesser risk than the producer who first put the play on. The American producer benefits obviously by reading the write-ups on the opening not only in the French press but in the world press including the New York papers, of the reaction of audiences in Paris and perhaps in other continental cities. He also sees the physical production, the sets, the costume, etc.

By paying the author a comparatively small sum for an option, the American producer acquires stage rights for the United States and the United Kingdom and a substantial participation in motion picture rights, television rights, etc.

Now, let us talk about the actual financial risk of the American producer. I would say that in a very sizeable proportion of the plays acquired, the producer will make a pre-production motion picture deal which will reduce his financial risk to a minimum. If the producer is a reputable one, he will have no difficulties in getting, let us say, $100,000 cash on a pre-production deal. His share of this will be of $40,000 which will underwrite almost 50% of his actual production cost.

What I want to point out is that I think it is highly unfair to ask authors to reduce their royalties; i.e.; their participation in the success or failure of the play based on receipts. When negotiations started between the Dramatist Guild and the producers I thought that the producers would make some concessions, too. For instance, in consideration of the authors reducing their royalties for the first seventeen weeks of run, the producers could have offered the authors a share in the profits of the Broadway run or reduce their participation in film rights and television rights after recoupment of their investment. All I saw was the pressure put on authors' organization to bear the burden of the reduction of expenses for the producer.

It is needless to say that I, in my capacity as adviser of the French Society of Authors, will not subscribe to such reduction of the authors' share.

Ulysses

Continued from page 2

scripter on visual concepts to retain original context.

"As I see it, Mr. Bloom is part of everyman, much more human than anybody."

Four-letter words, naturally, won't be used a la "The Connection." That's for sure. "But when Mr. Bloom dreams, going back to childhood and love affairs, it can be done subtly and in good taste, he feels.

"I think you can do anything in good taste." The film will be made entirely in Dublin "with tour-de-force acting, with the best Irish actors. Our problem now is whether to do it with big stars or unknown cast. If I have a choice of actors vs established names, I'd take actors all the time. There are, luckily, stars that are good actors which is a saving grace."

He mentioned major difficulty between "actors" and "stars": Stars want to tell director how to make the picture. "Ulysses" can be made to run two hours and for same budget as "Sons and Lovers," in his estimation.

Why book hasn't been filmed before director can't understand. "It's a paradox: it appears difficult yet underneath there's a fog of literary puzzles and a wealth of simplicity. That's the paradox."

Credit for "Ulysses" assignment goes to Bob Goldstein "who introduced Cardiff to Wald in England," he concluded, happily.

NMU Fine Arts Center To Have Theatre, Music

Albuquerque, June 20.

New Mexico Univ. regents have okayed final plans for a $5,000,000 Fine Arts Center for the institution, to get underway in the fall.

The project, to house music, theatre, art and related fields, will take about two years to complete.

Met Opera Bargaining Continues

Efforts at VARIETY press time (Tues.) to ascertain how stood the winds for peace among the three major unions and the Metropolitan Opera were unavailing. Both sides are not talking. Met has apparently made pacts with the numerically small crafts but are still in huddles with American Federation of Musicians, American Guild of Musical Artists and the Stagehands Alliance. June 30 is deadline for union contracts.

Still unresolved with Local 802 is the status of the Met-dismissed for 1961-62 horn player, Lester Solomon.

Press Agents Pact Goes In

Met Assn. of Theatrical Pressagents & Managers have agreed on a new four-year basic contract to take effect next Sept. 1. The pact, which provides for a pension plan and a staggered salary increase, will also cover the first year of the Met's operation in its projected new home in Lincoln Center.

The pension setup, which is still being worked out, is in line with the Met's new policy of providing pensions for all its employees. Also to be worked out is an escalator wage boost, which will only apply to the last three years of the contract. There's to be no salary increase the first year. The present weekly minimums for company managers and pressagents are $188 and $254, respectively.

Other changes in the new contract provide for the company manager to commence employment the first day of stage rehearsals and the pressagent four weeks before the Monday of the week of the first public performance. Under the old pact, the company manager started two weeks before the Monday of the week of the first public performance and the pressagent three weeks prior to that time. Hospitalization coverage and all other terms of the old contract are continued.

'Do Re Mi' Now About 53% in Red

"Do Re Mi" has recouped about 47% of its $400,000 capitalization. The backers have thus far been repaid 30% of their investment in the David Merrick production, now in its 26th week at the St. James Theatre, N. Y. The financial condition of the musical is based on a May 20 audit, plus estimated income since then.

The musical, adapted by Garson Kanin from his short story of the same title with music by Jule Styne and lyrics by Betty Comden and Adolph Green, stars Phil Silvers. Highlights of the May 20 audit include the following:

Investment, $400,000.

Operating profit for the four-week period ending the date of the audit, $39,239.

Total operating profit to date, $156,823.

Unrecouped cost, $243,177.

Repaid on investment, $120,000.

Sinking fund, $25,000.

Balance available, $11,823.

ELITCH OPENS SEASON; HAS 2 LEADING MEN

Denver, June 20.

The 70th season of the Elitch Theatre here opened Monday (19) with "The Pleasure of His Company." Featured are Fayne Blackburn and Stephen Elliott, with direction by Windsor Lewis.

Ten weekly change plays are again scheduled for this summer, but the season will probably be extended to 12 weeks in 1962.

John Gurtler, Elitch Gardens Co. veep and manager of the theatre, which is oldest continuously operated summer stock house in America, states that two leading men, Stephen Elliott and Donald Woods, are dividing roles this year, each appearing for five weeks in five plays. Fayne Blackburn, who was leading lady last year, will stay the full 10 weeks.

Three Stooges Playing Matinee Strawhat Stand

Chicago, June 20.

The Three Stooges will play a summer theatre date here next month, giving 12 matinee performances for the juve trade at Melody Top Theatre in suburban Hillside. The slapstick team will open July 14 with two other acts and the Melody Top orch for 10 days, with two performances each of the Saturdays. Tickets at the 2,165-seat tent will be scaled to a $3.30 top.

The matinee engagement is occasioned by the fact that "Take Me Along," with William Bendix, has been booked for four weeks, meaning that the arena theatre won't be needed for rehearsals during two weeks of that period. Shows normally have a fortnight's run at Melody Top, with the upcoming musical concurrently in rehearsal.

The Stooges in-person date at the strawhatter will coincide with the local premiere of their latest picture, "Snow White and the Three Stooges," at the Oriental.

Philly Playhouse Show To Play Ogunquit Barn

Ogunquit, Me., June 20.

John Lane's Ogunquit Playhouse opens its 29th season June 26 with Siobhan McKenna and Zachary Scott in Shaw's "Captain Brassbound's Conversion." Albert Marre is directing the Ethelyn R. Thrasher production. The cast includes Reginald Denny and Eric Berry.

The play, in for a week, comes from Philadelphia's Playhouse in the Park, where it opened last night (Mon.) for a week. Paul Stoudt, of the Playhouse, is associate producer.

French-Language 'Kate' To Introduce Brussels To Yank Musical Style

Brussels, June 13.

An attempt to give the local legit scene a new look will be made with the opening here next Monday night (19) of a French-language production of "Kiss Me, Kate." The success or failure of the venture could be a strong factor as to whether or not other U.S.-originated musicals will be presented here in the near future.

There have been no local productions of recent U.S. musicals other than the American presentations of "Carousel" and "Wonderful Town" during the 1958 Exposition. Brussels, like Paris, appears to prefer the old-fashioned operettas, particularly the French imports. Thus, the reaction to "Kate" at the Theatre Royal dela Monnaie is likely to be viewed with special interest by the local legit crowd.

Still fresh in the minds of the trade is the situation relating to the film version of "King and I," which was clipped of all songs for presentation on local screens. Dr. Marcel Prawy, who produced "Kate" at the Vienna Volksoper, is co-producer of the local version ("Embrassez Moi, Katerine") with Maurice Huisman, director of the Royal. The 1,050-seater is the city's leading opera house.

The Cole Porter-Sam and Bella Spewack musical is scheduled to run at the Royal for four weeks, and if successful may be continued at that house or transferred to the 3,500-seat Cirque Royal, Viennese director Ernst Pichler is responsible for the staging of the musical. The cast comprises foreign and local talent.

French National Opera Set for Japanese Tour

Tokyo, June 13.

The French Theatre National de L'Opera troupe will give about 20 days of performances in Tokyo and Osaka starting in September under the Franco-Japanese Cultural Agreement signed last year. The Yomiuri Newspapers will sponsor in Japan.

The 48-member troupe, including prima donna Jane Rhodes, will present "Carmen" here, with the title role alternating between Miss Rhodes and Grace Bumbury. The Japanese will supply an orchestra of 76, an adult chorus of 60, a children's chorus of 40 and some 50 other actors for large-scale performances.

Noh Plays' U.S. Tour

Tokyo, June 13.

Mary Bran plans to present Japan's classic Noh plays in a tour of key cities in 1963. Trek would mark initial presentations on Noh drama in America.

The Hollywood impresario is on four-month global talent hunt.

AGMA and Library Plan Larry Tibbett Memorial For N. Y. Lincoln Center

The American Guild of Musical Artists and the N. Y. Public Library are cooperating in the establishment of a fund in honor of the late Lawrence Tibbett, founder and first president of the union. The fund would provide for the purchase of books, manuscripts and libretti, in memory of the Met Opera baritone. The collection would be housed in the Library-Museum planned for the Lincoln Center for the Performing Arts. It would also serve to round out the Americana material which the Library already has.

With its own funds, AGMA plans commissioning a bust of Tibbett to be set in a prominent and appropriate place in the new Metropolitan Opera House at the Lincoln Center.

Legit Followup

Altona
(Saville Theatre, London)

London, June 13.

Following a successful five-week run at the Royal Court, Jean-Paul Sartre's "Altona" has moved to the Saville, but only for a limited period owing to film commitments of some members of the cast. This powerful, dark drama telling of a disillusioned young Nazi officer who locks himself in a room for 14 years, of his family who waxed fat in postwar years, is still too drawn out. Nevertheless, it is compelling theatre.

Kenneth Haigh as the young Nazi, steals the limelight. Diane Cilento as his sister and Claire Bloom as his sister-in-law contrast suitably, with the latter perhaps not quite getting under the skin of her part. Nigel Stock is excellent in the almost-meatless role of the younger brother, but Basil Sydney, with an opportunity to register as the father, is too restrained.

Justin O'Brien seems to have lost nothing in adaptation and John Berry's straightforward direction does not detract from the heavy atmosphere engulfing the play. A shade more light relief would not have been amiss. *Watt.*

Falls Leaving Vermont For Univ. of Washington

Burlington, Vt., June 20.

Prof. Greg Falls, director of drama at the Univ. of Vermont, has been appointed director of the School of Drama at the Univ. of Washington, one of the biggest college theatrical operations. It operates three theatres, two of them five nights a week the year round, and has a staff of 11 full-time faculty members.

Falls will leave for the Seattle post following this season's Champlain Shakespeare Festival, which he inaugurated in 1959.

Ambitious Sked for Dublin Fest, With New Works by Name Authors

By EDWARD F. McSWEENEY

Dublin, June 13.

Five new plays, plus the first English-language production of Berthold Brecht's "St Joan of the Stockyards" with Siobhan McKenna in the lead, are listed for the Dublin International Theatre Festival, Sept. 10-24. A new version of Mary Manning's "The Voices of Shem," adapted from "Finnegan's Wake," is also on the list.

Productions set are Shaw's "Mrs. Warren's Profession" starring Eithne Dunne; "North City Traffic Straight Ahead," by new playwright James Douglas, to be directed by Alan Simpson; Sybil Thorndike and Lewis Casson in the first production of Hugh Ross Williamson's "Teresa of Avila," and three plays by the Campagnie de Rigault, of Paris; a first production of "The Temptation of Mr. O," by Cyril Cusack.

Also, a triple bill by Caravel Productions of London, including the first staging of Harold Pinter's "A Night Out," plus two new plays by Abbey authors, Hugh Leonard's "The Passion of Peter Ginty" and John D Keane's "No More in Dust." There is also a new play in Gaelic on the life of St. Patrick

Other presentations under discussion, but not set are "The Cave Dwellers," by William Saroyan; "The Evangelist," by Sam Thompson, and a new play set in contemporary Israel. Also in the talking stage is a Sean O'Casey play and a Theatre-in-the-Round presentation.

Surveying last year's Festival, administrator Brendan Smith and Council chairman Lord Killanin say that 61,000 seats were sold, and 79% of the money guaranteed for the Festival was called in. They hope the percentage will be lower this year. Currently the budget is $46,200, of which $32,000 is in hand, more than half this figure being provided by the Irish Tourist Board.

ZaSu Pitts, Enid Markey To Tour Silos in 'Eugene'

ZaSu Pitts and Enid Markey will tour the strawhat circuit this summer in a package of "Farewell, Farewell Eugene." The John Vari-Rodney Ackland comedy had a brief run on Broadway last fall.

Michael Byrne and James Burr will sponsor the five-six week tour.

Merrick To Vegas, On Tab Musicals

David Merrick planed from New York yesterday (Tues.) to Las Vegas and then Los Angeles to o.o. nitery editions of two musicals produced by him on Broadway. The Vegas entry is the tab edition of "Gypsy" at the Riviera Hotel and the L.A. offering is "La Plume de Ma Tante," which opens tomorrow night (Thurs.) at the Moulin Rouge nitery following a long run at the Riviera in Vegas.

"La Plume" moved to Vegas following its Broadway run. The New York company of "Gypsy," with Ethel Merman continuing as star, is now touring.

List 10 New Scripts Due At Kentucky Strawhat; May Also Do 2 Others

Shepard Traube will stage Monroe Stern's "Trip No Further," the first of 10 new plays to be presented at the Pioneer Playhouse, opening its season June 29 at Danville, Ky. The remaining nine productions will be directed by Irving Stern.

The non-profit theatre, managed by Eben Hensen, will also present "The Aftermath," by John Crilley, opening July 6; "Blue Chips," by John McKay Jr., July 13; "The Sparta Fox," by Andrews Carroll Bidwell, "The Animal Farm," by George Selden, July 27; "The Bromley Touch," by Kay Arthur, Aug. 3; "The Dry Dolphin," by William Werburg, Aug. 10; "And All Men Kill," by Albert Brenner, Aug. 17; "Oh Gentle Trout," by Perry Stieglitz, Aug. 24 and "The Tiger Kittens," by Albert J. Zuckerman, Aug. 31.

In the event the season runs beyond 10 weeks, "Mrs. Frisby and the Giant," by Jean Riley, and "Call Me in the City," by Samuel Birnkrant, will also be tried out.

Monos Exits Chi Stock

Chicago, June 20.

James Monos, resident director at Drury Lane Theatre the last four years, is leaving to freelance. His first project will be to stage the stock package of "Under the Yum-Yum Tree," which will costar Margaret O'Brien, James MacArthur and Hugh Marlowe.

Vernon Ray Schwartz, previously stage manager and director of the children's productions, moves up to replace Monos.

TENDERLOIN' BACKERS GET ANOTHER $17,500

Backers of "Tenderloin" have just received another $17,500 distribution, bringing to $227,500 the total thus far repaid on their $350,000 investment. The Robert E. Griffith-Harold S. Prince production, which ended a 27-week Broadway run April 22, opened May 18 in abbreviated form at the Dunes Hotel, Las Vegas. As of its New York closing, the musical had a deficit of $114,297 on its investment.

Income from the Vegas booking, which is for a minimum of six weeks, will presumably provide additional revenue for the backers of the musical. The vehicle, adapted from Samuel Hopkins Adams' novel, has a book by George Abbott and Jerome Weidman, music by Jerry Bock and lyrics by Sheldon Harnick.

Akron Drops Bard Fest; Director Lithgow Exits

Akron, O., June 20.

The local Shakespearean Festival scheduled for this summer has been cancelled. Trustees of the Stan Hywet Hall Foundation, which administers the $15,000,000 civic-cultural property presented to this city in 1957 by the Seiberling Family, decided to drop the Bard program because of financial difficulties. In doing so they also dismissed Arthur W Lithgow, director of the festival since June, 1959. The exit of Lithgow, whose salary is $9,000, is effective July 15.

The trustees originally voted 14-13 to continue the Shakespeare presentations. However, the decision was reversed when it appeared likely that revenue from the annual membership campaign would only be about $30,000. The goal has been $65,000. Contributors to the membership campaign have been promised partial refunds, since those who gave $10 or more received a booklet of tickets admitting them to house tours, garden tours, the planned Shakespearean seasons and other proposed programming.

Inside Stuff—Legit

At a time of considerable discussion on how to better conditions in the theatre, Jane Manners, assistant manager at the Majestic, New York, is doing her best to make at least one Manhattan playhouse more attractive for patrons. Femme exec resurrected from the Shubert storehouse 12 large engravings of Shakespearean subjects, portrayed by celebrated artists, framed in gold, and has had the collection installed in downstairs lounge of her theatre. Customers looking closely at pix will discover they were all published in late 18th Century and are collectors' items. Ironic note in this Broadway art show lies in fact that Majestic has seldom housed Shakespeare. Built in 1927 by the Chanins, theatre is primarily a musical showcase.

Boston Herald, which has long been taking an interest in legit matters here, says the Helen Hayes repertory tour "is still a good idea, and we hope that Congress, despite Mr. O'Hara, will continue to give it its blessing." In an editorial, "Better Than Ice Boxes," the newspaper whacked Congressman for invidiously mistating Miss Hayes' salary, and said: "The congressman has succeeded in undoing much of the good the tour has accomplished to date."

"For 15 gruelling weeks," the editorial said, "a distinguished American repertory company has been touring Europe and the Middle East under the sponsorship of the State Department. The purpose of the tour is to show off American culture, or, as Helen Hayes puts it, 'to prove we can make things other than good ice boxes.' Thus far it has been a smashing success. The company has gotten rave notices from Madrid to Helsinki and from Ankara to Paris."

Kaufman Estate Of Unaudited Value

Ex-Wife and Daughter Divide Residuary—Sisters Get $50,000 Each—Bequest to Actors Fund

The residuary estate of George S. Kaufman, who died last June 2, was left by him to his former wife, actress-playwright Leueen MacGrath, and Mrs. Irving Schneider, his daughter by his first wife, Beatrice Bakrow. That's divulged in Kaufman's will, which was filed for probate last week in N.Y. Surrogate's Court. The playwright's will, dated May 19, 1960, also bequeathed $50,000 each to two sisters, Mrs. Helen Liberman and Mrs. Ruth Friedlich. Latter is also a writer. There are also bequests of $1,000 each to the Actors Fund and the Dramatists Guild.

According to lawyers handling the estate, it'll take at least a year to make a complete inventory. For the purpose of the probate, the estate was valued at "over $20,000." Incidentally, Mrs. Schneider is the wife of the general manager for Broadway producer Irene Mayer Selznick.

DON AMECHE BUYS OUT OF 'SILK'; SEATTLE CAST

Seattle, June 20.

Jan Murray will replace Don Ameche in lead role in "Silk Stockings" to be presented here July 18-22 in the Aqua Theatre by Greater Seattle Inc. Ameche, who bowed out because of conflicting foreign tv commitments, appeared with Hildegarde Neff in the Broadway production of the musical.

Walter Van Camp, managing director of the local civic promotion outfit, told Variety that Ameche is expected to pay Greater Seattle $4,000 for the privelege of cancelling.

Pamela Britton and John Raitt play "Oklahoma," at Aqua July 5-9, with Betty Phillips, leading lady of Theatre Under the Stars at Vancouver, B.C. also in cast.

Jan Sherwood will join Murray for "Silk Stockings," ditto Dossie Hollingsworth. Gustave Stern will direct both shows; Ralph Rosinbum is stage manager and Allen Waine choreographer.

Make Publicity Occasion Of Hayes Group Return

The Theatre Guild-American Repertory Co., headed by Helen Hayes, Leif Erickson, June Havoc and Helen Menken, returned to New York last Monday afternoon (19) after a 16-week tour of 25 cities in 15 countries in Europe and the Middle East. Pressagents arranged for Mayor Robert F. Wagner to proclaim yesterday (Tues.) "American Theatre Day in New York." The company was also saluted in outdoor ceremonies on the steps of City Hall as "America's best good will Ambassadors."

The Mayor presented scrolls to the stars and gold keys with the city's seal to every member of the cast including Nancy Coleman, James Broderick, Barbara Barrie, Dorothy Sands, Romney Brent and Rona Gale.

The troupe performed a repertory of "Miracle Worker," Skin of Our Teeth" and "Glass Menagerie" in all cities played except Copenhagen and Paris. In both those places there was a dispute over local rights to the property. The company ended its tour last Friday (16) after playing two additional performances at the Paris International Drama Festival to fill vacancies left by the withdrawal of a South Korean dramatic group. The two extra performances in Paris had been preceded by the company's presentation in that city of "Menagerie" and "Skin," twice each at the 1,400-seat Sarah Bernhardt Theatre.

Following a layoff of several weeks, the company will depart early in August for Latin America where the repertory program is to be performed in 16 cities in 10 countries. The tour of the three-play project, produced by the Theatre Guild Foundation, is administered by the American National Theatre & Academy under the auspices of the State Dept.

Max Liebman and **Bernard Sahline** plan a Broadway presentation next October of "From the Second City," the Chicago-originated revue at the Ivar Theatre, Los Angeles.

BILTMORE THEATRE, N.Y., TO REVERT TO LEGIT

The Biltmore, N. Y., which was leased by CBS in 1952 for use as television studio, will revert to legit next fall. Reconstruction of the house, purchased last season by David J. Cogan from Irving Maidman for a reported $850,000, is scheduled to begin next week. The return of the theatre to legit will bring to 34 the number of Broadway houses available for theatrical productions.

Cogan intends increasing the Biltmore seating capacity from 979 to 1,120. The CBS lease, incidentally, was to have expired Feb. 1, 1962. Serving as consultant on the reconstruction of the theatre will be scenic designer David Hays. Cogan, a personal business manager for show biz talent, also coproduced the legit edition of "Raisin in the Sun," which concluded a lengthy tour last Saturday (10) in Washington.

The Biltmore is located on W. 47th St., between Broadway and 8th Avenue. Prior to its use as a television theatre, it was operated as a legit house by Warner Bros., in partnership with George Abbott.

Loans to Tyros

Continued from page 1

supposed to be repaid. In practical terms this may imply that the "graduate" actor, unable to make a living on the stage, will take a job as unskilled labor somewhere to pay for the training.

The arts foundations mostly ignore actors as to grants in aid though Ford money helps regional theatres hire them. Music school graduates pick up a small amount of prize money with their diplomas.

How It Works In Pasadena

Washington, June 20.

With its accreditation last February by the Western College Assn., highest higher education organization for the 11 western states, Pasadena Playhouse became eligible for the federal student loan program. The wheels have been put into motion, and the Playhouse's drama school has some money.

Dept. of Health, Education and Welfare advises that $31,500 has been approved for Pasadena Playhouse, which can be tapped for loans to students beginning this fall. Under the U.S. law setting up the program, the participating college must put up $1 for every federal $9 assigned.

Loans can be made to students to pay tuition and living costs while studying. The money must be repaid, plus 3% interest starting the year after graduation. Pasadena Playhouse told federal officials here loans of $1,000 per student are planned as long as the money lasts.

Under the law, the student loan program is available to any institution of higher education properly accredited by accepted college associations, or if another institution so accredited accepts the transfer of credits. Pasadena Playhouse was accredited last Feb. 22 by the Western College Assn. as a "specialized institution of higher learning."

The student loan program was authorized by Congress within a law known as the National Defense Education Act, although the program itself was never tied to "national defense" considerations.

Slams Vs. Critics

Continued from page 63

to it in the case of the Center's current edition of "Pal Joey."

There were no notable cases of anti-critical attacks in road cities during the season, but London was regaled with a flurry following the mixed-press reception to the Wolf Mankowitz musical, "Belle." Primarily as a publicity stunt, the author-producer, accompanied by a group of the show's chorus girls in costume, visited the office of the London Daily Express to present a coffin to the sheet's reviewer, Bernard Levin.

Although the New York critics had the fewest number of Broadway openings on record, there was a new high off-Broadway. However, some of the first-stringers, such as John Chapman, of the News, do not cover the basement and belfry circuit offerings, and all of them tend to pick their assignments, leaving lesser events to second-stringers.

While Taubman was the object of the most severe anti-critic barrage in New York, he has shown little sign of being disturbed by it. Since anyone who succeeded such a widely acclaimed critic as Brooks Atkinson would presumably have had a more or less comparable reception, the Times management is apparently not seriously concerned either.

The general feeling in the trade seems to be that the Times has lost some of the impact it had when Atkinson was writing the reviews and the Sunday drama column. But the ultimate answer will be whether and how much the paper's theatrical readership and prestige is affected. The immediate impression is that Kerr and the Herald Tribune have gained readership and impact, but the Times is still far ahead of the competition.

The Times series of Page One articles recently on the state of the theatre is generally discounted in the trade, although it may have impressed the paper's general readership. The real demonstration of the Times leadership in legit, however, is its dominance in theatrical advertising lineage. Particularly in the Sunday edition, that is overwhelming.

Publishing Stocks

(As of June 20, 1961, closing)

Allyn & Bacon (OC)	42½	— ½
American Book (AS)	62⅛	—3⅜
Book of Month (NY)	27¾	+2⅛
Conde Nast (NY)	13⅛	— ¾
Crowell-Collier (NY)	41⅛	+1⅜
Curtis Pub. Co. (NY)	14⅞	— ⅜
Ginn & Co. (OC)	29	— ¼
Grolier (OC)	51½	+ ½
Grossett & Dunlap (OC)	26¼	—1¾
Harc't Brace (OC)	36¾	—1¾
Hearst (OC)	24	
Holt, R&W (NY)	37¾	XD
L.A. Times Mirror (OC)	38	—3
Macfadden (AS)	12¾	+ ¼
McCall (NY)	33	—1½
McGraw-Hill (NY)	37½	+2¼
New Yorker (OC)	113	
Pocket Books (OC)	32½	
Prentice Hall (AS)	41¾	—1
Ran'm House (OC)	40½	+1½
Scott Foreman (OC)	26¾	— ¼
Time Inc. (OC)	81½	—3½
H. W. Sams (OC)	39	—4
Western Pub. (OC)	76	—1

OC—Over the Counter.
NY—N. Y. Stock Exchange.
AS—American Stock Exchange.

New K. C. Incident

Continued from page 61

place between small committees of AGVA and Equity, we learned that AGVA has changed its mind and wants to raise the question of jurisdiction in the Four A's (Associated Actors & Artists of America).

"It is disturbing to hear that the president of a sister union makes such irresponsible remarks to his convention, because although he was speaking figuratively, the only inference one can make is that he believes that the solution will be found only in either the destruction of Equity or AGVA. I hope that cooler heads will prevail."

'Game' Pic Deal

Continued from page 61

clusive of bonds, to open "Game" on Broadway. The production, he claims, dropped another $15,000 on its 37-performance run, bringing the total deficit on operations to $56,000. Besides that there's the undivulged cost of the outright buy of the film rights by the the production.

Manchester asserts that besides the $20,000 already repaid the backers there's still some coin available for distribution. The amateur rights have also been sold to the Dramatists Play Service. Manchester is currently preparing a Broadway production of "I Give It Six Months," by George S. Kaufman, who died last week, and Leueen MacGrath. That project, scheduled for the fall, is budgeted at $125,000.

Literati

N. Y. Times Wins Key Suit

The N.Y. Times won a key decision in the U.S. Court of Appeals in New Orleans last week, affecting the vulnerability of newspapers to libel actions for out-of-state stories. Reversing a lower court's ruling, the three-man Appellate Court held that the Times and one of its staff members, Harrison Salisbury, could not be sued for libel in Alabama for an article on segregation in Birmingham. Seven Birmingham officials, plaintiffs in the suit, asked for a total of $3,100,000 in damages, claiming that the Salisbury article caused them to suffer "public contempt, ridicule, shame and disgrace."

The court ruled, in essence, that in an action for libel against a newspaper, the injury occurs at the place where the newspaper is primarily published and hence the libel action must be initiated in that place. The lower court's ruling against the Times stirred considerable concern among newspaper publishers that stories about out-of-state localities would make them easy targets for libel actions. The Chicago Tribune and Atlanta Newspapers Inc. joined the Times in submitting briefs as friends of the court.

Obscenity Rap

Albuquerque Municipal Judge John E. Brown last week found three of the city's newsstand operators guilty of violating the disorderly conduct ordinance by possessing and selling indecent writings and pictures, and fined each $300.

Defendants in the trial which resulted from a police raid in February, in which about a ton of "girlie" and nudist mags and paperback books were seized, appealed the case and said through an attorney they'd take it to Supreme Court if necessary.

Total of 34 publications were exhibits in the case, but Judge Brown based his decision on only two of them. One was the paperback novel, "The Wife Swappers." The other was "Round the World," a magazine.

Brown noted in his ruling that being labeled a censor is "repulsive." However, he labeled the material he examined—and he claimed he read every one of the 34 exhibits—as "garbage" and "junk." He considered the material below "contemporary community standards."

Brown said he wasn't fooling himself that the ruling would stop the sale of such material in Albuquerque. "There will always be a market, and there will always be somebody who will find a way to distribute it."

Speculating on what his decision will accomplish, Brown said: "Perhaps nothing. Perhaps the price will go so high that only the addicts will buy. Or perhaps the decision will focus attention on the materials and the market will be more brisk than ever. In any event, I had to make a decision and this was the only one I could make in good conscience."

Goodman's 'Drama'

"Drama on Stage," edited by Randolph Goodman (Holt, Rinehart & Winston; $6.50), contains the texts of six plays: "Medea," "Everyman," "Macbeth," "The Misanthrope," "A Streetcar Named Desire" and "The Visit." With each play, Prof. Goodman (English department, Brooklyn College), traces the history of the dramas and reprints items concerning playwrights, producers, directors, actors, staging and decor. Value of Goodman's work is somewhat marred by editorial oversights (miscaptioning of illustrations and omissions in reference passages). When books of this nature are not compiled with the greatest care, their mistakes become part of permanent theatre lore, and proofreading in subsequent editions (if such editions appear) cannot undo the harm.

Goodman deserves credit for undertaking to look behind the scenes in the productions of the outstanding scripts he has selected. His personal prose is a fine addition to the editing he has done.

Rodo.

CIC's Setup

Broadcasting and newspaper people figure top in the new executive committee of the two-year-old Canadian Institute of Communications, a research group based in Ottawa involving education and communications fields. New president is Eugene S. Hallman, vice-president (programming) of the Canadian Broadcasting Corp., who succeeds Walter Herbert, director of the Canada Foundation. Aurele Gratton, publisher of Le Droit, Ottawa's French-language daily, is first v.p.; Herbert is second; Rev. F. W. Mole, University of Ottawa, secretary; Charles Topshee, director of the Canadian Film Institute, treasurer.

Others on the committee are R. J. McCleave, MP from Halifax and dean of that town's School of Journalism; Mrs. E. M. Montizambert, Toronto, supervisor of broadcasting for the General Synod of the Anglican Church in Canada; W. J. Blackburn, president of the London, Ont., Free Press; Jacques Landry, assistant program director for CBC's French television web, and R. R. Patrick, a director of Boeing of Canada, Ltd.

Albuquerque's Arts Sheet

A new 16-page tab size offset publication, The Albuquerque Review, is the first arts paper ever published in Albuquerque.

First issue, a fortnightly, contains a profile of John Crosby, general manager of Santa Fe Opera Co.; piece on annual Albuquerque longhair June Music Festival, book reviews, symphony review, Walter Lippmann and Joseph Alsop columns, Herblock cartoon, art review and review of one of several little theatre groups in town.

Editor Norman Palmer, a Sorbonne grad who was bumped off in a bid for the legislature in the Democratic primary last spring here, describes the venture as "an experiment to see if the public is interested in the arts in this area and wants to help support them."

Palmer is gearing the thing to feature class and foreign films, longhair music, little groups and related "cultural" aspects of the community.

CHATTER

Sol Cohen, for the past two years veep of Hillman Periodicals and publisher of the Hillman Paperback Books, has been appointed assistant to the prexy of Ace Books. Before his Hillman stint, Cohen was veep and circulation director of Avon Books.

Robert Goulet of Three Rivers, Que. (distantly related to Bob Goulet of "Camelot"), author of the controversial novel "The Violent Season," was once a Hollywood film editor. Now 36, he's written three previous novels, all unpublished. This one tells how the women of a French-Canadian town, whose husbands are away nine months of the year, burn down a brothel set up just before the men returned from working in the bush.

Gene Robb, publisher of the Albany Times-Union and of the Albany Knickerbocker News, received an honorary degree from Siena College (in suburban Loudonville) as did Senate Majority Leader Walter J. Mahoney, of Buffalo, a friend of newsmen and broadcasters. Senator Mahoney was commencement speaker.

Variety and Sime Silverman figure in H. Allen Smith's newest humor book for Little, Brown in July titled "How To Write Without Knowing Nothing."

William D. Hassett, a former newspaperman who became secretary to Presidents Franklin D. Roosevelt and Harry S. Truman, was awarded an honorary degree at the 157th commencement exercises at the University of Vermont June 11. Hassett, who now resides in Northfield, Vt., formerly worked for the Associated Press and was a special correspondent for several newspapers, covering the rebellion against the Irish Free State and the International Conference in London to put the Dawes Plan into effect.

Robert Silverstein has joined the Fawcett World Library as an associate editor for Gold Medal Books. For the past year he has worked as an editorial assistant on the various science publications of the Consultants Bureau Enterprises and the N.Y. Academy of Sciences.

The London American profiled Joe Lustig, the American pressagent who has been operating in Britain for the past two years. His assignments included the launching of "Shadows," and he's currently p.a. at the Carlton Towers Hotel.

Shows Abroad

Continued from page 60

The Honey Spike

ural" Dickie Bird played by Pat Layde, are well-developed studies. The setting and production are sound although there are times when characters are left standing in awkward positions with their backs to the audience, and one small crowd scene is no credit to the performers.

The audience tends to laugh more than the author intended. MacMahon is a sincere writer, whose observation of the tinker life and speech is admirable, but Abbey audiences are sometimes prone to nervous laughter. In addition, at the performance caught, there were a few American visitors who seemed to feel that anything on the Abbey stage must be funny, so the play's impact was weakened.

Less material in the script and more art in the playing and the Abbey should have a success with "The Honey Spike." *Max.*

The Hollow Crown

London, June 13.

Royal Shakespeare Theatre presentation of a play-reading in two parts by William Shakespeare, Jane Austen, Horace Walpole, Fanny Burney, William Thackeray, Queen Victoria, Thomas Malory and others. Devised by John Barton, with music directed by Richard Golding. Stars Peggy Ashcroft, Max Adrian, Richard Johnson, John Barton; features James Walker, David Price, John Lawrenson, Richard Golding. Opened June 12, '61, at the Aldwych Theatre, London; $2.80 top.

John Barton obviously did studious research and devoted loving care to the compilation of "The Hollow Crown," aptly described in the program as an entertainment by and about the Kings and Queens of England. It's a connoisseur's piece, but there's enough in the show to delight most keen theatregoers and to fascinate students of English history.

Though "Hollow Crown" obviously has limited potentialities, the Shakespeare Theatre Co. deserves credit for adding it to the repertoire after its recent Sunday night tryout at the Aldwych Theatre. It's a distinguished addition to the program, worthy of the support of the front-rank players who have been recruited for the readings.

The stage is bare apart from a few chairs, a rostrum, piano and harpsichord. But the setting seems unimportant as the actors go through the selected excerpts and turn back the pages of history. The past seems to come to life, particularly when Peggy Ashcroft is recalling Queen Victoria's coronation day (in the queen's own words) or when giving Jane Austen's "prejudiced and ignorant" view (written at the age of 15) of a dozen of Britain's monarchs from Henry IV to James I.

May Adrian and Richard Johnson also make telling contributions, and while Barton is largely overshadowed by the others, he can take due comfort in the knowledge that it was his effort that brought the whole presentation to the stage. James Walker plays selected pieces on the harpsichord and piano, and three singers make their mark with a range of ballads, including one to an absent friend, by Albert, Prince Consort. *Myro.*

Wildest Dreams

Glasgow, June 6.

David Hill presentation of musical comedy in two acts (19 scenes), with book and lyrics by Dorothy Reynolds and Julian Slade, music by Julian Slade. Staged by Nicholas Garland; musical numbers staged by Basil Pattison; decor, Brian Currah. Opened May 22, '61, at the King's Theatre, Glasgow; $1.60 top.

Harriet Gray ..... Dorothy Reynolds
Carol Arden ..... Anna Dawson
Stephen Bent ..... Angus Mackay
Mark Raven ..... John Baddeley
Mrs. Birdview ..... Isabel Rennie
Mr. Muffle ..... Edward Hardwicke
Waitress ..... Vanne Terry
Ronnie ..... Tony Raine
Nell ..... Isabel Rennie
Butcher ..... Edward Hardwicke
Builder ..... Norman Jones
Soldier ..... John Davidson

"Wildest Dreams," with book and lyrics by the authors of "Salad Days," is a lightsome musical that emerges as pleasing fare, offering modest humor and tender songs in ye jollie olde English vein. There is just the faintest vestige of a plot, but it is largely an excuse and an exercise for the sardonic humor of Dorothy Reynolds, English comedy actress and lyric writer, who becomes the pivot of the diversion.

The action, such as it is, is set in the fictitious English rural town of Nelderham, under the microscope because its sleepy and allegedly apathetic inhabitants are not participating in a poll on world affairs run by a national daily newspaper. Miss Reynolds plays an ex-actress and resident of Nelderham, and gets many opportunities for her biting humor. Anna Dawson makes a winsome and spirited niece, a modern-generation girl with a passion for speed, sports cars and enjoyment.

Angus Mackay gets scope as a shy, romantic and very correct songwriter who also sings some of his pitiful efforts at sober-sided recital parties. His love scenes with Harriet are among the show's better moments, which also include a skit on a beatnik rock'n'roll session and another on an English hotel dining-room.

John Baddeley impresses as an honest-looking newspaper reporter who forms an attachment for the niece, and has some tuneful singing spots. Isabel Rennie's party-throwing lady and Vanne Terry's couldn't-care-less waitress are other worthwhile characters.

The tunes, while not memorable, have a sunny wholesomeness that reflects the atmosphere of a quiet corner of England. Composer Julian Slade plays a piano in the pit, with support from another pianist, percussion and double bass. *Gord.*

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"Credit for success of 'The Pajama Game' must also be heaped on director Richard Barstow. It was quite apparent from the production that with the short time this show had to rehearse, the George Abbott-Richard Bissell authored attraction 'hit the Boards' with a wallop."

Springfield, Mass., Daily News
(June 13, 1961)

PAJAMA GAME
Starring JULIA MEADE

Con Edison

Continued from page 1

pegged next July 11 as the date for the "Lady" takeover of the long-run title. However, with the loss of one performance last week, the new "Lady" record will not be established until the July 12 matinee, providing there are no more breaks in the regular schedule of eight performances weekly.

Prior to Maney's study of the "Oklahoma" records, the musical had generally been credited with a Broadway run of 2,248 performances. He succeeded in reducing that figure to 2,212, of which 2,177 were regular performances, another 33 special half-price offerings for members of the armed services during World War II, and another two benefit performances for the Stage Relief Fund and Actors Fund. "Lady" will have achieved a run of 2,213 performances, including four Actors Fund benefits, at the July 12 matinee.

At the insistence of Maney, N. Y. Daily News drama critic John Chapman, wrote a Sunday column recently conceding the change in the "Oklahoma" performance tabulation, which he had set at the 2,248 figure when editing the "Burns Mantle Best Plays of 1947-48." With eight performances weekly, "Lady" will top the "Chu Chin Chow" record in London when it plays its 2,239th performance (including the four benefits) next Aug. 3. But, in the words of Maney, "Some of those London figures are probably phony, too."

However, to further complicate matters, the VARIETY tabulation of the performance records of "Oklahoma" and "Lady" differ in that this paper does not include benefit performances in recording a show's run. Thus, the "Oklahoma" count is reduced to 2,210 performances and the 2,211th performance of "Lady," exclusive of the Actors Fund benefits, will take place July 13 on the basis of eight-performances weekly. Similarly, the musical would reach its 2,239th performance Aug. 7.

Carl Sandburg

Continued from page 1

of "American Association of Illiterate European Peasants." The organization stems from fact his and Sinatra's father used to sign X for signatures. He said AAIEP will rival Mayflower Descendants org.

Sandburg has office and secretary at 20th-Fox Studios at Bev-Hills. He works and reads from 12 to 15 hours daily though his message to VARIETY is — "you should use bigger type!"

Off-Broadway

Continued from page 60

American Savoyards

good voice and an effective physical presentation to bear. Bruce Carrithers' boyishly-villainous Dick Deadeye, while short on flamboyancy, blends well.

The chorus does enunciatory justice to the libretto and is generally excellent throughout under Ronald Bush's effective musical direction, with satisfactory backing provided by Walter Mitchell Cree at the piano and Bush's electric organ. The slight set by Frank Wicks suffices. *Jaal.*

Met Doesn't 'Know' Opera Voices?

Toronto Star's Remarkably Candid Diatribe About Forcing of Young Tenors—Aging Talent a Factor

Toronto, June 20.

Under a seven-column streamer, *"Is The Met Ruining Promising Young Voices?"* the Toronto Star's Blair Kirby recently contended for the affirmative. Not the least arresting comment was this: "Francis Robinson, the company's assistant manager, admits it 'very likely is true' that voices are being ruined at the Met by improper use."

Another snapper: "Singers also say there is no one among the Met's many managers who really understands the voice!"

Wrote Kirby about "voice destruction" (his phrase):

"One horrible example was Eugenio Fernandi's performance as Radames in 'Aida.' Singers in the wings gritted their teeth and suffered for him, as he cracked on high notes or failed to make them at all.

"Why did it happen? Because Fernandi was, against his will, being forced to perform a role for which his voice was not ready. It doesn't take many seasons of this to ruin a voice beyond repair. Backstage, they call men like Fernandi 'four-year tenors.'

"Singing with the Met is a tremendous temptation, both financially and in terms of reputation, for any young soloist. Only a world-famed star can afford to turn down a contract with a company that works 40 weeks of the year. For the record, the Met denies being able to 'force' any singer to take any role he doesn't want. But if you don't take the roles requested, will you be back next year? Not likely."

Insiders familiar with the Met Opera have remarked that music critics in the annual spring tour stands are notable for a candor seldom noticed among the more discreet critics working for the Manhattan dailies. In instance of this the following bluntness was also included in Kirby's iconoclastic piece:

"Why are beginners forced into wrong roles? We got the answer in last Saturday's performances. The leading tenors in 'La Traviata' and 'Aida' were Jan Peerce and Kurt Baum. Baum is officially 53—but rumors say he's 60. Peerce is officially 57, but last Saturday was his birthday and he 'thought I did pretty well for a 62 year-old.' He certainly did. So did Baum. But when singers of this age are cast in young, romantic roles, it's obvious that the mighty Met just doesn't have enough qualified people to fill them any other way."

Book Ukrainian Dancers For London Engagement

London, June 20

The Ukrainian State Dance Co. has been booked for a return engagement at the Royal Albert Hall next Sept. 19-Oct. 14. The presentation will be by the Victor Hochhauser management.

The company will be increased in size to 120 dancers and will offer a completely new program.

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Broadway

University of Vermont draped Julius Rudel, general director of N.Y. City Opera, with honorary Doctorate of Music.

Columbia Artists Management-tout'd Concertgebouw Orchestra back to Amsterdam. Dutchmen played 39 U.S. cities.

Sylvester (Pat) Weaver's Sutton Place digs burgled of $15,000 in jewelry over the weekend while he, frau and daughter cooled at their Sands Point summer place.

Next "Celebrity Register" (Earl Blackwell, Cleveland Amory, et al.) may be published in enlarged form via an outside firm, such as Harpers instead of Blackwell's own Celebrity Service as last time out.

Robert Weeks Barron, ex-Ayer agency tv producer and director, ordained a minister and installed as pastor of the Parksville Congregational Church, Brooklyn. Before tv, Barron was a legit juvenile.

Samuel W. Tannenbaum, film and radio-tv lawyer specializing in copyright, named chairman of the copyright division of the section on patents, trademarks and copyrights for the American Bar Assn. for 1961-62.

Sol Jacobson, pressagent for the Broadway productions of "Fiorello" and "Donnybrook," sails tomorrow (Thurs.) on a freighter for a European vacation, unless the threatened maritime strike prevents in which case he'll leave in a few days by plane.

Circle Line prexy Francis J. Barry is celebrating the 10,000,000th passenger milestone in the 16-year history of the round-Manhattan-Island sightseeing tourist business with a press-radio-tv bash for invited guests aboard one of his yachts.

American Wind Symphony Orchestra which concertizes from a barge at bankside of the Ohio, Mississippi, Allegheny and other U.S. rivers will do its stuff this summer on the Thames River in England. There are 60 musicians and founder-conductor Robert A. Boudreau, age 34.

Zeckendorf Hotels Corp. and Frank W. Kridel, exec veepee of both the Hotels Astor and Manhattan, appointed Anthony M. Rey v.p. and g.m. of the Astor. Rey, a former Waldorf manager, has been ditto at the Times Square landmark and generally upped in billing and responsibilities.

Babe Nash, who operates Coney Island's Bounce-Around," feels he was neglected by Nan Joseph in last week's VARIETY survey of the scene at the resort. He operates the trampoline centre there and has his barker extolling the virtues of the jump spot with the line, "The family that bounces together stays together."

Last week's monetary exchange adjustment equalizing the U.S. and Canadian currencies eliminated a minor inconvenience for show biz people playing engagements back and forth across the border. It was mostly a technicality, however, as most Dominion hotels, restaurants, stores, etc., didn't bother collecting the 2c. difference on the dollar.

Washington newspaper correspondents Les and Liz Carpenter, with their teenage son and daughter, celebrated their 17th anni over the weekend seeing shows, eateries, niteries. Saturday's N. Y. News' "D.C. Wash" column, by Gwen Gibson, was devoted to Mrs. Carpenter's present on-leave chore as "Vice President Johnson's Gal Friday."

"Trader" Vic Bergeron, who just opened his newest Trader Vic's in Washington's Statler Hilton, in New York to attend Trader Vic's third annual summer rum festival held in conjunction with the N. Y. Convention & Visitor's Bureau and the Jamaica Rum Producers. Summer "Festival Queen" Peggy Jacobson will officiate and Bob Considine will m.c. the program. Author-humorist Caskie Stinnett will also entertain.

Akin to the fashion industry planning its own building in Rockefeller Center, theatreowner Max A. Cohen will build a 35-story office and showroom building for the toy and novelty industry on the northwest corner of 7th Ave. and 41st St. It will abut the New Amsterdam Theatre (Cohen also owns that former citadel of legit, now a grind filmery) and the theatre's roofgarden will be integrated into the new building to provide a sales meeting room for 400, and an exhibition hall for tradeshows. Cohen owns the permanent air rights over the New Amsterdam, with result that the new 7th Ave. building will provide a commanding view over Times Square area.

ABC-TV prez Ollie Treyz just missed being locked-in one of the elevators of the Mutual Life Bldg. housing the William Morris office. He had paid a visit to the agency's tv head, Wally Jordan (recently out of the hospital), when the power went off. He descended by staircase to the street but meantime any number of workers and visitors in that building, as in the Coliseum and other office buildings in the mid-westside belt, were trapped in the elevators, some of them for hours.

Frankfurt

By Hazel Guild

First German showing of the controversial "Lolita" set for fall, with Europa releasing the pic here.

Conny Froboess, German teenage songstress, partnering with French guitarist Sascha Distel in English tele show.

Alois Lang, who played Christ in the Oberammergau Passion Play in 1930 and 1934, celebrating his 70th birthday.

Spencer Tracy insured for $100,000 by United Artists for his auto journey through Red-run territory, from Berlin to Hof, West Germany.

Tele commentator Werner Hoefer introducing the rocking chair as a new fad to the German tv audience by broadcasting from it during his latest program.

First performance of Carl Zuckmayer's new play, "Die Uhr Schlaegt Eins" (The Clock Strikes One), will be done at Deutsche Theatre in Goettingen this summer.

"Carmen" to be sung in German in a new version by Heinrich Strobel, director of the music department of South West German Raio, at the City Stage in Cologne this fall. Oscar Fritz Schuh will direct.

Hans Werner Henze's newest opera, "Elegie Fuer Junge Liebende" (Elegy for Young Lovers), getting a performance at famed Schwetzinger Rococo Theatre in the castle, with Dieter Fischer-Dieskau singing the lead.

A couple of deaths got misplaced in the Austrian version of the new Helmut Kautner film "Schwarzer Kies" (Black Gravel). The Austrian censor eliminated two of the four deaths of the Sascha Film, in a most unusual slicing, which gave the film a happier windup.

Munich

By John Kafka

(1, *Altheimer Eck., Tel.* 291731)

Don Murray, producer and star of "The Hoodlum Priest" (UA), screened the picture for Munich's justices and attorneys.

Somewhere in the Alps, Thornton Wilder is writing a new play to be world-preemed at Frankfurt's Kleines Haus.

"Raving Othello," thriller revolving around an opera performance, will be Met tenor Mario Del Monaco's next picture.

Author-composed Frederick Hollander taking over co-direction (with Geza Von Foeldessy) of Theatre in Der Briennerstrasse.

Wiesbaden's Taunus' Studios being used by Julien Duvivier, who's directing "The Burning Room," with Jean Claude Brialy in the lead.

German starlet Lieselotte Pulver signed by Billy Wilder for the ingenue lead of "One, Two, Three." Starring James Cagney and Arlene Francis, pic started interior shooting at Munich's Geiselgasteig.

International Theatre, Munich's all-American stock company, preparing two Ionescus, "Sacrifice of Duty" and "The Lesson," for an early July opening. Having broken even with "Hairy Ape" and "Anastasia," the theatre's continuance is secured.

Passing through Munich: Stuart Whitman, having wrapped up "Franciscus of Assisi" in Italy, on property search for a one-picture-a-year independent production. Leon ("Exodus") Uris, here for talks with his German publisher, also collecting factual material on which to base his new novel on Berlin's blockade and airborne supply back in the 50's, Frederic ("Gidget") Kohner looking after the German-language versions of his play and several items of the book serial.

Paris

By Gene Moskowitz

(66 *Ave. Breteuil, SUF.* 5920)

With several studios closing soon, there is talk of new studios going up outside of Paris via government backing.

New first-run pic house being readied in Montparnasse on the site of an old cafe. It will be called The Bretagne and is owned by Joseph Rytmann.

"Ben-Hur" (M-G) continuing its first-run at two smaller theatres after 33 weeks at the big Gaumont-Palace where it played to 620,000 patrons at upped prices.

Yves Montand, Simone Signoret, Sophia Loren, Luchino Visconti, Federico Fellini, Fernandel and O. W. Fischer invited to second Moscow Film Fest, July 9-23.

Attempt to turn vaude-operetta house, the ABC, into a straight legiter has come-a-cropper with Jacques Robert's "Alcool" in spite of a stellar cast headed by Michel Simon.

Colette Brosset now shooting in "La Belle Americaine," being directed by Robert Dhery, and then is slated for the lead in the U.S. legit musical version of the Italo pic "a Strada."

Michele Grellier and Jacques Duby replace Annie Girardot and Jean-Pierre Cassel in Marcel Achard's hit legiter, "L'Idiote," when it comes back to the Theatre Antoine next season.

Three-hour Polski pic spectacle, "The Teutonic Knights," directed by Aleksandre Ford, opened big at the immense Gaumont-Palace after the longrun of "Ben-Hur" (M-G) at this house. It was referred to as the first European American-style pic spec.

Las Vegas

By Forrest Duke

(*DUdley* 4-4141)

Billy Conn, former heavyweight contender, saying hello to Dave Halper and his other pals at the Riviera.

Johnnie Ray slipped into town and slipped an engagement ring on the finger of Dunes cocktail waitress Bonnie Boswell, who was his steady date when he topped at the hotel recently.

Flamingo prexy Morris Lansburgh persuaded Mitzi Gaynor to move her December date at the hotel up to July 6. The four-framer will be Miss Gaynor's preem nitery engagement.

Silver Slipper star Hank Henry joined Frank Sinatra and The Summiteers at Kanab for his scenes in "Soldiers Three," took along his son, Mike, who just graduated from high school in Lubbock, Texas.

Tokyo

By Dave Jampel

(*Press Club,* 211-3161)

Formosa actor Ling Tson inked seven-year pact with Toei.

"Les Liaisons Dangereuses" setting new high at Yuraku-za.

USO unit "On Stage," toplining Jackie Kent, Far East swing.

"Pepe" (Col) concluded strong 10 weeks at Hibiya roadshowing.

Japan population now set at 93,428,501, a boost of 4,142,972 in five years.

Jun Hidano, formerly with U-I here, named publicity chief for AA in Japan.

Chinese actress Yu Ming here starring in Toho co-production of "Night in Hong Kong."

Nisshin Productions and Unifrance in dispute over local rights to "Les Amours Celebres."

Dave Benjamin, formerly with GAC, New Orleans, now resident here with Tozai Kokiyo agency.

Akira Kurosawa's production of "Yojimbo" (The Bodyguard) starring Toshiro Mifune, opened strongly.

"Sunrise at Campobello" (WB) will be first film shown at Ueno Park's new Metropolitan Fest Hall, with charity preem June 20.

Paul Mizukami, former manger for AA here, named general manager for 20th-Fox in Japan under Far East director Karl Knust.

Rome

By Robert F. Hawkins

(*Stampa Estera: Tel.* 675906)

Joan Crawford expected in Milan for a week's stay on Pepsi-Cola biz.

David Niven, Alberto Sordi, Guy Hamilton and entire "Two Enemies" production staff back from Israel location of DeLaurentiis item.

Silvana Mangano appears opposite Jack Palance in "The Last Judgment" on DeSica films' Neapolitan location. It's her first stint since the birth of her child.

David Stone arrived and commuting between here and Spoleto to set plans for Festival of Yank Indie Films to be held during Menotti's Fest of Two Worlds this summer.

Leonard Levinson off on second lap of Italo food sampling tour (Sicily, Naples, Ischia) after northern swing anent his "Best of Italian Cooking" tome. At Nervi, on the Italo Riviera, he served as judge of the Ligurian Gastronomic Festival.

Carol Danell, Yank singer, plays her first dramatic role in "The Arrival of the Outsider," shooting here with Claude Rains starred.

"The Connection" and "Many Loves" to be staged here for three days by the Living Theatre Company under Rome Theatre Club sponsorship. Judith Malina and Julian Beck expected in for occasion.

Minneapolis

By Bob Rees

(4009 *Xerxes Ave. So.; WA* 6-6955)

Duke Ellington bank appearing in Duffy's Satellite Room through Saturday.

Freddie's has comic Bill Dana with folk singer Bob Grossman through July 1.

Excelsion Amusement park at Lake Minnetonka offering twice-daily circus acts for first time.

Old Log theatre, suburban Minnetonka strawhatter, offering Jean Kerr comedy, "King of Hearts," this week.

New writing-acting repertory group holding tryouts for review, "New Ideas 1961," opening June 28 at Cafe Espresso.

Dick Schack, assistant ad director for Minnesota Amus. Co. the last five years, moving to Chicago to join ad department of Balaban & Katz.

University of Minnesota theatre will give 100 performances of "Bloomer Girl," its first contemporary musical, in 11 weeks on the showboat moored on Mississippi river.

Northwest Variety club here paying off last $50,000 of its share of Minnesota U. Heart hospital research addition three years ahead of schedule. Club also will double its indigent patient care fund to total of $50,000 contributed this year.

Guest soloists in Minneapolis Symphony 1961-62 concert series will include violinists Yehudi Menuhin and Issac Stern and pianists Glenn Gould, Lillian Kallir, Witold Malcuzynki and Philippe Entremont. Guest conductors will be Istvan Kertesz and Eugen Jochum.

Danny Ferguson band will move to Louisville July 24 for six-week stand at Brown Suburban hotel when Hotel Radisson Flame Room shutters for summer. Ferguson will return for room's reopening Sept. 5. Room's current toppers, Deedy and Bill, bow out Wednesday (21) with charteuse Hildegarde following for 10-day stay.

Madrid

By Hank Werba

(*Gral Sanjurjo* 24; *Tel.* 234-48-65)

Aaron Copland lectured at the USIS Auditorium on "Panorama of American Music" after an informal meeting with Spanish composers, conductors and music critics. His European tour is sponsored by the State Dept.'s cultural program.

Patachou winged down from Paris for a one-night appearance at the al fresco Pavillon for Spain's national cotton week.

Cuban song-bird Nelly Castell and flamenco artist Caracolillo head the bill at Retiro Park's outdoor spot Florida.

Fourth International Publicity Congress will take place in Madrid from Sept. 20-22.

Nineteen hundred and sixty-one issue of "Cineguia," guide to the Spanish film industry, was placed on sale last week by editor Jose Luis Barbera.

Paco Robal who starred in Golden Palm winner "Viridiana" and in the FIPRASCI selection at Cannes, "Hand in a Trap," will leave for a starring role in the Italo production "Giuliano," based on the life story of the notorious Sicilian bandit.

After six months of road show at the Cinema Madrid, "Ben-Hur" switches to pop prices through the summer months.

Latest flamenco boite is Cuevas de Nemisio where Conchita del Mar and El Cerastasta head the gypsy ensemble.

Hollywood

George Jessel back from Europe.

Thomas W. Moore in town for ABC-TV producer talks.

Lloyd Nolan back from Switzerland Moral Rearmament conclave.

Paul Shivley joined Pantomime Pictures as creative story editor.

Myles Eason new story head of Morton DeCosta's Belgrave Enterprises.

Lou Sarno appointed general manager of Hollywood Knickerbocker.

David Woolner appointed Midwest sales head of W.M.J. Productions.

William Gray in Japan to prep Hal Wallis' "A Girl Named Tomiko."

Vet songwriter L. Wolfe Gilbert's daughter, Ellen, being wed to Robert E. Fainaru July 16 at Temple Israel here.

Fabian does round of personals for June 21 opening of "Love in a Gold Fish Bowl" at Golden Gate Theatre, Frisco.

Diane Leslie replaces Peggy Phillips as Screen Gems' new series story editor.

Makeup Artists & Hairstylists, Local 706, plaqued 62 members with 25 or more years of service.

Jerry Levy bought out Fred Amsel's interest in Directional Enterprises, personal management firm.

Barry Shear appointed exec producer-director for tv for L.A. chapter of American National Theatre Academy.

UA's "By Love Possessed" benefit preview at Chinese Theatre for Vista del Mar Child Care Service raised in excess of $50,000.

Chicago

(*DElaware* 7-4984)

"Finian's Rainbow" opens this Friday night (23) at Encore Theatre.

Dave Remington's Dixieland group extended four more weeks at Cafe Continental.

The Quid, a nabe nitery featuring aqua ballet, preems this Friday (23) on Milwaukee Ave.

Dance team of Eddy and Mary Lee replaces Doree Crews and Dobie Twins on the Cloister bill.

Revue Players doing an original by John Stasey and Robert Kenny, "Platinum Taps," at Ninth Floor Theatre.

Steve Allen and Jayne Meadows opened last night (Tues.) in "Fourposter" at Edgewater Beach Playhouse.

Van Cliburn to do special recital for members of Auditorium Theatre Council tomorrow (Thurs.) to kick off theatre's restoration fund.

Joe Williams and Harry (Sweets) Edison followed their Tivoli Theatre stint with two nights at the Club Laurel last Sunday (18) and Monday.

Eddie Higgins Trio replaces Audrey Morris unit as house orch at London House. Larry Novak Trio takes the Monday and Tuesday relief.

George Witt tapped to co-star with Bobo Lewis and Ted Ziegler in an original revue being produced by Fred Niles for the 35th IGA Food Store convention.

Fire Island, N. Y.

By Mike Gross

John Roeburt deserting the Island this season for a summer at Cape Cod.

Milton Rackmil, Universal prexy, weekending with Ben Coleman, one of the strip's big fishermen.

Lester Gottlieb, NBC-TV veep, opening up a little late this season because of a Paris-Rome junket.

Shirley and Jerry Wexler, he's Atlantic Records exec, returned to the Island for a quickie visit with Ruth and Marvin Notkins.

Ben Rosner, RCA Victor disk promoter, built a house in Seaview and had jazz impresario George Wein in for an early audition.

Frank Maguire bringing back Florence Glenn for keyboarding and sing-along near the bar. He's also looking for a combo to supply dansapation in his big room.

Jim Friedman, after two years in Paris, at Billy Koehler's Bayview keyboard. Dick Oliver, who's been playing the Westchester spots, takes over June 30. Al Roth agented both deals.

Peter Daniels, former pianist at N. Y.'s Bon Soir, dishing out showtunes at Goldie's. He's going to be musical director for upcoming off-Broadway revue, "Fourth Ave. North." Isobel Robbins spruced up Goldie's post-midnight Saturday (15) with some vocalizing.

OBITUARIES

JEFF CHANDLER

Jeff Chandler, 42, whose career extended from stock, radio and screen to song recording, died June 17 in Culver City (Calif.) Hospital of blood poisoning following spinal surgery. He had undergone three operations for correction of a slipped spinal disc.

Actor returned from the Philippines, where he locationed with Warners' "The Marauders," early in May, when it became apparent that a serious back ailment, with which he was afflicted during shooting of picture, required surgery. He entered the hospital May 13.

Born Ira Grossel in Brooklyn, Chandler was one of those hardy individuals who from early life dreamed of being an actor. After completing a course at the Feagin School of Dramatic Art in N. Y., he got a job with a Long Island stock company, starting first as a stage hand and graduating into acting. A small stock company venture launched in Elgin, Ill., in 1941 with a friend was interrupted by Pearl Harbor, and for next four years Chandler was in the Army, stationed mostly in the Aleutians.

Following his discharge Dec. 6, 1945, Chandler, still consumed with the acting bug, went to Hollywood and finally got a small part in a radio show, where he was discovered by Dick Powell, and given a small role in latter's "Johnny O'Clock." It was some time, however, before he became established as a screen actor, for several years devoting himself almost entirely to radio, where he was leading character on a weekly show tabbed "Mr. Dana," then transcribed 26 shows as title character in "Michael Shayne, Detective." His first big radio break came with being cast as Eve Arden's boy friend on CBS' "Our Miss Brooks" program.

It was through radio that he got his significant break. Universal, intent with casting the rebel Israeli leader in "Sword in the Desert," heard him, and as a result of a test he was cast in pic. Before film was finished he was inked to a term pact at U, where he remained under contract for seven years on an exclusive basis and three more on a multiple-pix basis. With Meyer Mishkin, his agent, he formed Earlmar Productions an indie unit and made "Drango" for United Artists release.

Among his top pix were "Broken Arrow," in which he appeared as an Indian with James Stewart; "Away All Boats," "Pillars of the Sky," "The Lady Takes a Flyer," "Raw Wind in Eden," "The Jayhawkers."

Early in 1954, Chandler realized another ambition, that of a singer, and signed a recording pact with Decca, on which his first platter was "I Should Care" and "More Than Anyone." He also embarked on a nitery career with appearance in May, 1957, at Riviera Hotel, Las Vegas, as a singer.

Surviving are two daughters, Jamie, 14, and Dana, 12; and his father and mother. He was divorced in 1959 from his wife, Marjorie.

ARCH REEVE

Arch Reeve, 71, dean of studio publicity directors and one of Hollywood's pub-advertising pioneers, died in Hollywood June 14 after being stricken with a heart attack 10 days before.

Reeve had been associated with the film industry for 35 years prior to his retirement in 1955, having launched his studio career in 1920 as assistant publicity director for Famous Players-Lasky. Before that he was a L.A. newspaperman, working on the Examiner, the now-defunct Tribune and later on the Express as reporter, sports editor, Feature writer and columnist. He became pub director in 1923 for FP-L, remaining there until 1932 when he swung over to Fox Films as pub director.

During his tenure with FP-L, he was instrumental in building the careers of the late Gary Cooper, Buddy Rogers, Clara Bow, Cary Grant, Marlene Dietrich, Billie Dove, Richard Arlen, Esther Ralston and others. He also was one of the founders, and second proxy of Western Assn. of Motion Picture Advertisers, better known as the WAMPAS.

After a year on Coast with Fox, Reeve was transferred to New York as national advertising manager. He returned to Hollywood in 1940 and joined the Assn. of Motion Picture Producers, where for 10 years he acted as secretary of the AMPP Publicity Directors Committee. During World War II, he handled press and public relations for the industry with many organizations.

Surviving are his widow, Constance Littlefield Reeve, who was widow of Lucian Littlefield, and whom he married early this year; and three sons. His first wife died in 1958.

EDDIE POLO

Eddie Polo, 86, one of the first film serial stars, died of a heart attack June 14 in a Hollywood restaurant. He entered motion pictures in 1914 as one of the industry's most reckless stuntmen. He later established himself as a daredevil in serials, when stars performed their own stunts. He also was with circuses and variety shows.

Polo starred in nine serials, most of them 21 chapters each, and spent almost as much time in hospitals as stunting before the cameras. Among his feats was riding a horse over a 50-foot cliff, skidding a speeding auto into a ravine, fighting bulls and other death-defying stunts.

He also appeared in a number of early features and two-reelers for Universal. His serials included "The Broken Coin," "The Vanishing Dagger," "Liberty," "Bell's-Eye," "Captain Kidd," "Lure of the Circus," "The Circus King," "Ouda of the Orient" and "The Gray Ghost."

Among his features were Yellow Streak," "Heritage of Hate," "A Battle Against Odds" and "A Ride for a Rancho." For Universal he appeared in a series of two-reelers including "Cyclone Smith's Vow," "Return of Cyclone Smith and "Square Deal Cyclone."

Retiring in 1930, Polo returned briefly in 1943 to appear with Deanna Durbin in "Hers to Hold." In recent years he had been pitching studios an idea for a circus film but without results.

Surviving are a daughter and a brother.

ART GILLHAM

Arthur Lewis (Art) Gillham, 66, who was famed in the early days of radio as "The Whispering Pianist," died June 6 in Atlanta. He was heard on national radio network shows and his intimate sotto voce style of singing earned his "Whispering Pianist" billing. He played his own piano accompaniments, but his subdued voice style of singing was his trademark.

After a number of seasons in vaudeville, during which he toured on the Pantages Circuit, Gillham moved to Atlanta in the 1930s and was often heard with Lambdin Kay, manager of WSB.

Born in St. Louis, Gillham had his first stage success as a piano-vocalist in Chicago. Songs he made famous on the air included "Waiting for Ships That Never Come In" and "Angry." It was Gillham who was responsible for a revival of "Shine on Harvest Moon."

His phonograph records sold in the millions. He retired after suffering a heart attack in 1952.

Survivors include his wife and two sons.

JOHN H. WILFAHRT

John H. "Whoopee John" Wilfahrt, 68, midwest's "Polka Patriarch," died June 15 in St. Paul following a heart attack. Born on a farm near New Ulm, Minn., he was a favorite among oldtime music lovers for more than a half-century.

He was voted the nation's No. 1 polka bandleader in 1954 by the National Ballroom Operators Assn. A regular on area radio and tv, he also traveled 50,000 miles a year filling ballroom dates. His band cut more than 300 disks for Decca.

Wilfahrt was known for the vocal trademark, "Whoo Hoo Hoo," interspersed throughout his numbers. His style featured heavy emphasis on fiddle, guitar, concertina, with pronounced rhythm and clearly outlined melody.

SYDNEY BLOW

Sydney Blow, 83, London-born actor and author, died June 1 in Lugano, Switzerland. Blow (real name Jellings-Blow) began as an actor in 1896 and made his first London appearance two years later. He subsequently made many West End appearances, but it is as a dramatic author that is best remembered.

On his own or in collaboration he wrote and adapted scores of revue sketches and plays, notably "Lord Richard In the Pantry," "Enter Kiki," "Boodle," "His Wild Oat" and "She Couldn't Say No."

He published his reminiscences in 1935 called "The Ghost Walks on Fridays." He was married to actress Hilda Trevelyan who died in 1959.

ISRAEL SCHUMACHER

Israel Schumacher, one of the top performers of the Yiddish stage died recently in Tel Aviv, Israel. Together with his partner, Shimon Dzigan, he was considered a trademark for Jewish humor throughout the world.

After meeting in Lodz, Poland, Schumacher and Dzigan joined the Yiddish Ararat Theatre in Warsaw. Soon they became famed for their comic dialogs. They later played the Yiddish stage in the Soviet Union and South America before coming to Israel 10 years ago.

Their humor was particularly appealing to the unsophisticated theatregoer. The team split a year ago.

ANNE BRONAUGH

Anne Bronaugh, 76, who played the role of Rosemary for 18 months in the first Broadway production of "Abie's Irish Rose," died June 14 in Hammondsport, N.Y. She retired several years ago.

The role of Rosemary was originated in Los Angeles by Bessie Eyton and subsequently played by Marie Carroll when the play opened May 23, 1922 at the Fulton Theatre, N.Y. The Anne Nichols play registered a Broadway run of 2,327 performances, thus far topped only by "Life With Father," 3,223, and "Tobacco Road," 3,182.

GEORGE B. FRENCH

George B. French, 78, pioneer film character actor, died of a heart attack June 9 in Hollywood. He started his career in 1912 at Universal, and for some years was with Christie Comedies. He was the second male lead in the original "Tarzan of the Apes" with Elmo Lincoln. For five years he acted as John Barrymore's personal dialog director, and was active until illness forced him into retirement 12 years ago.

Surviving are his wife; a daughter, former child actress Louise; Truax, and a sister.

ELLEN O'MALLEY

Ellen O'Malley, Dublin-born actress, died May 30 in London. She made her first appearance at the Royal, Margate, Eng., in 1898. She then became leading lady of the Compton Comedy Company and toured the U. S. in 1901 with E. S. Willard.

For the Vedreen-Barker management at London's Court Theatre Miss O'Malley created the role of Nora in "John Bull's Other Island." She also made notable successes in "Candida," "You Never Can Tell" and other Shaw plays. Later in her career she became a tutor at the Webber-Douglas School.

ROBERT F. STAYMAN

Robert F. Stayman, 69, longtime Cincinnati Enquirer newsman and former Coney Island exploiteer, died June 6 of a heart attack in Cincinnati. As an announcer for WLW in 1924, he was credited with doing the first play-by-play account of a baseball game.

His Enquirer chores ranged from reporter to assistant city editor, aviation editor and once the paper's fastest copy reader. For two years he was managing editor of the Huntington, W. Va., Advertiser.

Survived by two sons and sister.

W. E. MILES

Walter Eban Miles, 75, veteran songwriter, died in Fort Lauderdale, Fla., June 6. A composer for 60 years, Miles was a member of the American Society of Composers, Authors & Publishers since 1925.

His first published song was "Sparklets" and one of his most recent songs, "Blue Mist," was recently presented by the Fort Lauderdale Symphony Orchestra.

He is survived by his wife, daughter, son and brother.

EFFIE B. WALLING

Mrs. Effie B. Walling, 82, member of the original cast of "Girl of the Golden West," died June 9 in Berkeley, Cal. After her marriage to late vet actor William R. Walling, she joined him in Cecil B. DeMille Productions in N. Y., and went to Hollywood in 1920. She appeared in the Alcazar Theatre, San Francisco, at time of the 1906 earthquake.

Surviving are two sons, William, a former actor and photographer, and Robert; a daughter and sister.

COOPER C. WELCH

Cooper Cecil Welch, 52, owner of the Grove neighborhood house and his wife, Mrs. Wanslie Sarvert Welch, were killed instantly Sunday (4) when car in which they were riding was hit by a train at a crossing in nearby Suwanee, Ga.

Welches were riding in automobile with friends, Mr. and Mrs. Barron Ulysses Wiggins, both of whom also died in train-car collision.

Welches are survived by two sons.

RITA CAVE

Rita Cave, theatrical agent, died June 1 in London after a long illness. She was the widow of composerd Hans May. Starting as a radio actress, she became press and publicity relations officer for Odeon Cinemas during the war.

Miss Cave later started a successful agency, representing top names in all forms of show biz. The agency will continue under the direction of James Libbat and Pamela Simons.

STANLEY RAYBURN

Stanley Rayburn, 73, actor's agent, died June 13 in New York. His theatrical credits also included stints as stage manager and director. He had been associated with late John Murray Anderson, the revue producer. For a time he was in the Walter Batchelor office, once a prominent talent agency with an extensive stable of name turns.

A nephew survives.

MARK R. CHARTRAND

Mark R. Chartrand, 49, publicity director for Wometco Theatres of Miami, died of a heart attack June 14 in Miami. Starting as an usher with Wometco in 1927, he advanced through the ranks to manager and executive aide to Wometco Enterprises prexy Mitchell Wolfson.

Surviving are his wife, two sons and a daughter.

JOE MORRIS

Joe Morris, 70, former vaude headliner of team of Morris & Flo Campbell, died of a heart attack June 2 in New York. Team played top time from 1916 to 1931. They appeared regularly at the Palace and also trouped "Artists and Models" for two years, both in N.Y. and Chicago.

Two sons, two daughters, brother and sister survive.

CECILE H. MITCHELL

Mrs. Cecile H. Mitchell, wife of John H. Mitchell, v.p. in charge of sales at Screen Gems, died June 19 in New York after a lengthy illness. She was in her early 40s.

Also survived by a daughter, mother and two brothers. Services are scheduled for 1 p.m. today (Wed.) at Frank E. Campbell's, N. Y.

EDWIN DUPAR

Edwin Dupar, 71, pioneer cameraman who started learning with the old Vitagraph company in New York, died June 4 in Hollywood. Associated with Warners for years, he was active up until the time of his death.

Surviving are his wife, son and three daughters.

HANS FRANK

Hans Frank, 60, director and leading actor of Vienna's Volkstheatre, died May 24 in Vienna. He was the son of celebrated tragedienne Lotte Medelsky, who starred at the Burg Theatre, Vienna, before World War I.

Frank's last role was in "Elderly Statesman."

JOHN J. RYAN Jr.

John J. (Jack) Ryan Jr., 57, retired musician who once played bass violin with the Paul Whiteman and Joseph C. Smith orchestras, died June 2 in Raleigh, N.C., following a long illness. Born in New York, he retired 16 years ago.

Surviving are his wife, two brothers and three sisters.

NORMA BARRY

Norma Barry, 31, dancer and singer, died recently in a fire disaster at Bolton, Eng. She starred with the Blackpool Tower Children's Ballet.

Miss Barry later worked in concert party and pantomime in the U.K. and on the Continent.

R. MONTIE FOLTS

R. Montie Folts, 57, Paramount Studios accountant, died June 6 in Hollywood. For the past 15 years he had been treasurer of Paramount Studios, Employees Assn. He was associated with Par for 28 years.

His wife, daughted and brother survive.

MILTON C. MANSFIELD

Milton C. Mansfield, 91, retired theatre owner, died June 13 in Belle Plaine, Ia. He owned and operated the Rivola and Strand Theatres in Belle Plaine until he built the King Theatre there in 1930.

Surviving are two sons and a daughter.

Emmy Eckhard Landmeier, 55, Metro studio hair stylist who dressed the hair of such stars as Susan Hayward, died June 5 in Hollywood.

Her husband, mother and sister survive.

Prof. Heinrich Damisch, 89, lonetime general secretary of the Salzburg Festivals organization, died June 8 in Salzburg. He was generally considered the initiator of the festivals.

Sandra De Souza, 16, ice skater, was killed in an auto crash June 2 at Westover, Eng. She was returning from the dress rehearsal of "Ice Follies of 1961."

Mizzi Staracek, 80, one of the last "Original Heurigen" (wine-garden singers), died June 3 in Vienna. She operated her own establishment until a few years ago.

Mrs. Della Ali, 81, who once teamed with her husband in a trapeze act with the Ringling Bros. and Barnum & Bailey Circus, died May 28 in Laconia, N.H. She was a native of London.

Wife of Robert G. Mason, president and general manager of Radio station WMRN, Marion, O., died there June 1.

MARRIAGES

Sandra Short to John Frost, London, June 5. Bride is with the Ballet Rambert company; he is a Palladium dancer.

Hwang Li-Er to David Bracknell, London, May 21. Bride is a Chinese actress; he's a British film producer.

Molly Bee to John Kipp, Las Vegas, June 12. Bride's a singer; he's a cameraman for KTLA Hollywood.

Jean Lockhart to Peter Schofield, Southport, Eng., June 10. Both are members of the local stock company.

Lindesay Hutton to Clarke Tait, Edinburgh, June 10. Bride's a dancer; he's an actor.

Anne Scott to Harvey Marodeen, London, June 18. Bride is an actress.

Eve Lawrence to Eric Thompson, June 17, New York. Bride is an actress, groom is the writer-son of playwright-producer Harlan Thompson and publicist-newspaperpal Marian Spitzer Thompson.

Jackie Van to Frann Weigle, Chicago, June 17. Bride is a singer; he's an announcer for WBKB there.

BIRTHS

Mr. and Mrs. Irwin Zucker, twin daughters, Hollywood, June 3. Father is a disk promoter.

Mr. and Mrs. Chuck Walker, son, Hollywood, June 6. Father is a film director at KTLA.

Mr. and Mrs. Roy Edward Disney, son, Burbank, Cal., June 13. Father is a writer at Disney Studios, son of prexy Roy O. Disney.

Mr. and Mrs. Herbert Sturman, son, London, June 9. Mother is actress Judith Valdmeer; father is producer with Kas Productions.

Mr. and Mrs. Brian Lawrence, daughter, Windsor, Eng., June 9. Father is general manager of Hammer Films.

Mr. and Mrs. Irwin Hamilton Kramer, son, June 6, New York. He's the Hotel Edison proprietor.

Mr. and Mrs. Mario Fabrizio, son, London, June 14. He's a TV comedian.

Mr. and Mrs. William B. Williams, son, June 9, in New York. Father is a WNEW deejay. Mother is the former Dotty Mack of Cincinnati television.

Mr. and Mrs. J. E. McG[illegible], son, Dallas, recently. Father is office manager there at the Warner Bros. exchange.

Bet we don't look a day over 14!

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TV POSER: 'GROWTH' STATUS

Film Festival Time in Berlin, Also Crisis Time; 'Romanoff' Tees Off

By HAROLD MYERS

Berlin, June 27.

It's film festival time in Berlin and, coincidentally for about the ninth year running, it's crisis time for the city, too. There has, however, been hardly any reaction to the latest sounding off by Nikita Khrushchev, though if he implements his threat to negotiate a separate peace with the East German regime, the festival would have to change its location, as access to the city would be by kind permission of a government which is not recognized in the West.

Though Dr. Alfred Bauer, the fest director, had previously indicated he would cut down the number of entries, there is still a substantial mileage of celluloid to be unspooled. All told, the official program comprises 26 feature pix (two of which are out of competition), four long documentaries and 53 shorts.

Bauer also appears to be unmoved by the fact that only a month ago the Cannes Fest directorate was rapped by the International Federation of Film Producers for ignoring advice and accepting four entries from one country, as he has done the same.

(Continued on page 4)

Evangelical Tapes

Chicago, June 27.

Effects of the electronic age are beginning to show even in houses of worship. Signboard in front of Chicago Temple, a Methodist church in the Loop, reads:

"Tape playbacks of Sunday morning services on Monday. Tape playbacks of Sunday evening services on Tuesday."

Philly Hotels See Sabbath Dullness End as Bonanza

Philadelphia, June 27.

Major effect of the end of Sabbath closedown in this city is the opening of the big hotel dining rooms. Philadelphians for the first time in 167 years are able to purchase a Sunday drink without ducking into a private club or speakeasy.

The regular diningrooms are all open now—the Stratford room, in the Bellevue-Stratford; the Carème Room, Sheraton; the Warwick and Embassy Rooms, Warwick; the Kite and Key Room, Benjamin Franklin—along with many others in the city's top 15 hostels.

Hoteliers feel certain that the initial curiosity interest will be sustained and that Philadelphians will halt their weekend exodus to New Jersey. Philadelphia Hotel Assn, claims an open Sunday will

(Continued on page 60)

Hub's Howard, 116-Yr. Poets & Peelers Shrine, Exits in Blazing Finale

Boston, June 27.

The Old Howard, which had run the gamut from Booth to Rose La Rose, burned down Tuesday afternoon (20) thwarting a committee which had been ready to launch a national campaign to save the 116-year-old house as a national theatre shrine in which legit plays and opera could be presented.

Ann Corio, who once was the feature attraction at the burlesque house, in town with "This Was Burlesque" at the Round Table, had been getting plenty of mileage out of spearheading the campaign, and only the week before had inspected the shuttered house for publicity stories.

The building, which began as a Millerite church in 1843, had been skedded for demolition to make way for a new government centre. Edwin Booth once played Shakespeare in the historic theatre, which had in late years been known around the world for its burlesque shows.

The greats of the 19th Century, The Booths—Edwin, Junius and John Wilkes, Charlotte Cushman, Charles Kean, Lola Montez, William Macready were supplanted by Lili St. Cyr, Rose La Rose, Gypsy Rose Lee, Georgia Sothern, Hin-

(Continued on page 19)

Danny Kaye Could Gross 90G at Framingham Tent

Boston, June 27.

The big business potential of musical tents is being accented this season by the 3,000-seat Carousel Theatre, Framingham, Mass. The canvastop, which began a 14-week season of star presentations June 12, will be able to gross $90,000 at capacity for the July 31-Aug. 6 booking of Danny Kaye and his International Revue. The b.o. scale for the one-week stand has been hiked to a $5.50 top weeknights and $6.50 top weekend eves.

The Kaye unit, which will be touring summer theatres this season, is reportedly getting $35,000, plus a percentage of the gross at Framingham. The tent's potential weekly capacity at its regular $3.95 top weeknights and $4.50 weekend eves is $60,000.

B'CASTERS MULL DIVERSIFICATION

By BOB CHANDLER

Purchase last week of a $1,000,000 bowling-recreation-amusement park by Taft Broadcasting Co. in Cincinnati throws the spotlight on a question of growing concern to broadcasters—to diversify or not, and if so, into what?

Question of diversification is hardly a new one in broadcasting, but what makes it increasingly pertinent today is the realization by key industry figures that television's horizon for expansion is not infinite, and that the plateau has nearly been reached.

Point was underscored last month by CBS-TV prexy Jim Aubrey, who warned the network affiliates that the old days of automatic expansion are just about over, that the near-saturation point in television homes has been reached, and that the industry is going to become increasingly competitive.

Same factor has kept CBS' stock at a fairly constant level for the past year or more. Network's ventures into electronics and setmaking came a-cropper, and as a consequence the web has since been at a loss as to what growth areas it can move into for future expansion.

On a local level, much the same holds true. Of course, one or two-station operators can expand their tv holdings to the full FCC limit, but deterrent factors here are the premium prices asked for major

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New Friends Of Asian Talent

Isadora Bennett, N.Y. legit manager and concert publicist, is director of a new Asia Society Performing Arts Program. Goal is to open up U.S. campus and other playdates for ethnic groups from Asia. Talent imports from latter continent have been few—Dancers of Bali, some Kabuki groups from Japan, Shanto Rao and Kathakali from India and the Bayanihan Dancers of the Phillipines almost being the whole total of performers from Asia to hit the U.S. in recent past.

Auspices contemplates a system of touring dates, with necessary private subsidy, for next season. In prospect are the Ceylon National Dancers from the now independent island, Indrani and Shankar, both with their own ensembles from India.

Asia Society itself, dating from 1957, was a first recognition by Americans of the need to overcome exchange difficulties so that Asians could perform for visit, study and meet with Americans in America.

NAACP May Use Freedom 'Flyers' To Test Nev. Casinos' Race Policy

Reno, June 27.

Recently initiated legal actions and other steps by officials of the National Assn. for the Advancement of Colored People indicate that Nevada casinos may soon be forced to make public a policy re the Negro trade seeking action at the tables in the state's gaming halls.

Reports from California chapters of the NAACP reveal the possible use of "freedom riders" and "freedom flyers" to test alleged racial discrimination in some Nevada casinos.

In Oakland, Cal., a $120,500 suit charging discrimination has been filed against Harrah's Club at Lake Tahoe and against Greyhound Bus Lines. The suit was brought by the American Civil Liberties Union of Northern California on behalf of four Oakland women of Puerto Rican ancestry. The suit charged the women were barred from boarding a charter bus to Harrah's on March 1.

Greyhound and Harrah's Club "are following a plan and conspiracy of discrimination and restriction based on color, ancestry and national origin." the suit contends. In Sacramento, Douglas Greer, an attorney and vice presi-

(Continued on page 56)

How About Actors?

Detroit, June 27.

The YWCA in Detroit is apparently still in the Victorian era, at least in its attitude toward the theatre. When Carole Cassell, an actress at the Vanguard Playhouse, a local stock group, tried to get a room at the nearby YW she was turned down.

"I'm terribly sorry," announced the femme clerk at the office, "We would rather not have actresses as guests."

Khrushchev Biopic; USSR May Revive Leader Cultism

In the Stalinist days, Stalin himself appeared in many pictures by impersonation. Now work comes from Russia that a film has been made, a documentary, called "Our Nikita Sergeyevich" based on the life, times and work of Premier N. S. Khrushchev. This could be the forerunner of films with Khrushchev impersonated by an actor.

It could also mean a rebirth of the "leader cult" which for years dominated all media in Russia.

The film details Khrushchev's "firmness and consistency in the defense of peace and his immense efforts directed toward lessening international tension which have earned him the love and respect of millions of people in the world."

Divert Jolson's Will Bequest to Saranac

Saranac Lake, N. Y., June 27

After several years of litigation, the Will Rogers Memorial Hospital has been made the beneficiary of a bequest made by the late Al Jolson. The hospital's president Abe Montague revealed that a California court has awarded $40,000 to the Will Rogers at the annual luncheon for the board.

Montague related that Jolson made a bequest to Northwood Sanatorium, a hospital near here because it housed a friend of his Bequest was to care for theatrical personnel at this sanatorium. However, with the advance of drug therapies and lessened need for this type of institution, Northwood closed some years ago, and Montague sought to have the bequest transferred to the Will Rogers.

Montague said that he advanced the proposition to one of the trus-

(Continued on page 70)

1st Casino de Paris Show Ever Outside of France Set for Seattle '62 Expo

Paris, June 26.

The current Casino de Paris show, including Line Renaud, the Golden Gate quartet, et al, is being negotiated as a Seattle Fair attraction.

It would be the first Casino show to be seen outside its native Paris, according to Henri Varna, its yet manager-director-producer. If the deal jells, as now seems likely, Seattle would guarantee it for a two-month run, plus options, and would have the right to tour it in the U.S. afterwards Seattle would underwrite a totally new physical production (copied exactly from the one currently in use here in its third year) spending approximately $130,000 on costumes and scenery, would pay the whole cast its normal salaries (totally approximately $19,000 weekly), and give the Casino a weekly royalty, unfixed as yet. (Varna wants $3,500 a week just for use of the name: Seattle has offered a percentage arrangement).

On top of costs, royalties and percentages, Seattle would also have to pay transportation for the entire troupe of approximately 60. And the big question remains: will the Seattle city fathers okay the nudes? The Expo bosses think the answer is yes.

New Wave of Young Actors in Britain Poses Threat to Old Guard of Stars

By DICK RICHARDS

London, June 27.

Though the dependable Old Guard, represented by such tried b.o. thesps as Alec Guinness, Jack Hawkins, John Mills, Dirk Bogarde, Trevor Howard, Richard Attenborough and company, are still very briskly in business, there's some real competition coming up. The British film industry is banking mightily on a new wave of young film people. They are mainly tough, offbeat, earthly middle-class, and little of the long-accepted screen image of the matinee idol clings to them.

But the new boys apparently are going places. Albert Finney, broad Lancashire, helped to start it. He played a minor role in "The Entertainer" (Cont), followed it with a block-busting performance in "Saturday Night And Sunday Morning" (Cont), and reached star status in the West End with "Billy Liar."

But Finney's only one of an eager bunch of potential topliners. Peter O'Toole grabbed a key role as Lawrence in Sam Spiegel's "Lawrence Of Arabia," now shooting in Jordan. O'Toole is a hearty young non-conformist, a wild Irishman who has been called undisciplined. But in his brief sojourn in Jordan, he already has taken the trouble to learn the local lingo rather fluently.

Another up-and-coming Irishman is Richard Harris, who made his mark in "Long And The Short And The Tall." There's James Booth, who was contracted to Warwick Films and gave a telling performance in "Trials Of Oscar Wilde" after a stage success in "Fings Ain't Wot They Used T'Be." Newest entries are Alfred Lynch, Terence Stamp and Edward Judd.

Judd, rather older than the others (he's 28), has just scribbled his name on a contract with Columbia worth $280,000 to him and he's being used in a film called "The Day The Earth Caught Fire" for Walkout was particularly net-

(Continued on page 20)

Chi Trade Winds To File Charges Vs. Gary Crosby

Chicago, June 27.

Trade Winds plans filing charges against Gary Crosby for his walkout a week ago with two nights to go on a 10-day engagement. Owners of the club said that they would also invoke the play-or-pay clause in Crosby's contract.

(Continued on page 56)

Soviet Artists Appear On Israeli Stage For 1st Time; Ends Boycott

Tel Aviv, June 27.

For the first time in history, Soviet artists are appearing on the Israeli stage. They are pianist Lev Vlasenko, violinist Michael Weinman and a piano accompanist. It was announced that a Russian singer will appear next season in the Israeli Opera's performance of "Faust."

Israelis have repeatedly invited Soviet artists to appear here, but because of rather strained political relationship, no invitation was accepted. Even violinist David Oistrach, a Jew, who has privately expressed his willingness to come, didn't receive permission.

The Israeli Embassy in Moscow started negotiations a few months ago with the Soviet Ministry of Culture, proposing an exchange of artists but to no avail. Therefore it came as a surprise when the Communist-influenced "League for Soviet - Israeli Friendship" announced here that it has invited three Soviet musicians and that they gladly accepted.

The Soviet artists are coming in order to give recitals around the country, but the Israeli Philharmonic Orch didn't want to miss the opportunity and has arranged three special concerts for them. Nobody here seems to know why the Soviet cultural authorities decided to change suddenly from their long-time boycott of Israel.

NAME CONRAD NAGEL FOUR A'S PRESIDENT

In a sweeping realignment of the administrative setup, Conrad Nagel was elected Monday (26) as president of the Associated Actors & Artists of America. He succeeds Paul Dulzell, who was named president emeritus. The Four A's is the parent organization of all performer unions under an international charter from the AFL-CIO. Members of the group's board participated in the voting.

Others chosen were Jackie Bright, national administrative secretary of the American Guild of Variety Artists, as first vicepresident; Jack Dales, executive secretary of the Screen Actors Guild, second vicepresident; Angus Duncan, executive secretary of Actors Equity, third viceprez; H. O'Neill Shanks, exec sec of the Screen Extras Guild, fourth v.p.; Hyman Faine, exec sec of the American Guild of Musical Artists, treasurer, and Donald F. Conaway, national exec sec of the American Federa-

(Continued on page 70)

LEE MORTIMER

Collaborator on the best selling "Confidential" series and roving columnist of the New York Daily Mirror, says:

"—PAUL ANKA, teen age phenom at the COPACABANA playing to turn away audiences of adult sophisticates...a consumate artist whose talents are far beyond his years...can do almost everything and do it well."

Jackie Gleason (From Paree) On Show Biz '61-'62

Paris.

Editor, VARIETY:

I have some observations as to what I believe is the direction many facets of show business will begin to take. To begin with, comedy will be the only thing that will save Hollywood in the next few years.

As I've often remarked, the public is sick of seeing pictures that have a psychological point to get across, like Tab Hunter falling in love with a goat in the first reel, and finding out in the last reel that he really considers the goat just a good friend.

Television will be so desperate by the 1962-1963 season, the hierarchy will begin to listen to honest-to-God theatrical people as to which direction to proceed, rather than listening to anyone with a

(Continued on page 70)

Show Biz's Father Boyd To Wayne U. in Detroit: Meanwhile It's Magnolia

Father Malcolm Boyd will be the Episcopal Chaplain at Wayne State University in Detroit as of Sept. 1. The former theatrical showman who took hold orders (High Church) some years ago is transferring from Colorado State U. at Ft. Collins. He will give the youth sermon in Detroit Sept. 24 during the general triennial convention of the Episcopalians.

An activist in Episcopal evangelism Boyd's recruitment of youth

(Continued on page 70)

NUREYEV LEAPS FREE; JOINS DE CUEVAS CO.

Paris, June 27.

The 22-year old Russian ballet dancer, Rudalf Nureyev, leaped to liberty here last week in defection at the Paris airport when he found he was being shipped back home instead of accompanying the Leningrad Opera Ballet to London. It seems he had fraternized openly here and a French girl in his life was also hinted at.

Nureyev got critical huzzahs here, and the dancer was called one of the greatest alive today by local critics and terp buffs as well as vet dancer-choreographer Serge Lifar.

It now appears he will join the International Ballet of the Marquis De Cuevas here in doing the male lead in "The Sleeping Beauty." A purported multi-thousand dollar fee will be coming to him which is tops here. Besides the political aspects and publicity pull, the French acquisition of this great dancer could lead to renewed public dance interest as well as a revving up of dance practice here at a time when the terp picture is almost moribound in France.

'Sputniks' (GPU) Back in Season?

Paris, June 27.

When Rudolf Nureyev defected from the Leningrad Ballet Company in Paris he started a chain reaction that will probably affect all Russ cultural moves around the world. Russian ballet troupes, orchestras, etc., have always been accompanied by numerous "transportation officials" (known in the trade as "sputniks") to "help" them. Hoteling, feeding and social activities in groups have always been thus "supervised."

For the first time, with the Leningrad group, when they arrived in Paris, press announcements were made that the members of the company were free to move about on their own, do anything they wanted as long as they showed up to performances and rehearsals on time. This was almost (but not quite) true. There were actually three "sputniks" attached to the company, but they were not rigid in their requests or demands.

The company was housed in a single hotel (the Moderne at Place de la Republique) and traveled everywhere around Paris in company-provided busses, but were permitted freedom of activity during the afternoons and merely perfunctory room check evenings.

The defection of Nureyev, the company's star dancer, was a blow to the rest of the troupe, therefore, and probably ended all such "freedom" for the rest of the tour and for future tours of this sort. In London, too, the company is housed in a single hotel (the Strand Palace) and meals are provided in a single restaurant. Though there had been a press announcement prior to the arrival of the company that they would be "free" from supervision while in London, which has neither been denied nor changed since, it is understood that half a dozen new "technicians" from Russia joined the company immediately after their arrival in London. Presumably they and/or others will stay with the company for their American visit in September.

'He's Just a Boy'—at 24?

London, June 27.

Mme. Furtseva, USSR Culture Minister, laughed coyly when asked what she thought of Rudy Nureyev's runout. "He's just a boy," she said. (Nureyev is 24). "He is in love, that is all. He met a pretty girl in Paris, so he decided he wanted to be with her, now that it is spring." (Technically the lady's right; it happened four or five days before the official arrival of summer).

Do you think he will return to Russia, Madame Minister was asked. "But of course," she replied. "He will change his mind one of these days and he will be welcome to return to his good friends in the company, all of whom like him, though they think he is a little foolish boy."

And will the company be permitted freedom of movement on the rest of its tour? "Surely," she said. "Complete freedom — within limits of mutual safety." Pinned down, this latter meant that a new rule has gone to the members of the company—henceforth none of them can go anywhere alone, but groups of three or more are permitted to sight-see, shop, etc.

Mme. Furtseva was in London to attend the premiere of the Ballet at Covent Garden on June 19, as guest of the British government.

Radio Deejays May Be More Harmful to Youth Than TV Violence: Lee

Minneapolis, June 27.

Federal Communications Commissioner Robert E. Lee told the Catholic Broadcasters Assn. at its convention here that in his opinion radio disk jockey shows "may be more harmful to the morals of the nation's youth than bloody television programs."

"These disk jockeys who dispense double entendre and suggestive babble may influence young, impressionable minds," asserted Lee who, however, admitted that he seldom watches video, preferring radio.

"I don't look at television," he told the convention. "It eats up too much time. I like radio better because you can be doing something else while you're listening to it."

While Lee rapped stations that permit the double entendre and

(Continued on page 19)

Unveil Wm. Morris Memorial Niche At Saranac Lake

Saranac Lake, N.Y., June 27.

A memorial niche to the late Emma and William Morris — he was the founder of the William Morris Agency—was unveiled Friday (23) at the Will Rogers Memorial Hospital here. The niche, located in the rotunda of the main building of the hospital, was donated by the Morris family. It consists of a fireplace screen upon which is mounted pictures of Mr. and Mrs. Morris, plus reproductions on brassplates of signatures of some of the most prominent names in the entertainment business, circa 1920, when the signators presented the screen to Mor-

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LEGIT-TYPE FILM FINANCING

Wall Street Hears a Stock Split Looms in Warner Bros. Future

Hottest report in financial circles concerning the film business this week has it that Warners is headed for a stock split on the basis of three-or-four for one. This is the common issue which now comprises about 1,200,000-shares outstanding.

There has been no official word from the company. However, certain insiders, while declining to predict what the board will do, have said they believe the report has a substance.

Downtown professionals coincidentally note the WB price has been staying at a relatively high level—in the 70's—and doing well in relation to most other pic securities.

The intrigue anent WB stock doesn't end with the projected stock split. There's conjecture, too, that chief stockholder Jack L. Warner is plotting a personal buy-up. The WB president, it's conjectured, may want to acquire as many more shares for himself and family as he can.

Aug. 31 Forecast: Metro Earnings Of $12,500,000

Although Metro still has a way to go in fiscal 1961, confident predictions are being made by insiders about the outcome for the year, which ends Aug. 31. All plenty upbeat.

It's believed that M-G will wind up with net earnings of about $12,500,000 on a gross profit (before taxes) of over $23,000,000.

The net will equal $5 per common share on 2,500,000 shares outstanding. Fiscal 1960 brought a net of $9,595,000, or $3.83 per share.

The profits picture is heartening to M-G officials particularly in the light of unfavorable publicity concerning the so-far ill-fated "Lady L" production project, which is now postponed (see separate story). Press reports anent the $2,000,000-plus loss sustained to date on "Lady" substantially were correst but, M-G people underline, they failed to take into account the plus factors in other production that by far outweigh the in-red "Lady."

Same press reports, incidentally, are being blamed for causing recent drop in the M-G stock, small investors having sold out without knewledge of the overall profits picture.

Also on the financial end, it's learned that M-G is now operating with a significant change in its production costs amortization procedure. Instead of continuing with the usual 100-week period for amortizing a picture, the company may now write off the costs in as short a time as 13 weeks. This obtains with features which, after 13 weeks in exhibition, obviously are going to show a loss. Said loss is calculated and immediately entered in the books.

In this way M-G is about up to date as it can get on its current fiscal position, prevents the losses from one period spilling into the next.

'SCENT OF MYSTERY' SUIT AGAINST CINEMIRACLE

Mike Todd Jr., and his father's widow, Elizabeth Taylor, partnered in Scent of Mystery Co., have filed action for $2,500,000 damages from Cinemiracle Pictures Corp. and 10 John Does in a Superior Court suit involving distribution of film, "Scent of Mystery," lensed in the 70m Todd process (similar but different from Todd-AO).

Complaint alleges that partners

(Continued on page 20)

Endlessly Versatile

Washington, June 27.

Motion Picture Assn. prez Eric Johnston, with all his city ways, has been named by President Kennedy to the National Agricultural Advisory Committee.

Johnston will be one of 25 members to advise the White House and Agricultural Dept. on farm problems.

An aide to Johnston said all he knows is that the Kennedy administration wanted well-known men, dudes and all, from all walks of life to serve on the committee.

American Int'l's 13-Pix Last Half

Hollywood, June 27.

American International Pictures' James H. Nicholson and Samuel Z. Arkoff revealed a 13-picture production and release slate tabbed at a $10,000,000 budget to cover the last six months of this year.

Set for upcoming productions are "Conjure Wife," tentative title of a co-production with England's Anglo-Amalgamated; remake, in color and scope, of silent "Metropolis"; co-production with Herman Cohen on an untitled war film; Ray Russell script, "X," to be directed by Roger Corman with film starting in August.

Three of the release slate are full-length cartoon features, with "Alakazam the Great," color and MagiScope cartoon featuring voices of Frankie Avalon, Dodie Stevens, Jonathan Winters, Sterling Holloway and Arnold Stang and music by Les Baxter, set to go out in July. Other two are still in production, one titled "The 7th Wonder of Sinbad" and the other as yet untitled. Both are co-productions with Japan's Toei Productions.

Also ready for release are "The Pit and the Pendulum," color-Panavision filmization of Edgar Allen Poe classic starring Vincent Price, John Kerr and Barbara Steele; Jules Verne's "Master of the World," Vincent Price starrer premiered this month locally; "Lost Battalion," starring Diane Jergens; "Journey to the 7th Planet," John Agar and Greta Thyssen, and "Black Mutiny," starring Don McGowan and Silvan Pampanini.

A Masquers' Reflex, Reelecting Harry Joe; But New Faces Rate, Too

Hollywood, June 27.

The Masquers have reelected Harry Joe Brown prexy for the eighth time, longest anyone has held post in club's 36-year history. Frank Faylen was returned to office of first veep.

Newly elected officers are Jay Jostyn, second veep; Ben Hershfield, treasurer; Allan Hersholt, historian; Jack Reed, recording secretary.

Reelected are Jack Benny, reader; Arnold Shelden, ass't treasurer; James Maloney, corresponding secretary; Arthur Applebaum, legal counsel.

Elected to board of directors are Frank Scannell, Armand Schaefer, John English, Paul Maxey, Andy Albin, Fred Levings and Harry Mendoza.

Advisory board of Jack L. Warner, Mervyn Le Roy, Pat O'Brien, John Ford, Sol Lesser, Max Youngstein, Joe E. Brown, C. E. Toberman, Art Linkletter, Max Factor Jr. and Tony Martin continues.

PROMOTE OWN, TO BE TRULY INDIE

If any one factor bodes particularly well for the emergence of real U. S. art films, comparable to the kind of product being turned out by young filmmakers abroad, it's through growth of private financing via limited partnerships, modelled after legitimate stage financing. According to indie producer Lewis Allen, most of the so-called indie production today still is tied to major distributors through financing. Only when a producer sets out to get his own dough, can he have the freedom necessary to turn out truly specialized product.

Via this kind of private financing, Allen already has turned out one "special" film—"The Connection," which he coproduced with Shirley Clarke—and he is now in the midst of shooting his second, "The Lord of the Flies." The latter is a film adaptation of William Golding's novel—a suspense melodrama with allegorical overtones—about a group of English school boys, 7 to 12, marooned on a tropical island.

The picture, now being shot in Puerto Rico under the direction of Peter Brooke, is budgeted at $225,000, all of which came from private sources. Under the arrangement by which he obtained the property, originally held by producer Sam Spiegel, the latter is a general partner in the production but has no say in the actual filming, says Allen. He also expects that Columbia will have first refusal on the finished property.

Puerto Rican Unions

In New York last week, on a quick trip up from the "Flies" location on Vieques island (just east of P. R.), Allen reported that the picture is going as a "Puerto Rican" production — unionwise. His chief technicians, including his cameraman, Tom Hollyman, are all Puerto Rican residents and covered by the island's unions.

The producer denied that his choice of cameraman had been dictated by the island's militantly anti-mainland laborites, but said that one of his reasons for going to Puerto Rico was to be able to use Hollyman, an American who has made quite a reputation as a still photographer there ("Come to Puerto Rico" ads). Brooke holds a British union card, while Allen's cast—35 schoolboys from both the States and Britain—is strictly all non-pro.

With just one week of the 10-week shooting sked under his belt, Allen said the only problem that has arisen has been one of "homesickness." To accommodate his cast, the producer has set up a sort of summer camp in an old pineapple factory on Vieques, complete with two matrons and a sked of "planned activities" for the kids when they are not working. This aspect of the production required almost as much planning as the film itself. About 90% of the filming will be done on Vieques, with sidetrips to El Yunque rain forest and the old Indian caves at Areceibo on P.R. proper. Pic will have no studio stuff at all.

'That Word'

Allen feels "Flies" is a likely property for eventual acquisition by a major distrib, as opposed to "The Connection," which, because of its subject matter (dope addiction among the "beats") will go out the indie route (Films Around the World). (Parenthetically, Allen would also like it known that no final decision has been made on whether or not to leave "that word" in "The Connection.")

As one of the more active of the indie producers (both theatre and films) in New York, Allen takes some exception to the blanket condemnation of the local film unions by other indie producers, who charge that unions demands make small budget filming in the Big Town impossible.

The unions must eventually set up some kind of procedure, comparable to their regs governing off-Broadway legit, for low budget films, he says.

Metro's Binoculars on Tomorrow; Fifth 'Wind' of Selznick's Repeater Primes Dream of Seven-Year Crops

The Joe Vogel regime at Metro has its sights on a kind of Utopia that's perhaps within reach and, if accomplished, doubtless would keep stockholders happy. Company, according to in-the-know informants, has blueprinted its production programming with the idea of having seven epics of such sufficient stature that each one of them could be reissued theatrically at the rate of one every seven years.

Inspiration for this kind of thinking, and action, is "Gone With the Wind," which has been re-marketed on the once-every-seven-years basis. And each of these returns to exhibition with "Wind" since its original release some 20 years ago, if considered as separate entities, brought in revenue amounts equal to or exceeding present dividend requirements.

In other words, the goal is to add six more pictures such as "Wind" and the divvy would be taken care of so long as the balance of each year's productions just broke out even. A profit from the balance will be sought, naturally, and if achieved it will mean just so much extra green.

Lucky Seven?

President Joseph R. Vogel, production chief Sol Siegel and other members of the upper echelon believe they already have one production qualifying for the "Big Seven" league. This, of course, centers on the whammo success story that has been "Ben-Hur," which, being historical and Biblical, is ageless, and is figured to draw new audiences along with the repeat customers every seven years.

In pursuing the "Big Seven" goal, M-G currently has what's undoubtedly the greatest investment in a small number of new pictures that the film industry has ever seen. This is conceded all around.

Greatest stake, and, obviously, risk, is wrapped up in "Mutiny on the Bounty." This Marlon Brando starrer will substantially exceed $16,000,000 in negative costs when the accountants make their final entries. It's the costliest epic ever made. Production detours contributed to the price, but right from the drawing-board stage it was earmarked as an in-orbit money enterprise.

Samuel Bronston's "King of Kings," the coproduction with Cinerama of "How the West Was Won," plus other with-story Cinerama productions upcoming, and M-G's own "Four Horsemen of the Apocalypse" are other contenders in the "Big Seven" sweepstakes.

Toho in Title Bureau

Hollywood, June 27.

Tadashi Yonemoto of Japan's Toho Co. Ltd., has signed a non-member agreement with MPAA Title Registration Bureau, marking first time a Japanese film company has inked such an agreement.

Paul P. Schreibman has been named title rep of Toho, largest film company in Japan. Locally, company operates the Toho La Brea Theatre to showcase its product.

Fred J. Schwartz As Metro Exec

Fred J. Schwartz, veteran in exhibition and latter day distribution impresario, shortly will join Metro in an executive capacity. M-G management team headed by president Joseph R. Vogel is high on Schwartz's potentials in the handling of pictures, plus his background, and asked that he come aboard. Presumably he'll take a role in the release of M-G imports, among other things.

Schwartz is former president of Century Theatres, extensive independent chain in the New York area. He left this post a few years ago and formed Valiant Films, distributor of foreign product.

Henry Klinger of 20th Invents Israeli Shamus For Paperback Series

Henry Klinger, eastern story editor of 20th Century-Fox, has turned author. This follows extended tenure (since 1934) in script expertise for the producing company.

First book, "Wanton For Murder," appears in September under the Pocketbooks label (Simon & Schuster) with a print order of 250,000. Tho he has never visited Israel his detective character is an Israeli, bearing the name Shromri Shomar (in Hebrew *signifying* guardian of guardians and coined by Klinger from the Shomrin, Jewish Benevolent Assn. of N.Y. police force).

Klinger has a sequel, "Murder Off-Broadway," nearly finished and a third book with the same hero, "Murder in the Dead Sea" blocked out.

Susskind Rolling in Oct.: Legit 'Requiem' Off

Broadway production plans for "Requiem for a Heavyweight" have been canceled by producer David Susskind who now plans to start pic in October with Anthony Quinn in top role.

Although Susskind prefers doing pix in summer and tv in winter, Quinn is to be tied up with "Barrabas" in Europe until late September. "Requiem" will be made here and on coast, at Columbia studio.

Susskind's exclusive feature production deal with Col is apart from Talent Associates (in which he and Al Levy sold 50% to Paramount) deal with Paramount on tv, essentially. Matter of fact Susskind hasn't asked Col for relief on exclusive feature proviso, indicating he will confine Paramount activities to tv specs, feevee and other types of shows.

METRO BLUEPRINTS ITS 'FALL OF THIRD REICH'

Metro is going ahead with production of an adaptation of William L. Shirer's "Rise and Fall of the Third Reich" despite the abundant play given the Hitler-Nazi era in various media since M-G acquired the property. Columbia has a current bonanza in "Mein Kampf," Swedish import; newest on the market is the indie, "Nazi Terror at Night."

M-G, according to sources at this company, naturally has recognized the television and theatrical attention given Hitler Germany of late. And for this reason, while staying with the Shirer project, under producer John Houseman, a "new approach" is being taken

This presumably will entail special "personalization" shooting – that is, instead of concerning only documentary, the picture also will undertake to focus on individual observations anent the horrors of the era and how these came to be.

Still to be used are many scenes from the German-made documentary which M-G acquired some time ago This is a Walter Koppel production, for Real Film, Hamburg, which was directed by Paul Rotha.

Honest Labor Without Cause for Alarm As to Filming of RFK's 'Enemy Within'

By BUDD SCHULBERG
(Adaptor On Jerry Wald Production)

Mexico City, June 20.

Having been a longtime admirer of the pinpoint accuracy, thoroughness and sense of fair play of VARIETY, I couldn't help wondering at your front-page headline some weeks ago: *"Will Bob Kennedy-written film bum-rap all of U.S. unions?"*

Naturally, like any fact searching reader, my first question was: Who's asking? And accustomed to sound VARIETY pieces that check and identify their sources, I was somewhat surprised, if not alarmed, to read on without finding any authority for the provocative headline except "a number of responsible union leaders." "This type of union," the frontpage story continued, "has cautioned the producer against broad indictments against labor and/or labor racketeering as a means to give the proposed 20th-Fox picture 'action'."

Aside from the fact that the sentence hardly measures up to VARIETY's high standards for bright writing, not to mention syntax, it contains a pretty odd little phrase, "labor and or labor racketeering." Surely to be *for* labor is to be *against* labor racketeering. The two are only an and or in those "unions" exploited by labor racketeers and extortionists. And isn't it naive, if not coy, to concede that "a segment of the waterfront hoodlums required exposing," as if there were no other dark cor-

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Chandler Left 600G

Hollywood, June 27.

Jeff Chandler left an estate in excess of $600,000, which he bequeathed entirely to his two daughters, Jamie, 14, and Dana, 11.

Late actor's will hasn't yet been filed for probate, since it has been mislaid, but a photostat of a carbon copy was submitted with petition of attorney Edward M. Rose for letters of administration.

Rooney-Doff (Fryman) On Writers' Unfair List Via Robert Lewin Coin

Hollywood, June 27.

Writers Guild of America has placed Mickey Rooney, Red Doff and Fryman Enterprises (which they formerly operated prior to their recent split) on what WGA terms its "Unfair List."

Union charges Rooney and Doff have failed "to pay the balance due of $1,000 for a writer's screenplay."

Doff acknowledged that he and Rooney (under Fryman canopy, which Doff now describes as "in a state of suspension") owe $10,000 to Robert Lewin (who is an indie publicist as well as sometime screenwriter). Doff adds: "We'll have the matter cleared up by end of this week."

According to the producer Fryman three years ago took an option on "Third Of A Man," Lewin script, on deal whereby scribe would be paid $5,000 for option, and $5,000 more plus a percentage of film should it be made. Doff says Levin was paid $4,000.

Parenthetically, Lewin scripted "Bold And The Brave" in which Rooney starred for RKO a decade ago.

Meanwhile, Writers Guild has notified all its members they cannot work for Rooney, Doff or Fryman until matter is cleared; any WGA member who does will be fined.

Meanwhile, Guild has reached a settlement with Robert L. Lippert and has removed name of the 20th-Fox producer off "Unfair List." Lippert was in Hawaii yesterday and could not be reached for comment on what had precipitated that grievance.

Berlin Fest's Big Retrospective

Berlin, June 27.

The Berlin Film Festival (June 23-July 4) may set a new record this year. It has the most substantial retrospective shows of possibly all previous international film festivals, both here and abroad. While the other fests' retrospectives usually honored only one famous film director or producer, the 1961 Berlin film festival dedicates itself to three master directors: Richard Oswald, Billy Wilder and Akira Kurosawo. Total lineup includes seven Oswald, eight Wilder and five Kurosawa oldies.

The Oswald pix include "Sinister Tales" 1921), "Carlos and Elisabeth" (1923, with Conrad Veidt and William Dieterle), "Alraune" (1930), "Captain of Koepenick" (1930), "Dreyfuss" (1930, Fritz Kortner, Grete Mosheim, Oscar Homolka and the late Heinrich George and Albert Bassermann), "1914" (done in 1931), and "A Song Goes Around World" (1933).

The Wilder feature pix: "Sunset Boulevard" (1950), "Ace in Hole" (1951), "Sabrina" (1954), "Seven-Year Itch" (1955), "Witness for Prosecution" (1957), "Love in Afternoon" (1956), "Some Like it Hot" (1959) and "The Apartment" (1960).

The Kurosawa films: "Rashomon" (1951), "Seven Samurais" (1954), "Kiomono no Kiroku" (1955), "Night Asylum" (1957) and "Kumonosu-Jo" (1957).

West Germany's second contribution is the full-length documentary "Dreamland of Desire." Country's feature pic entry is "Miracle of Malachias."

Here are the remaining entries: Argentina, "La Paloma"; Austria, "Don Carlos"; Brazil, "End of Canaceiros"; Chile, "Un pais llamado Chile"; China, "$14,000 Witnesses"; Cuba, "Realengo 18"; Finland, "The Red Pigeon"; France, "Une femme est Femme" and "Amelie ou le Temps d'Aimer"; Greece, "Antigone."

Great Britain: "No Love for Johnnie" and "Macbeth"; Indie, "Love of Amuradha"; Israel, "Description of a Fight"; Italy, "La Notte" and "L'Assassino"; Japan, "Bad Sleep Well"; Korea, "Mabu"; Netherlands, "If It Doesn't Come from Heat"; Nigeria, "A Country Looks Into Future", Norway, "Zone of Danger"; Switzerland, "Marriage of Mr. Mississippi" and "Shadows Are Getting Longer"; Thailand, "Black Silk," and Turkey, "Nothing But Pieces of Glass."

Berlin Festival

Continued from page 1

Four Hollywood films are being screened here. One of them, "Romanoff and Juliet" (U) had the distinction of opening the fest last Friday (23). The official U. S. selection is "Two Loves" (M-G). Apart from "Romanoff," the fest invited "Question 7" while "The Pleasure of His Company" (Par) is being shown out of competition.

For the third consecutive year, the fest was launched at the Congress Hall, which is almost within earshot of East Berlin, with duplicate ceremonies in two other theatres. Berlin's internationally famous mayor, Willy Brandt, did the inaugural honors at the Congress Hall (the presentation was followed by a champagne supper party); Dr. Bruno Heck, and Theo Osterwind, president of Germany's leading film trade organization, subbed at the Zoo Palast while Professor Tiburtius presided at the third.

2 Highlights

Two noteworthy features of this year's event: (1) David O. Selznick is due in for the presentation of his Golden Laurel award on Thursday (29); and (2) this is the first year that Walt Disney has not entered a full-length documentary, though he is repped by a short. Three of the five films from which Selznick will make his final choice are French — "Hiroshima, Mon Amour," "400 Blows" and "Orfeu Negro." The other contenders are "Where the Cranes are Flying" (Russia) and "Ikiru" (Japan).

Eric Johnston is due here Saturday (1) and will head the receiving line at the official American reception to be held the following night. Charlton Heston, the official U. S. delegate, is expected today (Tues.) having been unable to make the opening. U. S. personalities around at the beginning included Jayne Mansfield, Ron Randell and Margarete Jahnen. Billie Whitelaw, one of the stars of Britain's "No Love for Johnnie," flew into Berlin from Warsaw where she had been attending the British Film Week there. Peter Finch, accompanied by his actress wife Yolande Turner, who also has a part in the pic, came straight in from London on Saturday. The screenings, originally set for Saturday, was switched to the next day, so that the Rank midnight supper party would not clash with the annual wine-tasting party hosted by the German wine industry.

As in past years, a selected number of films are being screened for the benefit of East Berliners at the Corso theatre, which is just inside the Western sector. These showings started last night (Mon.) with "Romanoff" while "Two Loves" is skedded for screening the following Monday.

47 Nations, 1,700 Guests at Berlin Fest

Berlin, June 27.

Some 47 nations are participating in the current 11th Berlin International Film Fest, June 23-July 4, a record for this Berlin show. El Salvador and Liberia are repped for the first time this year. Number of competing feature pix totals 24 from 18 nations. In addition, there are four full-length documentaries and 55 short films entered.

Lineup of feature productions which have been especially invited by the fest management, and which run here as official contenders includes France's "Une Femme est une Femme," Britain's "No Love For Johnnie," Italy's "La Notte," the U. S. "Question 7" and "Romanoff and Juliet" (U), and Japan's "The Bad Sleep Well." Last named later also was nominated by Japan as that country's official contribution.

The Swiss-made "The Shadows Are Getting Longer" won't run at the fest. Director Ladislao Vajda informed the fest committee that the film isn't ready.

Number of guests here for the festival will be about 1,700. These include 500 newsmen, 700 film industrialists, 300 official delegates and 200 artists from all parts of the world.

The Berlin Film Fest operates on a $250,000 budget. That's less than last year. In 1960, the Federal Government contributed more money. Of the total the government contributes about a third, the West Berlin Senate another third, the remaining coming from the festival's income (admissions, etc.).

In addition to its four feature films, "Two Loves" (M-G), "Question 7" (Indie), "Romanoff and Juliet" (U) and "Pleasure of His Company" (Par), the U. S. is showing four shorts, "Printmakers," "Night Journey," "Horse With the Flying Tail" and "Tin Pan Alley Cat." "Company" is showing outside of competition.

No Telepix Exhibition

Although the festival was supposed to have a tv film exhibition, this has been cancelled by cultural authorities here. "Technical difficulties" were given as the reason. But there seem to be other reasons. Insiders know that Dr. Alfred Bauer, the fest director encountered several non-technical difficulties behind the scene.

There are circles (and not only the exhibitors) who strongly objected to a tele exhibition in conjunction with the fest. In particular, the German radio stations didn't like the idea that Bauer went on his own, without consulting them, as to the tv exhibition. The radio stations apparently wanted to have their fingers in the pie.

The festival management had invited foreign tv producers, vidpix had already been delivered, a television centre had been set up, posters printed, etc. Now, Bauer says he hopes that next year's festival will have a tv division.

London Reacts to 'The Connection'

'Almost Too Brilliant' for Conviction — Gruesome Picture of Junkies Raises Issues of Morality

London, June 27.

"The Connection," New York-made documentary" about heroin addicts which attracted artistic reaction in Cannes at the film festival, has since played the National Film Theatre in London. The London critics have, on the whole, been good, though finding the details sufficiently revolting. The London Daily Herald in describing it as "an uncensored and quite terrifying film" was the most detailed on the subject of the soundtrack, about which VARIETY editorialized that this was "realism" for which show business in general might well pay a harsh penalty. Quoting the London paper:

"Miss Shirley Clarke, the film's young American director, has refused to cut a single shot beyond the brief glimpse of a hypodermic syringe hanging from an addict's arm as his clenched fist opens and relaxes under the influence of heroin.

"The drug is rarely called heroin. It is repeatedly referred to by the Anglo-Saxon word for excrement.

"Miss Clarke refuses to withdraw that, too — holding, quite justifiably, that it represents the addict's own attitude of basic revulsion to the drug which is killing him.

"Nor will she cut sequences in which a boil is squeezed, a nose is picked and an addict vomits audibly though not (we must be thankful for minor mercies) visibly.

"Her point is that genuine addicts do these things—just as they sweat, shake and maunder unintelligibly in a way to which the more mealy-mounthed commercial films of Hollywood have dilutedly accustomed us.

"If we are to understand the 'junkie,' we must see him whole.

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Jessel's New Addresses

Hollywood, June 27.

After 17 years in the same 12-room oceanfront house at Santa Monica, George Jessel is in the throes of selling it for $55,000. It cost him $84,000, not counting the swimming-pool and other added elements.

The comedian's new design for living, or so he thinks at the moment, is a small house in Palm Springs and a villa at a little town on the Riviera, called Sur-la-Mer, which would be a jumping-off place for either Israel, where he has show business development plans, or only a few hours' flying time from New York.

Jessel, who planned to sue Lou Chesler over an abortive film production project, has since made up with the Canadian industrialist-showman and it is Chesler who has plans for a 45,000-capacity stadium in Ramatgan (outside of Tel-Aviv) for sports and outdoor theatrical festivals. Latter is almost a year-round certainty because of the continual even climate. A bowling adjunct is also planned as part of this sports-theatrical arena.

Magna's George Skouras Gets Prelim Screenplay But 'Sign' a Year Off

Hollywood, June 27.

First draft of screenplay for "In This Sign," formerly "Constantine," has been turned over to Magna prexy George P. Skouras by writer Casey Robinson for Henry King's direction.

Skouras spent weekend here, after visit to Frisco, and saw brother Spyros, 20th-Fox prexy, briefly. Robinson has been working at BevHills lot on maiden draft.

Projected spectacle, under any circumstances, can't get under way for another year or more because of amount of work to be done by King and Casey. King currently is directing "Tender Is The Night" for producer Henry T. Weinstein, and last week returned from Continent locale shooting.

U. S. to Europe

James Bauer
Muriel Bentley
Sidney Bernstein
Susan Borree
Geralyn Donald
Scott Douglas
Patricia Dunn
Richard Gain
Lawrence Gradus
Harrison & Fisher
Howard Jeffrey
Stanley F. Kaminsky
Frederic Knott
Sol Jacobson
John Jones
Juliana Larson
Joseph E. Levine
Roberta Lubell
Fern MacLarnon
Erin Martin
Christine Mayer
Kay Mazzo
Charlene Mehl
Veronica Mlakar
Arthur D. Morse
Helena Petroff
Florence Reiff
William Reilly
Jerome Robbins
Francia Russell
George Schaefer
Jules Seltzer
Herbert T. Silverberg
Douglas Spingler
Glen Tetley
Robert Thompson
Edward Verso

L. A. to N. Y.

John Conte
Ruth Conte
Doris Day
Hillard Elkins
George W. George
L. Wolfe Gilbert
Budd Grossman
Joe Liss
Martin Melcher
James H. Nicholson
Hugh Owen
Herman Ripps
George P. Skouras
Spyros Skouras
Hal B. Wallis

Canada Off 8.6% In Admissions

Toronto, June 27.

Grosses of regular theatres in Canada showed a dip of 3.1% in 1960, admissions declined 8.6%, with 72 cross-country houses closing, according to advance figures of the Dominion Bureau of Statistics.

Canada's grosses in 1960 (with drive-ins eliminated) totalled $66,232,318, this showing a decline of $2,137,671 over previous year, with paid admissions down 10,238,283 as against 108,395,117.

Amusement taxes (with several Canadian provinces eliminating these in the past year—but Ontario, with its approximately one-third of Canada's population, still levying), dipped $467,108 from previous $5,492,749—or 7.8%—according to DBS firures.

Closing of 72 trans-Canada houses showed a drop of 877 employees, with a decline of $210,479 in their earnings. Previous year showed 10,596 persons on theatre payrolls, their earnings totalling $16,300,564.

Europe to U. S.

Gerald Adler
John Beaufort
Ben Bloom
Francesca Bruning
Miklos Gafni
Frank Gervassi
Bill Glover
Carleton Hence
Byron Janis
Howard Lindsay
Audrey Michaels
Bruce Mozert
Patti Page
Jack Rael
Herbert Ross
Dorothy Stickney

N. Y. to L. A.

Lee Adams
Mitchell Agross
Martin Baum
Leonard S. Field
George Jessel
Milt Krasny
Mori Krushen
Rouben Mamoulian
Arnold Marks
Mike Merrick
Charles Strouse
Jack L. Warner
Dale Wasserman

RETURN TO 'ORIGINAL' SCRIPTS

Ricketson as Skouras' N.Y. Aide; Floodlighting New Product Plans

By WILLIAM ORNSTEIN

Hollywood, June 27.

Twentieth-Fox's 1961-62 program—22 "important" pix at estimated $50,000,000 production cost—"will be the most powerful program in the entire history of the company," prexy Spyros P. Skouras informed VARIETY before planing to New York accompanied by troubleshooter Sid Rogell. Additionally five pix designed as "big potential grossers," in work or about to start, will be completed before year end to bulwark current season's releasing sked.

Vital in overall picture are number of changes being engineered to strengthen creative forces for future operations. There will be eliminations and additions to studio's roster and world-wide production activities.

Prime objective of Skouras is "good stories and subject matter." They are most important, prexy states. With them problems of securing outstanding directors and casts "are not insurmountable."

Quintet with promising grossing potentials slated to be fini by December for release on current year's sked embrace:

"Tender Is The Night," Henry T. Weinstein production, Henry King directing Jennifer Jones, Jason Robards, Jr., Joan Fontaine, Jill St. John, Tom Ewell, etc. Camera work winds in 20 days here, after three weeks shooting abroad.

"The Comancheros," now filming at Moab, Utah, starring John Wayne, Stuart Whitman, Ina Balin, etc., with Michael Curtiz directing for producer George Sherman.

"Satan Never Sleeps," based on Pearl Buck's "The China Story," now filming in England starring William Holden, Clifton Webb and France Nuyen with Leo McCarey producing and directing. This one is being blueprinted as company's Xmas release.

"State Fair," which starts shooting Aug. 8 in Dallas, starring Pat

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20th & MPAA Status

Hollywood, June 27.

Memo being completed by 20th-Fox anent future status in Motion Picture Producers Assn. will be submitted to company board for approval at tomorrow's meeting in New York.

Company's resignation became effective June 9, after a year's notice. Contents will suggest "protection" for all companies on registration of titles and story material. Alleged "loopholes" in current operation has cost 20th-Fox "enormous amount of money."

Overtures have been made to company to rejoin, but 20th-Fox will continue adamant unless "stoppage to certain inequities are promised."

United Artists' 8 Big-Bicepers

United Artists reports its summer production sked in full swing, with eight big-budget films, representing a negative cost of more than $20,000,000, either currently shooting or set to go before the end of August. In addition, company completed the photography on four other pix in the last several weeks.

Eight pix on the June-August list are: "Infamous," William Wyler production for Mirisch Company, starring Audrey Hepburn and Shirley MacLaine; Leslie Stevens' "This Land We Love," with James Mason and Kate Manx; Fred Coe's "The Miracle Worker," with Anne Bancrift; Billy Wilder's Mirisch production, "One, Two, Three," shooting in Germany with James Cagney, Horst Buchholz and Arlene Francis; Mirisch's "Pioneer, Go Home," with Elvis Presley.

Also Panama-Frank's "Road to Hong Kong," with Bing Crosby and Bob Hope; Frank Sinatra's "Soldiers Three," with Sinatra, Dean Martin and Sammy Davis Jr.; and Jules Dassin's "S.S. Phaedra," with Melina Mercouri and Anthony Perkins.

Recently completed were Stanley Kramer's "Judgment at Nuremberg," "Geronimo," "The Valiant" and "X-15."

Reassign Cukor at 20th; H'wood Suoposes Firm's Suit on Renege Erased

Hollywood, June 27.

George Cukor is definitely set to return to 20th-Fox lot and direct "The Chapman Report" for producer Richard Zanuck instead of "Goodbye Charlie," for which he was slated to report April 1. Jose Ferrer recently withdrew as director and Ron Alexander, writer, joined him on disagreement with young Zanuck on how pic should be done. Wyatt Cooper since replaced Alexander.

It was also learned 20th execs contacted Dick Powell to direct "Chapman" or "State Fair," but agent for Powell had to turn offer down. Powell is tied up with hour-long "Powell" anthology vidpix series at Four Star until next April.

Walter Lang, who was successfully operated on last week, will guide "State Fair" in August. He's due out of hospital in fortnight.

Oddly enough Powell had two-year pact at 20th and could not get "Go" signal on several projects in work. Whether he will report to lot after April, 1962 was conjectural at this time.

Cukor will not get cameras rolling on "Chapman" until July when Cooper is expected to have finished script. Writer Don Mankiewicz had previously written first draft which apparently caused all the fuss.

Studio counsel would not commit 20th to disposition of $7,000,000 suit filed against Cukor for failing to report April 1. However, it is believed amicable arrangement has been reached between Cukor and prexy Spyros P. Skouras. Latter headed for Gotham over weekend to spend several days at home office and attend Wednesday's directors' sesh. He will return latter part of week for another 8-10 day stay.

SKOURAS PRESSURES 'COMMITTED' DIRECTORS

Hollywood, June 27.

Determined to build up 20th-Fox's "big picture" lineup, prexy Spyros P. Skouras is calling on producers and directors owing company pix to deliver their services for films contemplated for production in near future.

In addition to George Cukor, Skouras summoned producer-director Mervyn LeRoy to studio for special conference to discuss when he'd be available to work on one pic he has on commitment not yet completed.

At moment, LeRoy has two months editing and cutting on "Majority Of One," starring Rosalind Russell & Alec Guinness, at Warner Bros. After that he's skedded to do "Gypsy," also with Miss Russell, same studio.

LeRoy planned to take long vacation after "Gypsy," but in view of Skouras behest, he may delay to produce-direct pic yet to be decided upon.

Cukor may still do "Goodbye Charlie," which Marilyn Monroe had agreed to, thereby settling $7,000,000 breach of contract suit 20th-Fox filed against him for failing to report April 1, due to "Lady L" difficulties at MGM. Since "Lady L" has been put off until next year, director is free to take on assignment at 20th.

PRE-SOLD THEORY LESS COMPELLING

Hollywood, June 27.

Despite current attention on big-money purchases of legit properties or bestsellers, film companies have reported a general surge toward material written directly for the screen. A total of 88 vehicles with no previous basis are in various stages of preparation, production or awaiting release by major studios. Broken down, figure represents 38 completed features now editing or ready for playdates, nine now before the cameras and 41 on slates between now and mid-1962.

Paramount, Twentieth Century-Fox and Warner Bros. lead the field with thirteen entries each, while United Artists shows a total of 20 divided among its independent production setups. Of further significance is fact that two of the eight at Metro-Goldwyn-Mayer are that studio's giant Cinerama co-productions, "How the West Was Won," now filming from a James R. Webb script, and "The Wonderful World of the Bros. Grimm," set to go in July from a screenplay by Charles Beaumont and David Harman.

Paramount's list includes eight completed pix: "All in A Night's Work," scripted by Edmund Beloin & Maurice Richlin; "Blood and Roses," Roger Vadim, Claude Brule and Claude Martin; "On the Double," Jack Rose and Melville Shavelson; "The Ladies Man," Jerry Lewis and Bill Richmond; "Hatari," Harry Kurnitz and Lee Brackett; "My Geisha," Norman Krasna; "Love in A Goldfish Bowl," Jack Sher; "Too Late Blues," Richard Carr. A single in production is "Hell is For Heroes," Robert Pirosh original script which Richard Carr is now polishing, while four are on future slates. Latter are "The Iron Men," Bruce Elliot; "Kowloon," Sidney Boehm; "Sylvia," Howard Fast, and "The Errand Boy," Jerry Lewis and Bill Richmond.

Completed at 20th-Fox are "Lion of Sparta," George St. George; "It Happened in Athens," Laszlo Vadnay; "Pirates of Tortuga," Jesse Lasky and Pat Silver; "Snow White and the 3 Stooges," Ulwood Ullman and Noel Langley, and "Marines Let's Go!" John Twist. "The China Story," Claude Binyon, is in production, and in the future are "Hummingbird Hill," Jay Somers; "Back Door to Heaven," Gabrielle Upton; "Voyage to the Bottom of the Sea," Irwin Allen and Charles Bennett; "Blue Denim Baby," Sonia Roberts; "The Great Untrained," Jay Sommers; "River Gambler," Jesse Lasky-Pat Silver and "Battle of Leyte Gulf," Edmund North.

With no originals in production, Warner Bros. has seven completed and six upcoming. Finished are "Samar and the Steel Claw" George Montgomery; "House of Women," Crane Wilbur; "Formosa," Marion Hargrove and Allen Scott; "Splendor in the Grass," William Inge; "The Couch," Owen Crump and Blake Edwards, and "Portrait of A Mobster," Howard Browne. Upcoming, "P. T. Boat," Vincent X. Flaherty; "8th Air Force," Beirne Lay Jr.; "Marines Have Landed," no scripter assigned; "A Distant Trumpet," Paul Horgan; "The Force," John Monks Jr., and "The Lion," no assignment.

United Artists releases are more evenly distributed, with following completed: "Beauty and the Beast," "The Flight That Disappeared" and "Secret of the Deep Harbor," Harvard Film Corp., Orville H. Hampton; "Jack the Giant Killer," Zenith Pictures, Nathan Juran and Orville H. Hampton; "War Hunt," T-D Enterprises, Stanford Whitmore; "The Explosive Generation," Vega Productions, Joseph Landon; "The Magic Sword," Bert I. Gordon Productions, Bernard Schoenfeld, and "X 15," Essex Productions, Tony Lazzarino. In production are "Badlands," Essex, W. R. Burnett; "The

(Continued on page 20)

Metro Spurns Dead-Loss on 'Lady L'; Jinxed Production Will Roll in Year

Metro is going ahead with production of a feature which figures to lose money, said feature being "Lady L." This film was reported last week to have been indefinitely shelved, but actually the plan is to reactivate the production project in about a year from now.

Script and casting difficulties of a not uncommon type in modern Hollywood caused the postponement after M-G had sunk over $2,000,000 into salaries (Tony Curtis and Gina Lollobrigida), writing, revising and other pre-production work. Getting a script that would meet the approval of Curtis was among the difficulties.

If it were to totally abandon the picture, M-G would be simply letting that $2,000,000-plus go down the drain as outright loss. But the company sees merit in the basic property and for this reason will produce "Lady L" next year. The amount invested so far suggests that a loss is expected, the idea is to recoup a considerable chunk of the money spent already.

M-G execs meanwhile are not too perturbed over "Lady L" when viewed within context of the studio's overall operation. This, they feel, is a small minus in relation to the many production plusses of late and a robust fiscal year for the corporation (seperate story). Also, it's underlined, every film company sustains a setback at one time or another with a certain property, things not being like the old days when performers were under contract and worked according to studio instruction.

Meanwhile, it's reported in the east that Curtis is in process of calling off his $3,000,000 breach-of-contract suit against M-G because of the "Lady L" foul-ups. Attorneys for both sides are said to be at work on the details. M-G position is that Curtis was paid while under the "Lady" pact and is now free to work elsewhere.

12 Shoot at Republic

Hollywood, June 27.

Republic Studios this week is hitting an all-time high in motion picture prodution with 12 features before the cameras, veepee-general manager Daniel J. Bloomberg reported. Product is all on a stage-rental basis by indie producers, including three religious films.

Additionally, studio is active in tv production, with lot expected to operate at peak capacity during the coming season, according to Bloomberg.

'Gone With Wind' Saturates July 5

MGM will put David O. Selznick's perennial winner "Gone With the Wind" into multiple release July 5 in saturation bookings of hard tops and drive-ins.

In current re-release, picture has so far grossed $8,000,000 and is expected to hit $12,000,000. Studio attributes death of Clark Gable, attention to Civil War Centennial and fact film has been out of release for the longest period of time prior to current runs to its success now. Total domestic gross prior to this run is $35,000,000, figure matched by foreign take.

"Wind" previously was released every five years by Metro, but has never been off screens in Europe.

SONS OF DIRECTORS SET ONE FOR SELVES

Hollywood, June 27.

Ruggles-Whelan Enterprises has been set up as an indie production outfit by Wesley Ruggles Jr., son of the director and actress Arline Judge, and Tim Whelan Jr., son of late director.

Initial project will be "Out of the Tiger's Mouth," authored and scripted by partners, who closed financing and distribution deal with Sutton Pictures Corp., new company formed as a subsidiary by Pathe Laboratories. Film rolls in Hong Kong in July under direction of Whelan and Ruggles producing, and Loretta Han-Yi Huang, five, will co-star with another moppet still to be cast.

John Russey, assistant producer, will fly to Hong Kong tomorrow (28) with a Hollywood crew. Two partners for past five years have been assistant producers.

SEGREGATION PROTEST

San Antonio Boxoffice Moved Into Theatre's Lobby

San Antonio, June 27.

An estimated 60 members of the Students for Civil Liberties Sunday staged another in a long line of stand-in demonstrations at the Majestic, ace downtown Interstate house. The demonstration was in protest against "segregation in general, Perfecto Villarreal, new head of the group, said.

The group joined the ticket line at the boxoffice, and theatre officials moved the ticket sales office into the theatre lobby.

There was no disturbance, Police Sgt. Richard May reported. Lynn Krueger, Majestic manager, refused to comment on the demonstration, apparently under orders from AB-PT in New York.

He had asked police to keep demonstrators off theatre property as trespass after the boxoffice was moved inside.

Villarreal disclosed that the group will hold other demonstrations throughout the city in other segregated establishments during the summer. He declined to elaborate.

Seltzer Muses on Cooper's Boxoffice Since Death; Also European Costs

Philadelphia, June 27

Walter Seltzer, here to promote Gary Cooper's last pic, "The Naked Edge" (UA), when asked if the death of the star would affect it in any way, said, "There's bound to be some reaction, but then you'll have the morbid curiosity-seekers which will make it a standoff."

More than most film stars the audience had a feeling about Cooper," Seltzer continued. "It was as if they knew him personally. He was never one of Hollywood's playboys or big spenders. We had to fill only two requests for him in London. He wanted the same river view suite he always occupied in the Savoy and we had to rent a Rolls Royce for him. Coop could not ride in the smaller foreign cars."

Seltzer and his partner George Glass, in association with Marlon Brando's Pennybaker Co., have made three of their four films abroad. Was it cheaper making pix overseas? The producer didn't think so, not when you counted the cost of bringing stars over and keeping them there. It cost $1,200 a week, he said just to maintain Cooper, his wife and daughter in London plus the Rolls and incidentals.

Armand Rubin to N.Y.

Paris, June 27

Armand Rubin has gone to New York to contact U. S. indie and major film distribs regarding Yank or even other territory sales of two presently shooting big-scale French costumers.

These are "La Fayette," being produced by UFA-Comaccio and "The Rape of the Sabines" which Alexandre Salkind is producing.

Voyage to the Bottom Of the Sea

(C'SCOPE-COLOR)

Sleek production values dress up fast-paced if dramatically unsound sci-fi adventure tale about a sub skipper bent on saving mankind from catastrophe, in spite of mankind's unwillingness to be saved. Bright b.o. prospect.

Hollywood, June 21.

Twentieth Fox release of Irwin Allen production. Stars Walter Pidgeon, Joan Fontaine, Barbara Eden, Peter Lorre, Robert Sterling, Michael Ansara, Frankie Avalon. Directed by Allen. Screenplay, Allen, Charles Bennett, from story by Allen. Camera (De Luxe), Winton Hoch; editor, George Boemler; art directors, Jack Martin Smith, Herman A. Blumenthal; music, Paul Sawtell, Bert Shefter; sound, Alfred Bruzlin, Warren B. Delaplain; special photographic effects, L. B. Abbott; assistant director, Ad Schumer. Reviewed at the studio, June 21, '61. Running time, 105 MINS.

Admiral Nelson	Walter Pidgeon
Dr. Hiller	Joan Fontaine
Kathy	Barbara Eden
Emery	Peter Lorre
Capt. Crane	Robert Sterling
Alvarez	Michael Ansara
Crisp	Frankie Avalon
Dr. Jamieson	Regis Toomey
Admiral Crawford	John Litel
Congressman Parker	Howard McNear
Dr. Zucco	Henry Darrell
Member of Crew	Skip Ward
Smith	Mark Slade
Gleason	Charles Tannen
Kowski	Delbert Monroe
Cookie	Anthony Monaco
Member of Crew	Michael Ford
Sparks	Robert Easton
Young	Jonathan Gilmore
Ned Thompson	David McLean
Dr. Newmar	Larry Gray
Lt. Hodges	George Diestel

Ace prospector Irwin Allen, who last year unearthed a tidy gold mine on an expedition to a "Lost World," has switched his course from eons to fathoms in undertaking a "Voyage to the Bottom of the Sea" on behalf of 20th-Fox. His findings may be unfathomable to the Scripps Institute cult, but the elaborate manner in which his production has been mounted, and the savvy demonstrated by the artisans and craftsmen who have designed and executed it, should pay off in dividends roughly equal to those of Allen's last sci-fi epic. There is no reason to suppose that "Voyage" won't appeal to the same audience that responded to "World."

Whatever reservations one may entertain with respect to Allen's newest excursion into fantasyland, and there are reservations aplenty, no one can accuse him of inducing his customers to fall asleep in the deep. "Voyage," which Allen produced, directed and wrote, enlisting aid only in the latter capacity from Charles Bennett, is a crescendo of mounting jeopardy, an effervescent adventure in an anything-but-Pacific Ocean. The way the story goes, this brilliant admiral (Walter Pidgeon), commander of a marvelous atomic sub that resembles a smiling Moby Dick, devises a scheme to save mankind when life on earth is suddenly threatened by a girdle of fire caused when the Van Allen Belt of Radiation encircling the globe goes beserk and erupts. Trouble is mankind does not seem to want to be saved, and is unwilling to cooperate with the impulsive admiral who, with an astonishing display of patriotism, informs the United Nations that "my answer can come only from the President of the United States."

Unable to contact the prez (golfing?), skipper Pidgeon takes the initiative, heads for a spot near the Marianas where he plans to orbit a Polaris and explode the heavenly blaze (which is scorching the earth at a rate of two-degrees higher per day) out into space. After a series of mishaps in which the sub is sabotaged from within and torpedoed from without, the missile is dispatched, the day is is saved, and the admiral is off the hook, an outcome never for one moment seriously in doubt.

Actually the title is somewhat misleading. Customers who expect a kind of advanced course in oceanography will discover only an occasional giant squid and a lot of rubbery vegetation. For the most part, "The Bottom" of Allen's "Sea" is merely the setting for the kind of emotional calisthenics that might just as easily break out 100-feet from the tip of Mount Everest.

The acting is generally capable, about the best it can be under the trying dramatic circumstances. In addition to Pidgeon, those in prominent parts are Joan Fontaine as an attractive saboteuress; Barbara Eden as a conscientious, and equally attractive, secretary; Peter Lorre as a calm commodore; Robert Sterling as a misguided, but humanitarian, captain; Michael Ansara as a religious fanatic; Frankie Avalon as a lippy lieutenant. Support is efficient, special impressions made in this department by Regis Toomey, John Litel, Howard McNear, Mark Slade and Charles Tannen.

The cinematic wizardry of photographic effects expert L. B. Abbott plays a major part in the production, as do the efforts of cameraman Winton Hoch, underwater photog John Lamb, art directors Jack Martin Smith and Herman A. Blumenthal and editor George Boemler, all astute and inventive contributions that make the film visually explosive. As in any production in which much of the action takes place underwater, music and sound must play a vital role. These audio chores are accomplished skillfully by the sound team of Alfred Bruzlin and Warren B. Delaplain and composers Paul Sawtell and Bert Shefter. Paul Zastupnevich's costumes are seaworthy.

Avalon has a potential disclick and the picture has a strong salesman in the title tune, a mellow, romantic refrain by Russell Faith.

Tube.

Caperucita y Sus Tres Amigos

(Little Red Riding Hood and Her Three Friends)

(MEXICAN—COLOR)

Mexico City, June 20.

Peliculas Nacionales release of Peliculas Rodriguez production. Stars Maria Gracia, "Loco" Valdez, "Dwarf" Santanon; features Prudencia Griffel, Beatriz Aguirre, Guillermo Alvarez Bianchi, Manuel Pelayo, Armando Lujan; Enrique Edwards, Edmundo Espino, Leticia Roo, Eduardo Alcaraz, Consuelo G. de Luna, Roberto Meyer, Elvira Lodi. Directed by Roberto Rodriguez. Original story and screenplay, Roberto Rodriguez; camera (Eastmancolor), Jose Ortiz; music, Sergio Guerrero. At Variedades Theatre, Mexico City. Running time, 96 MINS.

This is another in the pop series featuring the further adventures of Little Red Riding Hood, interpreted by child player Maria Gracia. All the familiar standbys, including the "ferocious" wolf, played with zest by "Loco" Valdez, are in the film, obviously made for the kiddie trade.

Producer and director Roberto Rodriguez continues to mine gold in these film tales of fantasy for children. Here Eastmancolor adds to the effect. Story puts Little Red Riding Hood through her paces with her three friends, the wolf (Valdez), dwarf Santanon as the wily fox and "Duce," the dog. Script is light, and sometimes action stops for development of side sketches which have little to do with the main plot.

Actors Valdez and Santanon virtually steal the show with their caperings as the animal characters, shunting Maria Gracia to the background. She is the thin thread holding the story together. The large cast of secondary players contributes to the overall effect of a film made to please youngsters and it does.

This one will do good business everywhere and no doubt there will be a long series of Little Red Riding Hood pictures to come.

Emil.

Poppay Promoted

York, Pa., June 27.

Sydney J. Poppay, city manager of the Stanley Warner Strand and Capitol, has been upped to district head, h.q.-ing both here and in Philadelphia.

Bernard Lynch, his assistant at the Strand, moves up, with Francis A. DeVerter continuing as Capitol steward.

Flame In the Streets

(BRITISH-COLOR)

This is a persuasive, though not highly original peek at the color problem; sound all-round acting with John Mills in good form. Provides a useful booking.

London, June 21.

Rank release of a Roy Baker production. Stars John Mills, Sylvia Syms, Brenda De Banzie; features Earl Cameron, Ann Lynn, Wilfrid Brambell, Johnny Sekka, Meredith Edwards. Directed by Roy Baker. Screenplay, Ted Willis from his play, "Hot Summer Night"; camera, Christopher Challis; editor, Roger Cherrill; music, Philip Green. At Odeon, Leicester Square, London, June 20. Running time, 93 MINS.

Jacko Palmer	John Mills
Kathie Palmer	Sylvia Syms
Nell Palmer	Brenda De Banzie
Gabriel Gomez	Earl Cameron
Peter Lincoln	Johnny Sekka
Judy Gomez	Ann Lynn
Old Man	Wilfrid Brambell
Harry Mitchell	Meredith Edwards
Visser	Newton Blick
Hugh Davies	Glyn Houston
Les	Michael Wynne
Jubilee	Dan Jackson
Dowell	Cyril Chamberlain
Mrs. Bingham	Gretchen Franklin
Billy	Harry Baird

Once again the question of racial discrimination gets a going-over. Although Ted Willis hasn't very much new to offer, he has come up with a thoughtful screenplay which avoids over-sensationalism and tries to show both sides of the issue. It is directed quietly and intelligently by Roy Baker, and firmly acted. Altogether a sound booking.

Story, which hasn't much dramatic bounce, concerns the dilemma of a staunch trade unionist who averts a threatened factory strike over a Negro foreman, swaying the staff by urging that the color of a man's skin is unimportant, only to find that his daughter has fallen in love with another colored man. How to reconcile his very different feelings over the two incidents is his problem.

John Mills makes a convincing figure as the father who has neglected his family because of his dedication to union work. He is honest, puzzled, genuinely moved when he realizes that he has let down his wife and daughter and is genuinely concerned about the girl's future. It's a straightforward character study by Mills, but charged with impact. Brenda De Banzie, his wife, bitter and intolerant about colored people, has two telling scenes, one with her husband and one with her daughter. And Miss De Banzie plays both of them with no holds barred.

Sylvia Syms, the schoolmistress daughter who outrages her parents by her determination to marry a young Negro schoolteacher, contributes a neat performance in a role which is not developed fully. But she plays intelligently and sympathetically. Ann Lynn has a couple of neat cameos as a white girl married to the colored foreman, played with dignity and assurance by Earl Cameron. The Negro hero is Johnny Sekka, and he, too, has enough charm, dignity and good breeding to make it appear quite logical that Miss Syms should fall in love with him.

Meredith Edwards, as an intolerant "spade-hater"; Wilfrid Brambell, as John Mills' father; Newton Blick, Dan Jackson and Glyn Houston are others who register in smaller roles. The fact that "Flame In the Streets" is derived from a play "Hot Summer Night" is always obvious. However, by staging the film on Guy Fawkes' Night, the director is able to get his cameras out into well-filled streets for atmosphere. And the fireworks and bonfires can presumably be interpreted as symbolism. The film builds up an accurate picture of a district very much involved in the color problem and the screenplay rightly shows that there are thugs and villains on both sides, white and black.

The street riot between the two factions is curiously anticlimactic, mainly because the film's appeal is largely the quietness of its direction and playing. Christopher Challis' color lensing is excellent and art director Alex Vetchinsky's artwork offers convincing interiors of Mills' small, neat house and the squalid rooming house inhabited by the colored folks.

Rich.

The Green Helmet

(BRITISH)

Pack of autoracing melodramatic cliches helped by fast action sequences aficionados of the sport will devour. Adequate lower berth item.

Hollywood, June 14.

Metro release of Charles Francis Vetter production. No star credits. Directed by Michael Forlong. Screenplay, Jon Cleary, based on his novel; camera, Geoffrey Faithfull; editor, Frank Clarke; art director, Alan Withy; music, Ken Jones; assistant director, Stan Strangeway. Reviewed at studio, June 14, '61. Running time, 89 MINS.

Rafferty	Bill Travers
Bartell	Ed Begley
Richie Launder	Sidney James
Diane	Nancy Walters
Mrs. Rafferty	Ursula Jeans
Kitty Launder	Megs Jenkins
Taz Rafferty	Sean Kelly
Carlo Zaraga	Tutte Lemkow
Hastrow	Gordon Tanner
Rossano	Ferdy Mayne
Charlie	Peter Collingwood
George	Rolland Curram
Pamela	Diane Clare
Lupi	Harold Kasket
Jackie	Lyn Cole
Pit Manager	Glyn Houston
Jack Brabham	Himself

Here's one for the "Motor Trends" set, a modest little gasser from Britain about a big-time racing car driver with a foot of lead and a heart of marshmallow. Though packed with just about every auto racing film cliche in the book (a kind of "Porsche Faces Life" with grease smears), the Charles Francis Vetter production generates plenty of visual excitement when it gets behind the wheel, opens throttle and shifts into emotional overdrive. The Metro release will be a companionable supporting item and, though utterly star-shy by American standards, there may even be scattered situations, where male action fans assemble, where it would hold its own for about one lap in an economy run.

Jon Cleary's screenplay, based on his novel of the same title (which may have had some significance in the book, but the green means nothing in the black-and-white picture), retells the shop-worn yarn about the vet driver who is losing his nerve after several near-fatal mishaps. He has the usual father who died a champion in a crash, the usual younger brother who's itching to get into the cockpit, the usual long-suffering mother, the usual fiancee worried about her lover's longevity, and the usual lovable mechanic friend who comes out of repair pit retirement long enough to get himself killed.

To compensate for the familiar story, the spectator is assaulted with the real feeling of enormous speed in the many noisy, breath-taking scenes shot from the cockpit. It's a kind of "Ben-Hur" in reverse, one big chariot race with occasional pauses for exposition. The light English Jaguar driven by the hero represents the white horses, the dark Italian Maserati being the equivalent of the black horses. Director Michael Forlong, with the aid of some good racing stock footage, some agile camerawork by Geoffrey Faithfull, and the skilled driving maneuvers of racing champ Jack Brabham, has woven in several spectacular crashes and mounted a number of excellent action scenes, a quality not matched when the film shifts into the neutral position.

Bill Travers is convincing as the troubled hero. But Sidney James, as the ill-fated mechanic, cops histrionic honors. Prominent parts are dispatched adequately by Ed Begley, Nancy Walters, Ursula Jeans, Megs Jenkins, Sean Kelly and Tutte Lemkow.

The production is improved by Frank Clarke's brisk editing of the race sequences, Alan Withy's authentic art direction and Ken Jones' aggressive score. *Tube.*

Come September

(C'SCOPE—COLOR)

Likely hot moneymaker. Romantic comedy bolstered with potent marquee bait, rich production values and some ripe comedy ideas brightly executed by attractive cast.

Hollywood, June 19.

Universal release of Robert Arthur production. Stars Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin, Walter Slezak. Directed by Robert Mulligan. Screenplay, Stanley Shapiro. Maurice Richlin; camera (Technicolor), William Daniels; editor, Russell F. Schoengarth; art director, Henry Bumstead; music, Hans J. Salter; sound, Waldon O. Watson, Sash Fisher; assistant director, Joseph Kenny. Reviewed at Beverly Theatre, June 19, '61. Running time, 112 MINS.

Robert Talbot	Rock Hudson
Lisa	Gina Lollobrigida
Sandy	Sandra Dee
Tony	Bobby Darin
Maurice	Walter Slezak
Margaret	Brenda De Banzie
Anna	Rosanna Rory
Spencer	Ronald Howard
Beagle	Joel Grey
Sparrow	Ronnie Haran
Larry	Chris Seitz
Julio	Cindy Conroy
Linda	Joan Freeman
Patricia	Nancy Anderson
Ron	Michael Eden
Carol	Claudia Brack

Universal has a hot money prospect in "Come September." The Robert Arthur production is not all it could or should be but its shortcomings are not likely to dim the big b.o. take.

Rich in marquee might, slick production and attractive stars, the romantic comedy also benefits from especially sharp performances by Rock Hudson, Gina Lollobrigida and Walter Slezak. Then, of course, there is the added lure of recent newlyweds Sandra Dee and Bobby Darin, whose presence as an on-screen romantic duo, the latter in his first cinematic exposure, is sure to be an attendance factor among young people. Add it up and it spells boxoffice.

Scenarists Stanley Shapiro and Maurice Richlin have dreamed up a bright premise for a comedy, to wit that a rich U.S. businessman (Hudson), who ordinarily spends only one month (September) annually at his Italian villa, abruptly puts in a July appearance to the dismay of his enterprising major domo (Slezak) who has been converting the private abode into a very public hotel for 11 months out of every year.

Even in the film's lesser spans there are occasional kicks and spurts of high good humor, but too often, in manipulating the plot for the purposes of introducing incongrous comedy spectacles (Hudson chasing after La Lollo at the wheel of a battered chicken truck, or the latter, garbed in full wedding gown regalia, chasing after the former in an old jeep), the writers seem inclined to telegraph, repeat and pile it on, director Robert Mulligan to stretch scenes too far. But this is not to say that the scripting and direction are poor. Far from it.

Under Mulligan's generally keen command, Hudson comes through with an especially jovial performance, perhaps his best to date. He reveals again the flair for comedy that marked his work in "Pillow Talk." Indeed, comedy appears to be his forte, which should make him an even more valuable leading man in Hollywood films.

Miss Lollobrigida need just stand there to generate sparks, but here she abets her eye-to-eye appeal with plenty of comedy savvy. Slezak is excellent. His scenes with Hudson are the best scenes in the picture. Miss Dee has the misfortune to be overshadowed in the glamor department here by Lady Lollo, who far and away draws the most form-fitting and revealing of the fashionable, flattering gowns designed by Morton Haack and has the form to fit and reveal something worth revealing. But the young actress is plenty decorative and capable in her own right. Darin does a workmanlike job, and gives evidence he'll have more to show when the parts provide him with wider opportunity. Besides his acting, he penned the unbeat ditty, "Multiplication," which he warbles in the film, and composed the title tune (wordless background variety), which is invested with the typical Darinesque shuffle beat. Brenda De Banzie and Roland Howard (son of the late Leslie) make strong impressions in key parts, and the rest of the support is efficient.

Shot in Italy, the picture is graced with richly-tinted, maneuverable photography by William Daniels and smart, elegent sets by Henry Bumstead. Russell F. Schoengarth's editing adds punch to the comedy's brighter moments and Hans J. Salter's score is easy on the ear. *Tube.*

Berlin Festival Film

Description D'Un Combat

(ISRAELI-COLOR)

Berlin, June 27.

SOFAC release of Yitzhic Zohar production. Written and directed by Chris Marker. Camera (Eastmancolor), G. Cloquet; old footage, B. Hesse; editor, Eva Zora; commentary spoken by Jean Vilar. At Berlin Film Fest. Running time, 55 MINS.

An Israeli producer and a French filmmaker have put a filmic face on Israel, that new-old country. Fine observation, gentle wit and a deft combining of images and commentary make this an absorbing documentary with chances for special programming abroad of two medium length feature pix or for tele usage.

At first, the country is explored, and then the film gets close to people. It gives a background in old footage and makes statements about the various facets of this sturdy nation.

The different nationalities and faces, the kibbutz life, the Arab minority problem, the feeling of a cross-section of the people, the tourists, the residual ghetto of orthodox Jews, the work done to bring a country out of the desert and the promised land aspects all are expertly welded in this vehicle.

Color is excellent, editing adroit, and all technical aspects first-rate. The title "Description of a Combat" refers mainly to the combat every resident has to do with himself in the change from scapegoat and resigned man to a member of a new nation. There is a smartly done documentary about a country that makes for good viewing and interesting as well as provoking film fare. *Mosk.*

ASK OZONERS AID SARANAC

New York Sound Track

The power of the N. Y. Times is such that when the paper Thursday (22) "typoed" that **Eugene Picker** had been named prexy of United Artists, instead of veep, some vet industrites took it as gospel truth, wondering only why the item had failed to mention what had happened to **Arthur B. Krim.** The Times ran a correction Friday . . . The Legion of Decency B-rated (objectionable in part for all) 20th's "Wild in The Country" with this note: *"This film, made with a special appeal for youth, is developed in a sordid atmosphere of confused moral values and contains suggestive dialogue and situations."*

Before returning to Paris last week, director **Henri-Georges Clouzot** hosted an extremely small screening of his "La Verite" for **Marilyn Monroe.** The latter, who didn't quite make the first screening which Clouzot had set up for her, reportedly was impressed with her first exposure to **Brigitte Bardot** . . . While here, Clouzot also filmed a brief intro to his film to explain to Americans the difference between court procedure in the U. S. and France . . . Director **Anatole Litvak** is in town.

Producer-director **Robert Rossen** back from Europe to begin final editing of 20th's "The Hustler" . . . **Joe Levine,** off to Italy for conferences with Titanus prexy **Goffredo Lombardo** and director **Robert Aldrich** re "Last Days of Sodom and Gomorrah" . . . The Italo "Girl With A Suitcase," one of Italy's entry's at Cannes this year, has been acquired by C & D Associates and will go out here via Ellis Films . . . Here's something of a switch: **Pat Welch** and **Stan Lebowsky** have penned "The Ballad of Rocco," to promote Astor's "Rocco and His Brothers." Song, of course, is not in the pic.

James Pratt named associate producer for upcoming **Martin Ransohoff** production, "Boys' Night Out," which Ransohoff is doing for **Joe Levine** . . . **Stuart Millar** and **Lawrence Turman,** producers of UA's "The Young Doctors," in town . . . **Paul Field** and **Charles Stedman** have organized Cinefield Production to make low budgeters in New York First is scheduled to be "Dead on Monday," starting this summer.

Arthur Davis in town briefly making preliminary plans for opening up a new office here to distribute Japanese product. He's been studying the situation in Japan in recent years . . . Social notes from all over: **Eric Johnston,** prexy of the Motion Picture Assn. of America, dined in Washington last Wednesday night (21) with Japanese **Prime Minister Ikeda** . . . Twentieth-Fox sales toppers **Glenn Norris** and **Martin Moskowitz** back at h.o. desks this week after further trips to the field . . . TOA reports 60% of the booth space already sold for their October trade show in connection with the New Orleans convention . . . Star **Virginia Grey** goes the 12-city route starting today (Wed.) on behalf of U's "Tammy Tell Me True."

Arnold Marks, amusement editor of Oregon Journal of Portland, in town over weekend making the rounds, attending Radio City Music Hall, et al accompanied by his wife and graduate-son who goes to U of Oregon in fall.

To quote **Mary Pickford,** last week's Soundtrack erratumed in reporting she actually picked up a Middlebury College honorary in absentia due to hospitalization for a leg injury. The whilom star claims she was very much there for the ceremony and cites photos in the local press to prove it. Anent the limb, it's not a fracture, just a torn ligament that never put her in the hospital. She's at home on the Coast now, and "perfectly all right."

Armand Salacrou new head of the Society of Dramatic Authors and Composers in France . . . **Jean-Luc Godard,** director of "Breathless," prepping a segmented feature to be made in N. Y. called "Que Viva America" to show how a Danish girl discovers the country.

American Medical Assn., has given an official endorsement to "The Young Doctors," citing **Stuart Miller** and **Lawrence Turman,** producers of the United Artists release, for "striving for the most accurate and genuine presentation."

Leopold Friedman, until recently president and board chairman of Loew Theatres and before that general counsel, secretary and director of the parent Loew's Inc. (now MGM Pictures), is now associated with the **Julian T. Abeles'** law office in the Squibb Bldg. . . . **Joe Pasternak** will direct "The Courtship of Eddie's Father," **Mark Toby's** just-published book (Geis), for which Metro paid $100,000. It's pegged as another 'Father of the Bride'" and will be similarly topname cast.

National Boxoffice Survey

Trade Slips Pre-Holiday; 'Pleasure' No. 1, 'Exodus' 2d, 'Homicidal' 3d; 'Sunset,' 'Love' Next

This is the week before the July 4 holiday session and trade in most key cities covered by VARIETY will reflect the usual downbeat. In fact, many spots are way off even for this time of year.

"Pleasure of His Company" (Par) is finishing first again, for fourth week in a row. "Exodus" (UA) is winding up second. It was third a week ago. "Homicidal" (Col), a newcomer, is copping third place.

"Last Sunset" (U), second last round, is winding up fourth. "By Love Possessed" (UA), a new entrant, is capturing fifth position.

"Spartacus" (U), long high in weekly ratings, will take sixth money. "Parent Trap" (BV), a newcomer, is winding up seventh, and likely will be heard from in the future.

"Gidget Goes Hawaiian" (Col), seventh last stanza, is taking eighth place. "Gone With Wind" (M-G) (reissue) will finish ninth.

"Raisin in Sun" (Col) will land in 10th spot. "Last Time I Saw Archie" (UA) will take 11th place while "Wild in Country" (20th) is barely managing to wind up 12th although strong in few playdates.

"One-Eyed Jacks" (Par), long much higher on the list, and "Never on Sunday" (Loper) are the runner-up pix.

Batch of new product, well launched in current round, bodes strongly for forthcoming weeks. "Guns of Navarone" (Col) is the standout blockbuster. It is heading for an alltime high at N. Y. Criterion and is wow at the arty Murray Hill in the same city. Latter may develop into a non-holiday record, too.

"Morgan the Pirate" (M-G) is rated fair in L. A. "Watch Your Stern" (20th) is rated big in Toronto. "Love in Goldfish Bowl" (Par), also new, is big in Washington but slow in Portland and Omaha.

"Man in Moon" (T-L), another newie, is smash in N. Y. "Snow White and Three Stooges" (20th), which goes into N. Y. Paramount this week, is somewhat uneven, being mild in Minneapolis and Washington but nice in Denver and okay in Seattle and Philly.

"King of Roaring 20's" (20th) shapes good in Omaha. "Jules Verne" (WB), good in Baltimore, is rated modest in Buffalo. "Ladies Man" (Par), which hints potential, looks big in Chi, okay in Cincy, good in Pitt but light in Washington.

"Two Loves" (M-G) still is big in Toronto but fair in Boston. "Saturday Night and Sunday Morning" (Cont), still socko in N. Y., shapes big in Boston and torrid in L. A.

(Complete Boxoffice Reports on Pages 8-9.)

SHOW BIZ'S OWN MUST DO BETTER

By JOE COHEN

Schroon Lake, N.Y., June 27.

Greater stress on public relations and appeals to more theatre owners, particularly drive-ins, to participate in the fund-raising for the Will Rogers Memorial Hospital at Saranac Lake, N.Y., were decided at the annual meeting of the hospital board here in Herman Robbins' Edgewater Motel.

Approximately 100 industryites participated in the meeting, which was part of a three day outing and inspection tour of the theatrical hospital. Two chartered busses took off from the Warwick hotel, N. Y., Thursday (22) for the industry session. Delegates were housed at the motel owned by the head of National Screen Service. Busses transported party on Friday (23) to the hospital, where exercises dedicating three new buildings and the dedication of the William Morris Memorial niche at the hospital took place. A luncheon at the hospital at which local civic leaders participated followed. The industryites were then returned to the motel, and on Saturday the final board meeting took place.

Although growth in the number of theatres as well as monies raised was noted, it was felt that the full potential has not been realized.

With enlargement of the facilities to include a prime research centre and with constant enlargement of the medical scope of the hospital, discussions of means to raise additional revenue took up the bulk of the session. Jerry Pickman, veepee in charge of sales at Paramount Pictures, discussed the possibilities of women's auxiliaries to aid the work. There was also the discussion on concentrating coin-box-passing during top pictures, as well as means of making use of existing organizations to expand collections.

Financial Report

The financial report, compiled separately by Eugene Picker (who

(Continued on page 20)

'King of Kings': 22 Road Dates

Metro, as distributor of Samuel Bronston's indie production, has scheduled 22 roadshow engagements of "King of Kings," all to begin before next Christmas. World premiere, at a $3.50 top admission price, is set for Oct. 11 at Loew's State Theatre, Manhattan.

Openings within two weeks following the Gotham bow are penciled in for Los Angeles, Chicago, Boston and Toronto. Cities on the slate for runs beginning in November and December are San Francisco, Detroit, Montreal, Washington, Minneapolis, Kansas City, Pittsburgh, Denver, Cleveland, Baltimore, Seattle, Portland, Ore., St. Petersburg, Indianapolis, Salt Lake City, Vancouver, B.C., and Buffalo.

M-G thus is following the "Ben-Hur" premiere marketing pattern. "Kings" runs two hours and 45 minutes which, with the addition of an intermisison, extends to a full three-hour presentation. Sneak previews have been held in Scottsdale, Ariz., and San Francisco.

Allied States Insurance

Hollywood, June 27.

Allied States Assn. and Prudential Life Insurance Co. of America have entered into a group insurance plan for all members of national exhib organization and their employes.

Policies available under group plan will cost $1 per $1,000 a month or $120 per annum for $10,000 policy. Allied has set up committee to initiate program, headed by prexy Marshall Fine, Cleveland circuit head.

Broadened Scope of Will Rogers Sanitorium and Its Needs Detailed

Saranac Lake, June 27

Plans pend to make the Will Rogers Memorial Hospital here an international centre of research and to enlarge the present facilities into a "teaching hospital." These goals were outlined by Dr. Nelson Morton, of the New York University, director of the Dept. of Industrial Medicine, and Dr. Ludwig Eichner of the Downstate Medical Centre. In future hospital will conduct summer seminars as well as year-round research projects to train the bright young research minds, so necessary for the development of modern-day medicine."

Hospital's rationale was outlined to the officers and board of directors who made the three day annual pilgrimage to the hospital from New York City. Broadened research at Saranac ought to enhance its reputation with general public—and inject more punch to its appeal for funds, per Dr. Leon Warshaw, medical director for Paramount and United Artists, who spoke on Saranac's goals late at the annual board meeting held at Herman Robbin's Edgewater Motel at Schroon Lake, N. Y.

It was pointed out by Dr. Eichner that voluntary agencies such as the Will Rogers Hospital open up paths of research which are subsequently supported by grants from the Federal Government. In furthering the health frontier, he pointed out that is was necessary to get to the bright, young scientific minds early while still in medical school. Otherwise they will be lost to the nuclear and space agencies. Will Rogers facilities, including the beneficial climate of the Saranac Lake area, and the prospect of working with top scientific minds to further the health frontiers, would be prime inducements to them, he said.

(Continued on page 20)

Toronto Comes Alive

Toronto, June 27

Legally possible for some time but delayed while theatremen negotiated with projectionists union, Sunday films may actually start here July 2. The union's $12-an-hour demand is expected to be compromised at about 60% of that sum.

This should further bring Toronto, once the Canadian equivalent of traditional Philadelphia, alive on the Sabbath. Meanwhile, the effect of the new O'Keefe legit and opera stand on Toronto's vital personality is detailed in the legit section of this issue.

Montague, Walsh Again Front for Rogers Hosp; New Blood on Board

Abe Montague, veepee in charge of sales of Columbia Pictures was reelected president of the Will Rogers Memorial Hospital at Saranac Lake, N.Y. last weekend. Also reelected was Richard F. Walsh, head of the International Alliance, who was again named chairman of the board.

Veepees returned to office are Harry Brandt, Ned E. Depinet, William J. German, Robert Mochrie, Herman Robbins, Fred J. Schwartz, Joseph R. Vogel and Murray Weiss. Max Weiss is back at his post of secretary, while Si Fabian remains as treasurer and Sam Rosen as associate treasurer.

New members of the board are RKO Theatres prexy Harry Mandell, Teddy Solomon, McCombs, Miss.; Jerry Pickman, Paramount Pictures veepee; Marshall Fine of Allied States; Samuel Frisch, Randforce; Joe Levine, president of Embassy Pictures; Phil Smith, of General Driveins, Sheldon Smerling, National Theatres & Television; Laurence A. Tisch and Preston R. Tisch, of Loew's, and Charles Boasberg, Warners.

Returned to the board are Robert Benjamin, Jack Beresin, Harry Brandt, Victor M. Carter, Ned Depinet, Russell Downing, Edward Emanuel, Gus S. Eysell, S. H. Fabian, William R. Forman, Alan Freedman, William J. German, Leonard H. Goldenson, Maurice Goldstein, Samuel Goldwyn, William J. Heineman, Karl Hoblitzelle, J. Robert Hoff, Eric Johnston, Ben Kalmenson, Harry M. Kalmine, Arthur B. Krim, Charles Kurtzman, Paul N. Lazarus Jr., Irving Ludwig, H. M. Martin, Robert Mochrie, Abe Montague, C. Glenn Norris, John J. O'Connor, Eugene Picker, Albert M. Pickus, Walter Reade Jr., Samuel Rinzler, Herman Robbins, Thomas E. Rodgers, Samuel Rosen, J. Myer Schine, Fred J. Schwartz, Sol A. Schwartz, Robert T. Snyder, Samuel Switow, Morton G. Thalhimer, James Velde, Joseph R. Vogel, David Wallerstein, Richard F. Walsh, Murray Weiss and George Weltner.

JULY 19 'IMAGE' RALLY BY MPAA AND C. OF E.

Representatives of production, distribution and exhibition are scheduled to meet in Hollywood July 19 with the thought of coming up with a public relations project designed to create an enhanced industry "image," as well as dealing with the p.r. matter on a broad front. Details unspecified as yet.

Eric Johnston, president of the Motion Picture Assn. of America, and Emanuel Frisch, chairman of the American Congress of Exhibitors, made a joint disclosure of the meeting yesterday (Tues.). They said invitations to the session were sent out by Walter Mirisch, president of the Screen Producers Guild.

New Faces Today - Means 'Foreign'

Hollywood, June 27

New young talent from as many foreign countries as possible to lend international flavor to pic will be featured in "The Interns," Robert Cohn production for Columbia Pictures. Search is under way for fresh personalities in projected multi-million dollar pic.

Policy came up at recent "summit" meets when demand by exhibs for new stars in top properties was discussed, according to Sam Briskin, veepee in charge of production.

It's also planned to tour newcomers in key cities prior to start of pic in advance ballyhoo aided by Bantam Books paperback "push" of novel.

VINTAGE CROSBY PIX DEFY LEATHERJACKETS

Bing Crosby is to be much in bloom again by way of Paramount. This film company, perhaps significantly, feels the young newcomers are nice to have around but the veteran film viewers still like to see the veteran performers on the screen.

In any event Par has three oldie Crosby pictures coming up shortly for reissue. "Blue Skies" and "Holiday Inn" are to go out as a package. To be sold separately and backed by a major campaign is "White Christmas."

Interestingly "Christmas" will be given major marketing emphasis in the northern regions of the States.

Experience has been the Southern areas, where a literal White Christmas is virtually unknown, did not go too strongly for the Par picture.

L.A. Improves; 'Gidget' Good $21,000, 'Trap' Whopping 18G, 'Wild' Oke 11G, 'Pirate' 12G, 'Sunset' Nice 9G, 2d

Los Angeles, June 27.

Trade at L.A. first-runs is picking up slightly this session, backed by a pair of hefty newcomers. However, generally biz is spotty. "Gidget Goes Hawaiian" is rated sparking $21,000 or close in four theatres. But the real champ is "Parent Trap," which shapes great $18,000 at the 810-seat Vogue.

"Wild in Country" looms okay $11,000 in two houses. "Morgan the Pirate" looks like fair $12,000 or near in two locations.

"By Love Possessed" is rated not so good in second at the Chinese with $12,000 after a torrid opener. "Last Sunset" looms nice $9,000 or near in second for two spots. "Raisin in Sun" shapes light in longrun, currently in two houses.

Estimates for This Week

Los Angeles, Hollywood (FWC) (2,019, 756; 90-$1.50)—"Wild in Country" (20th) and "Right Approach" (20th). Okay $11,000. Last week, Los Angeles, "Not Tonight, Henry" (Indie), $5,400. Hollywood with State, "House of Fright" (AI), "Dead One" (Indie), $7,300.

Warren's, Hawaii, Wiltern, Baldwin (B&B-G&S-SW-State) (1,757; 1,106; 2,344; 1,800; 90-$1.50)—"Gidget Goes Hawaiian" (Col) and "Jazz Boat" (Col). Fairly good $21,000 or near. Last week, Warren's, Baldwin with Hollywood Paramount, Loyola, "Pleasure of His Company" (Par) (1st wk, Warren's, Baldwin, Loyola; 4th wk, Hollywood Paramount), "Spanish Affair" (Par) (reissue) (Warren's, Baldwin) (1st wk), "Two Loves" (M-G) (M.O.) (Loyola) (1st wk), $25,600.

State, Iris (UATC-FWC) (2,404; 825; 90-$1.50)—"Morgan the Pirate" (M-G) and "Girl in Room 13" (Indie) (State), "Atlantis" (M-G) (Iris). Fair $12,000 or close. Last week, Iris with Warner Beverly, Orpheum, "Raisin in Sun" (Col) (1st wk, Iris, Orpheum; 9th wk, Warner Beverly), "Mad Dog Coll" (Col) (Iris, Orpheum), $14,700.

Vogue (FWC) (810; 90-$1.50)—"Parent Trap" (BV). Great $18,000. Last week, "Days of Thrills,

(Continued on page 15)

Key City Grosses

Estimated Total Gross

This Week .. $2,160,150
(Based on 21 cities and 248 theatres, chiefly first runs, including N.Y.)

Last Year $2,663,500
(Based on 23 cities and 247 theatres.)

'Homicidal' Wow $10,000, Pitt Ace

Pittsburgh, June 27.

Boff showing of "Homicidal" at the Gateway and fine returns from "By Love Possessed" at Penn and good biz by "Ladies Man" at Stanley will give the Pitt deluxers a badly needed lift this round. Another new entry, "Days of Thrills and Laughter," shapes strong at arty Shadyside. "Exodus" is showing renewed vigor in last and 16th round at the Warner. Other hold-overs, "Last Sunset" at Fulton and "Breathless" at Squirrel Hill remain firm.

Estimats for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Last Sunset" (U) (3d wk). Okay $4,500. Last week, $6,000.

Gateway (Associated) (1,900; $1-$1.50)—"Homicidal" (Col.). Wow $10,000. Last week, "Wild in Country" (20th), $2,500.

Penn (UATC) (3,300; $1-$1.50)—"By Love Possessed" (UA). Fine $16,000. Last week, "Last Time I Saw Archie" (UA), $7,500.

Shadyside (MOTC) (750; $1.25)—"Days of Thril's, Laughter" (20th). Tall $3,000. Last week, "Angry Silence" (Val) (2d wk), $1,100.

Squirrel Hill (SW) (834; $1.25)—"Breathless" (FAW) (2d wk). Fast $3,100. Last week, $3,600.

Stanley (SW) (3,700; $1-$1.50)—"Ladies Man" (Par). Good $12,000. Last week, "On Double" (Par) (2d wk), $6,000.

Warner (SW) (1,516; $1.50-$2.75)—"Exodus" (UA) (16th and final week). Stout $8,500. Last week, $6,500. "Fanny" (WB) opens tomorrow (Wed.).

'Company' Loud $9,000, Port.; 'Homicidal' 7G

Portland, Ore., June 27.

Soaring heat and outdoor competition and shows are cutting deep into first-run take this week. However, some new entrants are doing well. "Pleasure of His Company" looms fancy at the Broadway. "Homicidal" shapes lusty at Orpheum. "Love in Goldfish Bowl" is rated slim at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Pleasure of His Company" (Par). Fancy $8,000. Last week, "Gorgo" (M-G) and "Green Helmet" (M-G), $3,800.

Fox (Evergreen) (1,600; $1-$1.49)—"Gidget Goes Hawaiian" (Col) and "Warrior Empress" (Col) (3d wk). Lively $5,000. Last week, $6,700.

Hollywood (Evergreen) (1,900; $1-$1.49) — "Picnic" (Col) and "Caine Mutiny" (Col) (reissues). Fair $3,000. Last week, "Ben-Hur" (M-G) (15th wk), popscale, $3,300.

Oriental (McFadden) (2,100; $1)—"Black Sunday" (AI) and "Little Shop of Horrors" (AI). Modest $3,500. Last week, "King Solomon's Mines" (M-G) and "Knights Round Table" (M-G) (reissues), $2,500.

Music Box (Hamrick) (640; $1-$1.50)—"Love In Goldfish Bowl" (Par) and "Savage Innocents" (Par). Slim $3,000. Last week, "Giant" (WB) (reissue) (2d wk), $4,400.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Homicidal" (Col) and "Underworld U.S.A." (Col). Lusty $7,000. Last week, "Wild In Country" (20th) and "Right Approach" (20th), $5,000.

Paramount (Port-Par) (3,400; $1-$1.50) — "One-Eyed Jacks" (Par) and "Foxhole In Cairo" (Par) (2d wk). Mild $4,500. Last week, $5,400.

'EXODUS' BOFFO 11G, OMAHA; 'KING' OK 8G

Omaha, June 27.

With four new entries on tap, biz is on upbeat at the downtown first-runs this session, "Exodus" is slick at the Admiral on opener. "King of Roaring 20s" is okay at two houses. "Love In Goldfish Bowl" at the Omaha is rated dull. "Secret Partner," also new, at State is mildish. Hard-ticket entries "This Is Cinerama" at Cooper and "Spartacus" at Dundee are picking up a bit in their 19th and fifth weeks, respectively.

Estimates for This Week

Admiral (Blank) (1,239; $1-$1.50)—"Exodus" (UA). Socko $11,000. Last week, "House of Fright" (AI) and "Operation Camel" (AI), $4,000 at $1 top.

Chief, Skyview (Blank) (1,000; 1,220; $1)—"King of Roaring 20s" (AA) and "Gun Fight" (UA). Passable $8,000 or near. Last week, "House of Fright" (AI) and "Operation Camel" (AI), $6,000.

Cooper (Cooper) (687; $1.55-$2.20)—"This Is Cinerama" (Cinerama) (19th wk). Shapes sharp $5,200. Last week, $5,000.

Dundee (Cooper) (500; $1.55 $2.20)—"Spartacus" (U) (5th wk). Looks okay $5,200. Last week, $5,000.

Omaha (Tristates) (2,066; 75-$1)—"Love In Goldfish Bowl" (Par). Dull $4,000 or under. Last week, "Wild In Country" (20th), $6,000.

Orpheum (Tristates) (2,877; 75-$1)—"One-Eyed Jacks" (Par) (2d wk). Fair $7,000 after $12,500 bow.

State (Cooper) (743; $1)—"Secret Partner" (M-G) and "Two Loves" (M-G). Mild $4,500. Last week, "Absent-Minded Professor" (BV) (5th wk), $5,500.

'Atlantis' Socko $10,500 in Cincy

Cincinnati, June 27.

Cincy first-runs look in for a moderate session currently, but theere are some good spots. Effect of soaring home attendance of Reds in National League pennant race is hurting. "Atlantis" and "Mad Dog Coll" holds strong at Twin Drive-In to retain biz lead for second week. Ozoner's second side is good with "Gidget Goes Hawaiian" and "Passport to China." Only other new bill, "Posse From Hell" and "Pharaoh's Woman," rates nice at Grand. Palace has okay outlook for reissues of "Raintree Country" and "Don't Go Near Water."

"Gone With Wind" is an upbeat for 10th and final week at the Capitol. Lou Wiethe's suburban Valley deluxer, dark this frame after 13-week winner with "Exodus," relights June 30 with "Fanny." "Ladies Man" looms passable in second at Albee.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.25)—"Ladies Man" (Par) (2d wk). Oke $7,500 after $10,500 preem.

Capitol (SW-Cinerama) (1,400; $1-$1.50 — "Gone With Wind" (M-G) (reissue) (10th-final wk). Swell $9,500 windup against $7,500 in ninth round. "Last Time I Saw Archie" (UA) opens June 28 for fortnight.

Esquire Art (Shor) (500; $1.25)—"Dentist In Chair" (Indie) (2d wk). Fair $1,200. Last week, $2,000.

Grand (RKO) (1,300; $1-$1.25)—"Posse From Hell" (U) and "Pharaoh's Woman" (U). Nice $7,000. Last week, "Raisin In Sun" (Col) (3d wk), $6,000.

Guild (Vance) (300; $1.25)—"Two-Way Stretch" (Indie) (2d wk). Hotsy $2,200 for gain over $1,900 opener.

Hyde Park Art (Shor) (500; $1.25)—"Beware of Children" (Indie). So-so $1,100. Last week, "Hitler's Inferno" (Indie), $800.

Keith's (Shor) (1,500; 90-$1.25)—"Last Sunset" (U) (2d wk). Slow $4,500. Last week, $6,500.

Palace (RKO) (2,600; $1-$1.25)—"Raintree Country" (M-G) and "Don't Go Near Water" (M-G) (reissues). Okay $6,500. Last week, "Gigi" (M-G) and "Les Girls" (M-G) (reissues), $6,500.

Twin Drive-In (Shor) (600 cars each side; 90c)—East: "Atlantis" (M-G) and "Mad Dog Coll" (Col) (2d wk). Switched from west side. Great $10,500 after $12,600 bow. West: "Gidget Goes Hawaiian" (Col) and "Passport to China" (Col). Good $7,500. Last week, "Revolt of Slaves" (UA) and "When Clock Strikes" (UA), $5,000.

'Trap' Smash $16,000, Philly; 'Love' Ditto; 'Stooges' 12G, 'Sunset' 11G, 2d

Philadelphia, June 27.

Only Saturday proved big at first-runs here for current session, with exhibs claiming that receipts are not up to same time last year. "Parent Trap" shapes smash at Midtown while "By Love Possessed" looks big at Stanton, both newcomers. "Snow White and Three Stooges" is rated only fair in first at Stanley.

"Angel Baby," fourth new entrant, shapes sad at Randolph. "Pleasure of His Company" still is hep in third round at Arcadia.

"Last Sunset" is rated bright in second at Goldman. "Two Women" still is torried in second at the tiny World. "Wild in Country" looms quiet in first holdover stanza at the Viking.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Pleasure of His Company" (3d wk). Hep $10,000 or near. Last week, $11,000.

Boyd (SW) (1,536; $2-$2.75)—"Exodus" (UA) (22d wk). Okay $7,000 or close. Last week, $6,000.

Fox (Milgram) (2,200; 99-$1.80)—"Young Savages" (UA) (5th wk). Oke $6,000. Last week, $7,000.

Goldman (Goldman) (1,200; 99-$1.80)—"Last Sunset" (U) (2d wk). Bright $11,000 or thereabouts. Last week, $14,000.

Midtown (Goldman) (1,000; 99-$1.80) — "Parent Trap" (BV). Smash $16,000 or over. Last week, "Raisin in Sun" (Col) (5th wk), $6,500.

Randolph (Goldman) (2,500; 99-$1.80)—"Angel Baby" (AA). Sick $5,000. Last week, "Battle Bloody Beach" (20th), $7,000.

Stanley (SW) (2,500; 99-$1.80)—"Snow White and Three Stooges" (20th). Fair $12,000. Last week, "Last Time I Saw Archie" (UA) (2d wk), $7,500.

Stanton (SW) (1,483; 99-$1.80)—"By Love Possessed" (UA). Big $16,000. Last week, "Gone With Wind" (M-G) (reissue) (8th wk), $7,000.

Studio (Goldberg) (483; 99-$1.80)—"It's Hot in Paradise" (Indie) and "Fire in Flesh" (Indie). Tall $6,000. Last week, "Riff-Raff" (Indie) and "Wild Love" (Indie), $2,600 in 5 days.

Trans-Lux (T-L) (500; 99-$1.80)—"Never on Sunday" (Lope) (31st wk). So-so $3,000. Last week, $3,500.

Viking (Sley) (1,000; 99-$1.80)—"Wild in Country" (20th) (2d wk). Quiet $6,500. Last week, $10,000.

World (R&B-Pathe) (483; 99-$1.80)—"Two Women' (Indie) (2d wk). Fat $6,000. Last week, $6,800.

Broadway Grosses

Estimated Total Gross

This Week $604,200
(Based on 30 theatres)

Last Year $575,300
(Based on 26 theatres)

'Exodus' Bright $14,000, L'ville

Louisville, June 27.

"Exodus" and "Gidget Goes Hawaiian" are the only new ones here currently. Hard-ticket policy on former at the Brown is making this one big in first. United Artists with "Gidget" is rated fairly good. "Wild In Country" at the Kentucky, is okay and "One-Eyed Jacks" at the Ohio is passable, both in third rounds. With schools out juve trade is taking up the slack somewhat.

Estimates for This Week

Brown (Fourth Avenue) (1,100; $1.25-$2)—"Exodus" (UA). Teed off with invitation preview, and looks like big $14,000 or near. Last week, "Absent-Minded Professor" (BV) (5th wk), $6,000.

Kentucky (Switow) (900; 75-$1)—"Wild In Country" (20th) (3d wk). Likely okay $6,000 or near, same as last week.

Mary Anderson (People's) (900; 75-$1)—"Dial M for Murder (WB) and "Strangers On Train" (WB) (reissues). Fair $4,500. Last week, "Jules Verne" (WB) and "Bimbo Great" (WB), $3,500.

Ohio (Settos) (900; 60-$1)—"One-Eyed Jacks" (Par) (3d wk). Okay $4,500 after second week's $6,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.20)—"This Is Cinerama" (Cinerama) (11th wk). Nice $6,500 after 10th week's $7,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Gidget Goes Hawaiian" (Col). Fairly good $9,000 or close. Last week, "Atlantis" (M-G) and "Secret Partner" (M-G), $8,500.

'Double' Okay $7,000 In Slow Buff.; 'Gidget' 9G

Buffalo, June 27.

First-run trade shapes generally brutual here currently. One of few bright spots is the Center where "On the Double" is heading for an okay take. "Gidget Goes Hawaiian" is rated mild at Century. "Never On Sunday" looks hotsy in third at tiny Cinema. Elsewhere, biz looks mild to sad.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1)—"Last Time I Saw Archie" (UA) and "When Clock Strikes" (UA). Slow $10,000 or close. Last week, "Atlantis" (MG) and "Green Helmet" (M-G), $10,500.

Center (AB-PT) (2,000; 70-$1)—"On Double" (Par). Okay $7,000 or over. Last week, "Wild in Country" (20th), $6,000.

Century (UATC) (2,700; 70-$1)—"Gidget Goes Hawaiian" (Col) and "Most Dangerous Man Alive" (Col). Mild $9,000. Last week, "Warrior Empress" (Col) and "Mad Dog Coll" (Col), $3,000.

Lafayette (Basil) (3,000; 70-$1)—"Curse of Werewolf" (U) and "Shadow of Cat" (U). Sad $3,000. Last week, "Last Sunset" (U) and "Ole Rex" (U) (2d wk), $4,000.

Paramount (AB-PT) (3,000; 70-$1)—"Fabulous World of Jules Verne" (WB), "Bimbo The Great" (WB). Soft $7,000. Last week, "Trapp Family" (20th) and "Days of Thrills, Laughter" (20th), same.

Teck (Loew) (1,200; 70-$1)—"Carmen Jones" (20th) and "Carousel" (20th) (reissues). Mild $2,000 in 6 days. Last week, "Cat on Hot Tin Roof" (M-G) and "Suddenly Last Summer" (M-G) (reissues), $2,200 in 9 days.

Cinema (Martina) (450; 70-$1.25)—"Never On Sunday" (Lope) (3d wk). Hot $4,500. Last week, $5,000.

D.C. Down; 'Stooges' Slow $10,000, 'Bowl' Big 8G, 'Company' Tall 9G, 2d

Washington, June 27.

Rash of what appeared to be strong entries last session generally fell short of expectations, and first-run trade this round is rated modest. Slow pace is commonly attributed to clear, cool weekend weather driving both townfolk and tourists outdoors.

Among the initialers, "Snow White and Three Stooges" shapes slow at Capitol. "Love in Goldfish Bowl" is rated big at the Town, while "Five Golden Hours" is brisk at Playhouse. "Pleasure of His Company" looks lofty in second week at the Ontario. "Last Time I Saw Archie" heads for a good second stanza at Keith's.

Estiamtes for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; 90-$1.49) — "Last Sunset" (U) (3d wk). Fair $9,000. Last week, $10,500.

Apex (K-B) (940; 75-$1.10)—"Big Deal" (Indie) (3d wk). Oke $3,400. Last week, $4,000.

Capitol (Loew) (3,420; $1-$1.65) — "Snow White and Three Stooges" (20th). Slow $10,000. Last week, "Wild in Country" (20th), $12,000.

Keiths (RKO) (1,850; $1-$1.49)—"Last Time I Saw Archie" (UA) (2d wk). Good $10,000 or close after $14,000 opener.

MacArthur (K-B) (900; $1.25)—"French Mistress" (Films-Around-World) (3d wk). Neat $4,800. Last week, $5,800.

Ontario (KOB) (1,240; $1-$1.49)—"Pleasure of Company" (Par)

(Continued on page 15)

Mpls. Biz Still in Rut Albeit 'Company' Brisk 10G, 'Stooges' Dull 5G

Minneapolis, June 27.

Film biz is still in a rut here despite rapid shuffling of first-run pix by exhibs. Five fresh entries are on tap this session, but trade still is laggard. "Pleasure of His Company" at Lyric appears liveliest newcomer. "David and Goliath" is rated fair at State. "Snow White and Three Stooges" at Orpheum looks very dull, in initial outing. Weekend ball games with N. Y. Yankees blamed, too, for offish tone.

Estimates for This Week

Academy (Mann) (947; $1.25-$1.50)—"Raisin in Sun" (Col) (2d wk). Modest $4,000. Last week, $6,500. "On Double" (Par) opens Friday (30).

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Windjammer" (NT) (reissue) (3d wk). Healthy $9,000. Last week, $11,700.

Gopher (Berger) (1,000; $1-$1.25)—"Wild in Country" (20th) (2d wk). Modest $5,000. Last week, $6,500.

Lyric (Par) (1,000; $1-$1.25)—"Pleasure of His Company" (Par). Brisk $10,000 or close. Last week, "One-Eyed Jacks" (Par) (5th wk), $5,000.

Mann (Mann) (1,100; $1.25-$1.50)—"Return to Peyton Place" (20th) (3d wk). Okay $7,500. Last week, $9,000. "Fanny" (WB) opens Friday (30).

Orpheum (Mann) (2,800; $1-$1.25)—"Snow White and Three Stooges" (20th). Drab $5,000. Last week, "Homicidal" (Col) (2d wk), $7,000.

St. Louis Park (Field) (1,000; $1.25)—"Master of World" (AI) (2d wk). Fine $3,500. Last week, $5,500.

State (Par) (2,200; $1-$1.25)—"David and Goliath" (AA). Fair $7,000. Last week, "Last Sunset" (U) (2d wk), $7,000.

Suburban World (Mann) (800; $1.25 — "Two-Way Stretch" (In-

(Continued on page 15)

Chi Building; 'Parrish' Wham $40,000, 'Ladies' Great $31,000, 'Trap' Mighty 32G, 'Dolce Vita' Sockeroo 23G, 2d

Chicago, June 27.

First-run theatres brought in a bunch of strong newcomers in preparation for the July 4 holiday weekend, and the newies are doing strong biz although the seasonal slide is hurting holdovers. Currently, "Parrish" looks big $40,000 at the Chicago. "Ladies Man" is preeming with a smash $31,000 or near at Oriental while "Parent Trap" should do a boffo $32,000 in first week at the Woods.

"Spartacus" is notching smash $19,000 first session at the Loop day-dating with a stout $9,000 at the Carnegie. This is a subsequent-run deal, playing on grind. Monroe tandem of "Summer With Monika" and "Young One" looks oke $4,400 in first.

"By Love Possessed" should tally a great second stanza at United Artists while "Raisin in the Sun" shapes solid in Roosevelt second. "It Happened in Broad Daylight" is registering a good second Esquire canto.

"Last Sunset" is holding trim in its third State-Lake lap. "Tiger Bay" is rated nifty in its Cinema fifth. The 21st session of "Never On Sunday" is hardy at the Surf.

"La Dolce Vita" is moving toward a wow second session on hard-ticket at the Todd. "Exodus" is sturdy in Cinestage 28th.

Estimates for This Week

Carnegie (Telem't) (495; $1.75-$2) —"Spartacus" (U) (subrun). Great $9,000 or close. Last week, "Idiot" (20th) $5,300.

Chicago (B&K) (3,900; 90-$1.80) —"Parrish" (WB). Wham $40,000. Last week, "Pleasure of Company" (Par) (4th wk), $17,000.

Cinema (Stern) (500; $1.50)—"Tiger Bay" (Cont) (5th wk). Nifty $3,800. Last week $3,400.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (28th wk). Sturdy $10,400. Last week $10,200.

Esquire (H&E Balaban) (1,350;

(Continued on page 15)

'Love' Fairish $8,000 In K. C.; 'Homicidal' Nifty 35G; 'Sunset' 6½G, 3d

Kansas City, June 27.

Trade figures mild to good this session, with only two newcomers. "By Love Possessed" at Plaza looks fairish. "Homicidal" and "Mad Dog Coll" are dualled in four hardtops and four ozoners for a nifty play. "Pepe" remains steady at the Paramount. "Last Sunset" is torrid at Roxy in third but "Wild in Country" is light at Uptown in second. "Never On Sunday" brought back to the arty Kimo is doing better than on its first-run some time ago.

Estimates for This Week

Brookside (Fox Midwest-Natl. Theatres) (800; $1-$1.25)—"Gone With Wind" (M-G) (reissue) (12th wk). Satisfactory $3,000. Last week, unusually good $6,000 as closing days of run were announced.

Capri (Durwood) (1,260; $1-$1.80)—"Spartacus" (U) (18th wk). Boosted lightly by new summer price policy, revised from former $1.25-$3 scale. Okay $5,500. Last week, $5,000.

Crest, Riverside (Commonwealth) (900 cars), **Hiway 40** (General Theatres) (1,000 cars), **Boulevard** (Rosedale) (750 cars), **Isis, Vista** (FMW-NT) (1,360, 700), **Waldo** (Rhoden) (700 seats), **Electric** (Fulton) (1,200) ($1) "Homicidal" (Col) and "Mad Dog Coll" (Col). Eight-theatres on first-run, nifty $35,000. Last week, Crest, Riverside, Boulevard, Heart (Noah-Wiles) (1,500 cars) Isis, Vista — "Fabulous World Jules Verne" (WB) and "Bimbo Great" (WB), $33,000.

Empire (Durwood) (1,280; $1-$1.50)—"One-Eyed Jacks" (Par) (5th wk). Okay $4,500. Last week, $5,500.

Kimo (Dickinson) (504; 90-$1.25) —"Never On Sunday" (Lope) (2d run). Back to this house after a very pleasant run nearly a year ago. Then good, this time sock at $3,500; holds. Last week, "Picnic in the Grass" (Indie) (5th wk-5 days), $800.

Paramount (Blank-United Par)

(Continued on page 15)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Wild' Tame 10G, St. L.; 'Archie' 11G

St. Louis, June 27.

Trade currently is running nice to mild or slow. Newcomers are not proving of much help. "Wild in Country" shapes slow at Fox while "Deadly Companions" is rated fair at State. "Pleasure of His Company" looms nice in third at Ambassador. "Last Time I Saw Archie" looks good in second at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 75-$1.50) — "Pleasure of His Company" (Par) (3d wk). Nice $8,000. Last week, $13,000.

Apollo Art (Grace) (90-$1.25)—"Never On Sunday" (Lope) (21st wk). Good $2,600. Last week, $2,800.

Esquire (Schuchart-Levin (1,180; $1.25-$2.50)—"Exodus" (UA) (11th wk). Fine $6,500. Last week, $8,000.

Fox (Arthur) (5,000; 90-$1.25)—"Wild in Country" (20th) and "Devil's Partner" (Indie). Slow $10,000. Last week, "Last Sunset" (U) and "Passport China" (Col) (2d wk), $14,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Last Time I Saw Archie" (UA) (2d wk). Good $11,000 or near. Last week, $18,000.

State (Loew) (3,600; 60-90) — "Deadly Companions" (Indie) and "Unstoppable Man" (Indie). Fair $10,000. Last week, "Atlantis" (M-G) and "Gun Fight" (UA), $12,000.

Pageant (Arthur) (1,000; 90-$1.25) — "Raisin in Sun" (Col). Oke $3,000. Last week, "Saturday Night, Sunday Morning" (Cont) (5th wk), $2,000.

St. Louis (Arthur) (3,800; 75-90) — "Gidget Goes Hawaiian" (Col) and "Enemy Below" (Indie) (2d wk). Fair $8,000. Last week, $18,000.

Shady Oak (Arthur) (760; 90-$1.25) — "Carry On Constable" (Gov) (8th wk). Good $2,000. Last week, $2,200.

'Exodus' Great $9,000, Prov.; 'Wild' Nice 7G

Providence, June 27.

"Exodus" was the word hereabouts this week, this hitting a sock pace at the Elmwood for second round. State with "Last Time I Saw Archie" looks only fair. Majestic's "Wild In the Country" shapes nice.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Last Sunset" (U) and "Tomboy and the Champ" (U) (3d wk). Mild $3,000. Second stanza was $4,000.

Elmwood (Snyder) (724; $2-$2.50)—"Exodus" (UA) (2d wk). Sock $9,000. First was $8,500.

Majestic (SW) (2,200; 65-90)—"Wild In Country" (20th) and "Right Approach" (20th). Nice $7,000 or under. Last week, "Trapp Family" (20th) and "Fiercest Heart" (20th), $5,000.

State (Loew) (3,200; 65-90) — "Last Time I Saw Archie" (UA) and "When Clock Strikes" (U). Fair $7,000. Last week, "Ring of Fire" (M-G) and "Green Helmet" (M-G), $4,500.

Strand (National Realty) (2,200; 65-90)—"Warrior Empress" (Col) and "Most Dangerous Man Alive" (Col). Dull $3,500. Last week, "Friendly Persuasion" (AA) (reissues), $2,500.

Balto Biz Sluggish But 'Homicidal' Big $13,000; 'Company' Lusty $8,000

Baltimore, June 27.

Biz is still sluggish, with exhibitors here waiting for that summer life which has yet to come. On the rosier side, "Pleasure of Company," fast in opener at Town. "Homicidal" looms sock at Hipp. "Wild in Country" is poor in second at Stanton.

"Last Sunset" looks lukewarm in third at Mayfair, but "Millionairess" is good in third at the Charles. "Raisin in the Sun" shapes good in second at Little. "League of Gentlemen" is rated nice in first at the Five West while "Never On Sunday" is holding in 32d week at Playhouse with the end not in sight.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50) — "Ladykillers" (Cont) and "To Paris with Love" (Cont) (reissues). Slow $1,500. Last week, "Twinkle and Shine" (Col) (reissue), $1,700.

Charles (Fruchtman) (500; 90-$1.50)—"Millionairess" (20th) (3d wk). Good $2,500. Last week, $3,000.

Cinema (Schwaber) (460; 90-$1.50)—"Love and Frenchwoman" (Kings) (3d wk). Oke $1,700. Last week, $2,100.

Five West (Schwaber) (435; 90-$1.50)—"League of Gentlemen" (Kings). Nice $3,200. Last week, "Broth of Boy" (Kings), $1,000.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Homicidal" (Col). Fine $13,000. Last week, "Gidget Goes Hawaiian" (Col), $6,000.

Little (Rappaport) (300; 90-$1.50)—"Raisin in Sun" (Col) (2d wk). Good $3,000. Last week, $3,500.

Mayfair (Fruchtman) (750; 90-$1.50)—"Last Sunset" (U) (3d wk). Tepid $4,000. Last week, $5,000.

New (Fruchtman) (1,600; 90-

(Continued on page 15)

'Love' Great 18G, Det.; 'Wild' Fair 17G, 'Gidget' 15G

Detroit, June 27.

The two newcomers at first-runs here this week are heading for favorable biz while most holdovers stay solid to give overall situation a bright look. "By Love Possessed" looks great at the Madison. "Wild in Country" looms big in second round at the Palms. "Gone With Wind" is flying high in eight stanza at Adams.

"Gidget Goes Hawaiian" stays nice in second week at the Michigan. "Love and the Frenchwoman" is torrid in the second week at the Trans-Lux Krim. "Spartacus" is rated frim in second at Mercury on $1.80 top.

Estimates for This Week

Fox (Woodmont Corp.) (5,041; 75-$1.49)—"Wild in Country" (20th) and "Girl in Room 13" (20th). Fair $17,000 or less. Last week, "Battle Bloody Beach" (20th) and "Right Approach" (20th) $8,000.

Michigan (United Detroit) (4,036; $1.25-$1.49)—"Gidget Goes Hawaiian" (Col) and "Five Golden Hours" (Col) (2d wk). Nice $15,000. Last week, $17,000.

Palma (UD) (2,995; $1.25-$1.49)—"Homicidal" (Col) and "Most Dangerous Man Alive" (Col) (2d wk). Big $17,000. Last week, $19,000.

Madison (UD) (1,408; $1.25-$1.49) —"By Love Possessed" (UA). Wow $18,000. Last week, "Last Time I Saw Archie" (UA) (2d wk), $10,000.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Giant" (WB) and "The Searchers" (WB) (reissues). Okay $7,500. Last week, "Dondi" (AA) and "Serengeti" (AA), $7,000.

Adams (Balaban) (1,700; $1.50-$1.80)—"Gone With Wind" (M-G) (reissue) (8th wk). Fast $9,000. Last week, $10,000.

United Artists (UA) (1,667; $1.25-$1.80) — "Alamo" (UA) (6th wk). Fair $5,000. Last week, same.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"This Is Cinerama" (Cinerama) (reissue) (4th wk). Steady $12,000. Last week, same.

Trans-Lux Krim (Trans-Lux) (1,000; $1.29-$1.65) — "Love and Frenchwoman" (Indie) (2d wk). Socko $7,000. Last week, $7,500.

Mercury (UM) (1,465; $1-$1.80)—"Spartacus" (U) (2d wk). Fine $14,500. Last week, $14,700.

New Pix Cheer B'way; 'Guns' Record $101,000, 2 Houses; 'Trap' Sharp 36G, '2 Loves' 20G, 'Company' 155G, 4th

Although this is a pre-holiday week, Broadway first-run business is looking up mainly because of some new, strong product launched in the last seven days. Warm, muggy weather much of current session is a downbeat factor while a clear weather weekend was another handicap. The regent exams and large number of out-of-town visitors are rated as helpful.

Big news, of course, is the way "Guns of Navarone" is going great guns opening stanza. It looks to hit a new high at the Criterion with $80,000 for initial seven days and may reach a non-holiday record of $21,000 at the arty Murray Hill. "Guns" already has hung up the top non-holiday mark for a weekend at the Crit.

"Two Loves" wound up its opening week at the Rivoli with fair $20,000.

"Parent Trap" shapes smart $36,000 on initial round at the Capitol, pic having great matinees but slufting off some at night.

"Pleasure of His Company" with stageshow is running ahead of last week with a great $155,000 or better likely in current (4th) session at the Music Hall. Combo goes a fifth week. "Last Sunset" is holding with socko $24,000 in second week at the Palace, with a good $5,500 in same week at Trans-Lux 85th Street.

"Gone With Wind" climbed to lusty $23,000 in ninth stanza at the State, and, of course, continues. "The Truth" opened Monday (26) at the Forum and the arty Paris. "Goodbye Again" preems tomorrow (Thurs.) at the Astor and the Fine Arts. "Young Savages" is winding its fifth round at the Astor in mild fashion.

Policy of matinees daily plus a midnight show last Saturday night is boosting "La Dolce Vita" to a wham $28,500 in 10th session at the Henry Miller. "Spartacus" was helped by the three-a-day and lower scale with a big $26,000 likely for current (38th) week at the DeMille.

Champ hard-ticket still is "Exodus," with a great $36,000 likely in 28th session at the Warner. "Naked Edge" preems Friday (30) at the Victoria and Trans-Lux 85th Street.

Paramount brings in "Snow White and Three Stooges" next Friday (30), day-dating with the Normandie.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2) — "Young Savages" (UA) (5th wk-6 days). Dipped to thin $11,000 after $14,000 for fourth round. "Goodbye Again" (UA) opens tomorrow (Thurs.), day-dating with Fine Arts. Final (5th week of "Savages" was clipped one day (Sun.) when house was used for screening of pix for medico's convention.

Capitol (Loew) (4,820; $1-$2.50) —"Parent Trap" (BV) (2d wk). Initial week finished yesterday (Tues.) was nice $36,000. In ahead, "Atlantis" (M-G) (4th wk-5 days), $10,000.

Criterion (Moss) (1,520; $1.25-$2.50)—"Guns of Navarone" (Col). First week winding tomorrow (Thurs.) looks mighty $80,000, new record at this house. Trade was terrific for first three days and then held up in amazing fashion on Monday. Initial weekday outside of opening day on Friday (23) pic given a special preem on Thursday (22) night).

DeMille (Reade) (1,463; 90-$2.75) —"Spartacus" (U) (38th wk). This stanza ending today (Wed.) looks to bangup $26,000 being second week on three-a-day, reduced scale. Last week, $24,500.

Henry Miller (Gilbert Miller) (800; $1.50-$3.50)—"La Dolce Vita" (Astor) (11th wk). The 10th week ended Saturday (24) soared to giant $28,500, including Saturday midnight show. Upheat reflects full week of daily matinees plus the added midnight performance. The ninth was $22,000. Now playing matinees every day.

Palace (RKO) (1,642; 90-$2.50)—"Last Sunset" (U) (3d wk). Initial holdover frame concluded yesterday (Tues.) was big $24,000 after $30,000 for opener.

Forum (Moss) (813; 90-$1.80)—"The Truth" (Kings). Opened Monday (26). In ahead, "Raisin in Sun" (Col) (13th wk-5 days), dipped to mild $4,500 after $8,000 for 12th full week, and big long-run here.

Paramount (AB-PT) (3,665, $1-$2)—"Wild in Country" (20th) (3d-final wk). This session ending tomorrow (Thurs.) is off to sad $11,000 or near after only $14,000 for second. "Snow White and Three Stooges" (20th) opens Friday (30).

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Pleasure of His Company" (Par) with stageshow (4th wk). Current session ending today (Wed.) is pushing to great $155,000 or over after $147,400, over hopes, for third week. Holds a fifth, with "Fanny" (WB) due in on July 6.

Rivoli (UAT) (1,545; $1.50-$2.50) —"Two Loves" (M-G) (2d wk). First round ended yesterday (Tues.) was only fair $20,000. In ahead, "On Double" (Par) (5th wk), $9,500.

State (Loew) (1,900; $1.50-$2.50) —"Gone With Wind" (M-G) (reissue) (10th wk). The ninth round ended yesterday (Tues.) perked to big $23,000 after $21,000 for eighth week.

Victoria (City Inv.) (1,003; 50-$2)—"Last Time I Saw Archie" (UA) (5th wk-6 days). Looks to sag to slight $8,000 or less after $9,500 for fourth full week. "Naked Edge" (UA) opens Friday (30). Also at Trans-Lux 85th Street.

Warner (SW) (1,813; $1.50-$3.50) —"Exodus" (UA) (28th wk). This stanza ending today (Wed.) is heading for wow $36,000 after $34,500 for 27th week. Stays on indef with applications for dueats now being received into Dec.

First-Run Artles

Baronet (Reade) (430; $1.25-$2) —"Saturday Night, Sunday Morning" (Cont) (13th wk). The 12th session concluded Sunday (25) was

(Continued on page 15)

'Warrior' Sturdy $9,500, Hub; 'Company' Nice 12G; 'Sat. Night' Hotsy 7G, 6

Boston, June 27.

Biz continues to gain at the wickets, as deluxers ready big new product for upcoming July 4 weekend. Only one new arrival at downtown houses, "Warrior Empress," slick at the Pilgrim. The Memorial went to second run "Spartacus" returns to the Astor tomorrow (Wed.) on grind after playing house earlier on hard-ticket.

Holdovers are showing strength, with "Pleasure of His Company" picking up and topping its first week. "Saturday Night, Sunday Morning" continues stout at the Kenmore in sixth. "Exodus" is holding okay at Saxon in 27th week on hard-ticket. "La Dolce Vita" shapes solid in 19th session at the Gary.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50) — "Young Savages" (UA) (5th wk). Pale $4,000. Last week, $5,000. "Spartacus" (U) returns tomorrow (Wed.) on grind after playing house earlier on hard-ticket.

Beacon Hill (Sack) (678; $1-$1.50)—"Never On Sunday" (Lope) (12th wk). Stout $8,000. Last week, ditto.

Boston (Cinerama Inc.) (1,354; $1.75-$2.65)—"Windjammer" (C-SN) (reissue) (7th wk). Sixth week, mild $6,000. Last week, same.

Capri (Sack) (900; $1-$1.50) — "Wild in Country" (20th) (2d wk). Good $7,900. Last week $8,900.

Exeter (1,376; 90-$1.50) — "Make Mine Mink" (Cont) (7th wk). Sixth week, nice $3,500.

Fenway (Indie) (1,350; $1.50) — "It Happened in Broad Daylight" (Cont). Fair $3,000. Last week, "General Della Rovere" (Cont) (reruns) (2d wk), $2,000.

Gary (Sack) (1,277; $1.25-$1.60) —"La Dolce Vita" (Astor) (19th wk). Fancy $8,000. Last week, same.

Kenmore (Indie) (700; $1.50) — "Saturday Night, Sunday Morning" (Cont) (6th wk). Stout $7,000. Last week, same.

Metropolitan (NET) (4,357; 90-$1.25)—"Trapp Family" (20th) and "Days of Thrills, Laughter" (20th)

(Continued on page 15)

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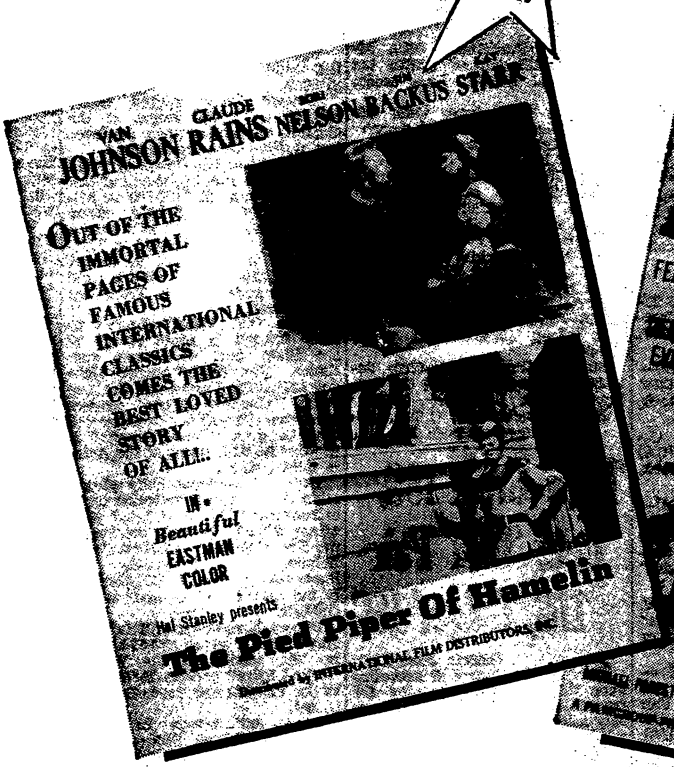

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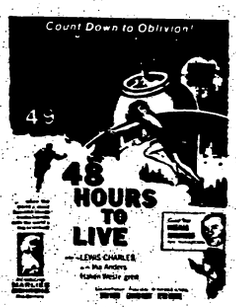

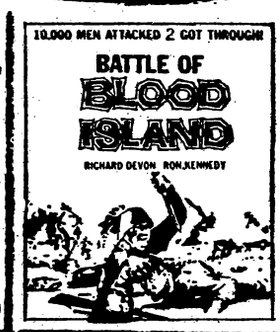

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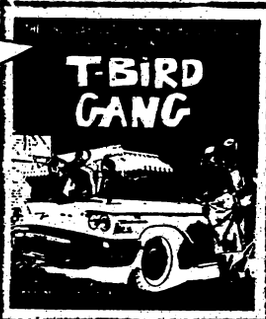

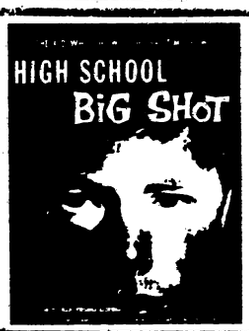

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Maas Sees Hong Kong Exhib Squeeze Going To Highest Levels in Wash.

Tokyo, June 20.

"I am still convinced that the situation is one which must be pressed on the highest levels in Washington," said Far East MPEAA veepee Irving Maas.

He was referring to exhibitor squeeze created in Hong Kong beginning 15 months ago by the notice from U.S. Treasury rep in the Consulate there forbidding booking of American product in the first-run Astor Theatre, Kowloon, and the second-run Metropole and Cathay in Hong Kong. Order was based on reports that Communist interests are operating those houses. A fourth theatre, the second-run Liberty in Hong Kong, is still under investigation but meanwhile cannot be served by Yank films.

Ruling is based on 1917 Trading With the Enemy Act which, in interpretation by the Treasury rep, places Chinese Communist merchants and theatre owners in the same category. This ignores films as news and information media and vital opinion-makers for the American cause, Maas argues. Original law was designed to deny Germany access to strategic materials and foreign exchange during the first World War.

Maas contends that, aside from economics, the ban acts contrary to American aims by reducing outlets for U.S. film opinion in perhaps the world's most sensitive cold war area and at same time gives added release to Chinese Communist film propaganda.

No Results From Appeals

Recently returned from a three-week swing of Southeast Asia, Maas told VARIETY, "Repeated appeals by myself and the representatives of the American Film Board in Hong Kong have brought no results. Our State Department and the USIA are under constant pressure to improve the boxscore of our counter-propaganda effort." Maas said. "Turner Shelton, the USIA film chief directs a globe-circling organization and personally travels to the remote corners of the earth in the interests of our national film effort; his boss, Ed Murrow, no doubt spends sleepless nights thinking of how to utilize the informational media to best advantage. But the Treasury, going by the book," Maas pointed out "ignores the practical realities of the situation and hampers their efforts in Hong Kong.

"While the USIS spends a hundred [illegible] of dollars or more per year to penetrate the Iron Curtain and hold the line in the rest of the world and the State Department at great cost sponsors cultural troups for appearances throughout the world to counteract Communist activities, we are actually aiding the other side in getting their propaganda across in Hong Kong."

"Our association has taken the position that it is not in the national interest of the U.S. to prohibit the booking of American motion pictures in Hong Kong theatres because they may be associated with or controlled by 'designated nationals.'" As a case in point he cited "the Astor Theatre in Kowloon, the largest and finest one in the area, which from time to time of its opening until its listing as a designated national enterprise, was the most important showcase for American films in Kowloon. It devoted its screen exclusively to American films. However now the Astor is the principal showcase in Kowloon for Communist propaganda films and live talent shows."

Maas Calls It Vital Area

Maas continued, "We want to [illegible] that in Hong Kong, because of its proximity to Communist China, it is especially important to our national interest that the screens of Hong Kong theatres be occupied to the maximum extent possible by American and Free World films [illegible] to deny the screens to Communist propaganda to the maximum extent. We believe this is so important to our national interest as to take priority over any other consideration, such as Communist interest in the ownership of a motion picture theatre."

Hong Kong and Kowloon combined have 71 film houses with total seating capacity of 70,751. There are eight first-runs in Hong Kong and five in Kowloon; three second-run houses in Hong Kong and four in Kowloon. Prior to the ruling, 14 of the total, including 10 first-run houses, showed mainly American films while 25 of total booked domestic product exclusively.

"While laying principal stress on the national interest factor," Maas continued, "there is of course the economic side as it effects our servicing these three theatres has seriously affected our potential in this market. This applies particularly to the Astor, which ranked as one of the highest-grossing theatres in the Colony. In the 15 months since the Astor was designated, our companies have found it increasingly difficult to release their films in an orderly and advantageous manner."

Fuss Over 'Suzie' Peps Advance Sale

By EVELYN LEVISON

Johannesburg, June 20.

For the first time in South Africa, the 30-year-old Entertainments (Censorship) Act has been applied to a straight play. Although every film is scrutinized by a Board of Censors, until now the stage has been free to present all offerings.

In choosing "The World Of Suzie Wong" Brian Brooke, actor-manager and owner of the Brooke Theatre in Johannesburg, unwittingly put a match to the fuse. Scheduled to open at the Brooke on May 25, the production claimed press headlines when most of the Chinese cast walked out after the Chinese community—a week before curtain-up—voted the play a slur on its national virtue. Brooke postponed the opening, made replacements (also Chinese) and was rehearsing the newcomers when another blow fell. Under pressure, it is believed, from the parents of former cast members, the Minister of the Interior suspended all performances pending approval of the script by the Board of Censors. The Entertainments Act gives the Minister power to veto any film or public entertainment if the Board of Censors considers it may give offense to religious convictions or feelings of any section of the community, or is calculated to bring any section of the public into ridicule or contempt.

Postponed once again, "Suzie Wong" continued to be advertised in the press with no definite, or assured, opening date until the decision of the Board was made known. Meanwhile much publicity by way of news breaks, full-page Sunday features, and subleaders in important dailies enhanced an already lively ballyhoo campaign, and the banning stimulated more interest, controversy and discussion among the general public than any play within local memory. Even the Bikini-Blitz, unleashed by producer Taubie Kushlick prior to her "undress" revival of "The Women" earlier this year, and given much space by obliging newsmen, has been eclipsed by the furore over "Suzie Wong."

On May 30, the Minister advised approval of the script by the Board of Censors, and Brooke immediately slated preem for June 1, his first production under the newly-declared Republic. Thanks to compound-interest brouhaha invoked by all the press coverage, "Suzie" raised the curtain to one of the largest advance booking figures ever notched South of the Equator.

The Johannesburg "Suzie" is Elaine Lee, of European parentage. Opposite her is young American, Robert Haber. When the Brooke Company set new South African records last year with "Irma La Douce," he was Nestor-le-Fripe, to Heather Jone's Irma.

San Sebastian Fest Bids 'One-Eyed Jacks' Plus Cartoon 'Dalmatians'

Madrid, June 20.

Official American entry at San Sebastian International Film Festival will be Walt Disney's cartoon feature "101 Dalmatians," according to reports from the Basque capital city. Festival will also invite Marlon Brando's "One-Eyed Jacks."

Other films in contest will include "Hijo del Hombre" (Son of Man) from Argentina, Poland's "J'attends M. Le President," Great Britain's "Very Important Person" and "The Bonds" entered by Czechoslovakia. Other contestants for the Golden Seashell at the July 8-17 fest are expected from Italy, France, Germany, Mexico and Canada. Spain will be represented by "Milagro para los Cobardes" (Miracle for Cowards) directed by Mur-Oti and starring Ruth Roman.

Former Venice Film Festival director Floris Luigi Ammannati will participate on the Golden Seashell jury along with Mexican director Emilio Fernandez, Spanish critic Carlos Fernandez Cuenca, and Germany's Paul Verhanven, with others still to be named.

Dolores del Rio will attend as a member of the jury awarding the Pearl of Cantabrica for the best Spanish film.

The festival this year will initiate a series of seminars on films for children and will arrange special showings for moppets at which adult specialists in the field will study tot audience reactions.

Germany's Film Biz Climbs In Many Markets

Frankfurt, June 20.

Despite the German producers' complaints about dwindling film grosses at home and the fact that the American picture industry, which takes big profits out of Germany, doesn't present enough German pix in the U. S., the latest statistics indicate that the German film profits from other lands are on the increase. During the first 11 months of 1960, according to word just out from the German Film Export Union, there was a 10% increase in German film grosses in foreign lands, for a total of around $6,250,000.

German pix during that period played in about 40 foreign countries. While biz in Europe has slowed somewhat, returns are up in the Far East and South America. However, another complaint of the West German film industry is that everywhere the West Germans go, they find that the Red-financed East Germans have beat 'em in a battle for the new business. The Soviet Zone's DEFA, which is financed by the Communist state, is offering lower-priced films and better terms in such neutral countries as India, Pakistan, the United Arab Republic, Ceylon and Morocco.

In addition, the Export Union suggests, it's a bitter blow for the entire free western world that they must compete with the Reds, since these East German films are loaded with Soviet propaganda and are offered on lower terms.

German films do their best business in the German-speaking lands of Austria and Switzerland. The next biggest draw is in such European countries as Belgium, Netherlands, Luxembourg and Denmark where many speak German as a second tongue. Then comes South America and finally the U. S. on the list of the most profitable export lands for the West German films.

The Export Union claims that although very few German films play on American screens, those which do get in do relatively well. In spite of all the promises of the Common Market, however, France placed only number 10 in the export receipts for German films, followed by Italy and Japan.

International Sound Track

London

Jerry Wald arrived here to confer with **Nunnally Johnson** on script of "Mr. Hobbs Takes a Vacation," for **James Stewart**, and with **T. E. B. Clarke** on the screenplay of **D. H. Lawrence's** "Lost Girl." Before heading for Switzerland on July 7, Wald hopes to find time for a quickie to Dublin with director **Jack Cardiff** to scout locations for "Ulysees". . . **Danziger Brothers**—Edward J. and Harry Lee—have started filming a new comedy at their Elstree studios. It's titled "She Always Gets Their Man," and is being directed by **Godfrey Grayson** with **Ann Sears, Terence Alexander, Sally Smith** and **William Fox** . . . **Adam Faith**, currently starring in "What a Whopper" at Pinewood, celebrated his 21st birthday on June 23. Pic is being made by Viscount Films for release through Regal International . . . **Joseph Losey** is directing "The Damned," (formerly titled "On The Brink"), in which **Shirley Anne Field** and **Macdonald Carey** appear. It's a Hammer production for release through Columbia. Miss Fields heads for the Moscow fest next month for the screening out-of-competition of "Saturday Night and Sunday Morning."

Paris

Jules Dassin beginning his updated film version of the classic "Phedre" with UA backing and in English. Pic will be made here and in Greece and is about a woman who falls in love with her stepson. The anguished femme is being played by **Melina Mercouri**, the son by **Tony Perkins**, and the husband by **Raf Vallone**. It all takes place in big international biz circles . . . **Cy Howard** here for a vacation . . . **Fred Zinnemann** felt a bit strange, if gratified, at the recent week of his films given at the French Film Museum, the Cinematheque Francaise, in homage to his career. "It makes me feel already embalmed," he opined. To shake this off he headed stateside to begin prepping "Hawaii." . . . Longtime Yank resident **John Berry**, who recently directed a hit play in London, **Jean-Paul Sartre's** "Loser Wins," says it brought several film directorial offers which is his main line. But in keeping with burgeoning international film biz, his main callers were package people with coproduction plans involving both little and big countries, and he was bombarded with big novels, scripts etc. But all seem nebulous and unformed. "What price success," sighs Berry. His last French-made pic to play the U.S. was "Tomango." Berry is a Yank stage-pic director and actor. The 14th Locarno Film Fest in Switzerland will have a retrospective of over 20 of **Fritz Lang's** German and American releases and he is also expected to be on the jury to judge the over 20 pix in competition. There will also be a $1,000 prize for the best first pic by a filmaking newcomer . . . There will also be an exposition in memory of the French film pioneer **George Melies** handled by the French Film Museum . . . After seeing the Polski spectacle pic "The Teutonic Knights" French producer **Raoul Levy** remarked he would like to do a film with its director, **Alexandre Ford**.

Rome

Christopher Fry will write the final screenplay for Dino DeLaurentiis' $25,000,000 production of "The Bible" but battery of other writers will prep an outline for him in meantime . . . **Susan Strasberg** may appear in **Damiano Damiani's** "Isola di Arturo," from **Elsa Morante** novel in Italy . . . **Francoise Sagan** expected here to write story on shooting of "Giuliano" for worldwide press handouts by producer, Galatea Films . . . biopic of famed bandit is on location in Sicily . . . Director **Pietro Germi's** illness has delayed shooting of "Divorce—Italian Style!" (Lux-Vides-Galatea) for two months . . . star **Marcello Mastroianni** had to meet previous commitments to appear opposite B.B. in her "Private Lives," now under way in Switzerland . . . Mastroianni's recent "The Assassin," directed by **Elio Petri**, is Italy's second entry at Berlin Fest this week . . . "Nude Odyssey" (Cineriz) reps Italy at Locarno Fest in July . . . "Nude" already bought for release (Worldwide) by Columbia Pics., for reported $200,000.

Miklos Rozsa, here to record music for "King of Kings," reports he'll also do "Mutiny on the Bounty" . . . **Angie Dickinson**, sez a local report, will be honored by a 6-foot statue of self (by **Assen Peikoff**) erected in Sicilian village where she recently finished "Jessica" (Dear) . . . **Vittorio DeSica** would like **Burt Lancaster** for his upcoming "Sequestrati di Altona," to play a Nazi officer . . . New target date for "The Leopard": September with **Luchino Visconti** casting **Paolo Stoppa** in role of Angelica's father in pic version of Di Lampedusa book . . . "Two Enemies" (DeLaurentiis) has been retitled "The Best of Enemies" . . . **David Niven-Alberto Sordi** starrer is winding in Rome after Israeli locations . . . Columbia releases . . .

Mexico City

Mexican fans now getting glimpses of American favorites as, with revised downward salary demands, impresarios dicker for services of **Jayne Mansfield, Mickey Rooney, Judy Garland, Benny Goodman**. This activity follows on successful engagement of **Jane Russell**, being followed up by **Mamie Van Doren** . . . **Rosaura Revueltas**, Castro sympathizer, working to sign up Mexican talent to revitalize dead night clubs of Havana. Theatrical, tv, radio and film contracts are also to be dangled before Mexican talent but only fly in ointment is that Mexico's National Assn. of Actors will not give green light or blessings to members who want to do their turns in Cuba . . . Extras here, who get but $3.50 a day without fringe benefits, would like to get a 100% boost but will settle for 40 or 50%, according to their reps . . . **Ismael Rodriguez**, now that **Toshiro Mifune** has completed first picture, wants him for "The Paper Man," fable centering around humble Mexican who finds high denomination bill and troubles this wealth brings him. Script based on a **Luis Spota** idea and Mifune agreeable to do it, providing his home studio Toho Films sanctions.

Peliculas Mexicanas admits having lost around $4,000,000 in Latin American area in past several years because of economic, political upheavals. Now exchange controls in Chile, Ecuador and Brazil adding to troubles and Juan Bandera Molino, distributor prexy, said that maybe it would be a good idea to really make a bid for European and Asian markets now . . . **Henry Spits** again raising Mexican union hopes in promising to dicker for shooting of 10 medium budget oaters in Mexico. No definite deal mentioned but unions eagerly promising full cooperation and no pay hikes or abuses . . . Third International Newsreel Congress unfurls here Oct. 17, with first Short Subjects Festival slated for same time, with **President Adolfo Lopez Mateos** doing inauguration honors . . .

New Prod. Setup Formed By Broccoli, Saltzman

London, June 20.

A. R. (Cubby) Broccoli and Harry Saltzman have joined forces in a new production setup. As a start, they have acquired screen rights to all the Ian Fleming yarns on James Bond, and plan to put the first into production in Britain this fall. Initial one will be "From Russia With Love."

Broccoli has planed to N.Y. and Saltzman followed after a brief stopover in Paris. They plan to negotiate a releasing deal with a U.S. distributor. Several other properties, apart from the Fleming stories, have been acquired by the partnership.

It is stressed that the project is quite separate from Warwick Films, in which Broccoli is partnered with Irving Allen. They indicated some while back that they would go their own way on certain projects, though Warwick was still an active entity.

French H'wood-Like City on Riviera Looms; to Handle 80-100 Pix Yearly

Paris, June 27.

It now looks likely that 1962 will be a big show biz year here. Because besides the promised second video chain, there will be in all probability a French "Hollywood" built on the Riviera by private and governmental interests. It will be called, tentatively, the Centre Malraux or the Cite Europeene Du Cinema (The European Cinema City).

This move has been bruited about here for the last 16 years but now it looks like a becoming reality. The main private interests will be the pic producing-distrib setup of Maurice Jacquin, UFA-Comacico, and the Studios Boulogne Co. of Paris. The government is also to come in for a goodly share. It probably will be mainly via transferring of better than 50% interest it had in the Victorine Studios in Nice over to the new studios. The Victorine will be closed down soon.

Money already has been put down for the land situated near Grasse which is not far from Nice. It is pointed out by the future head of the studios, Dominique Ponchardier, a writer and film scripter, that when completed the studio will be able to handle 80 to 100 pix per year.

The good weather likely will allow exteriors most of the year, as well as interiors, which is why it is likened to Hollywood.

At one time, French producer Andre Paulve and actress Viviane Romance had the inside track on this project. Also Jack Warner and Darryl Zanuck were purportedly interested in it. Italo producer Carlo Ponto also has expressed interest in the project.

Work on the buildings is to start in July this year so as to have some space ready for use by 1962. The active Yank filmmaking abroad is also considered favorable for future use at the proposed new plant. And the UFA and Studios Boulogne participation also will insure it ample utilization.

Several studios in Paris may be closing and there has been tension about a lack of studio space which the new ones in the South would straighten out.

Metro Plans Entering Bowling Alley Biz in Aussie; 1 Site Picked

Sydney, June 20.

Bernie Freeman, Metro chief here, on his return from viewing "King of Kings" in Hong Kong, said that his company had set plans to swing into the bowling alley biz. Freeman said the introductory bid would be made at Bankstown, key industrial centre eight miles out of Sydney, with other sites under survey for the alley spread.

Asked why Metro was interesting itself in a tenpin setup, Freeman stated that the changing face of show biz made it necessary to keep pace with the modern trend.

Metro, apart from running its own circuit coast to coast, also operates drive-ins and recently completed a deal with independent suburban exhibs for a day-and-date policy with the Liberty here and other Metro keyers.

Presently, inside reports are that Metro is expected to make a deal with Wollongong Theatres, semi-country exhibitors, for a takeover of the Crown, Wollongong.

Hoyts Signs Longterm Product Deal With WB

Sydney, June 20.

The Hoyts' pic loop and Warner Bros. have finally settled a long-term product hassle, with a deal signatured by Ernest Turnbull, circuit's chief, and Warner U. S. executives, Berry Greenberg. Warner's local chief, is presently in America as part of a world tour. Understanding here is that the deal was finally okayed following Greenberg's American trip.

Several months ago, Hoyts and United Artists couldn't see eye-to-eye on terms. Current Warner deal, it's understood, covers about 20 pix, with "The Sundowners" topping the list.

Two 'Spartacus' Records

Hong Kong, June 20.

Just as anticipated, "Spartacus" (U) has established two records in the Colony. Opus set an alltime boxoffice mark with $117,273 on first-run in 49 days. Previous b.o. high was registered by "10 Commandments" (Par) which did $89,792 in 48 days.

The 49-day run by "Spartacus" was the longest run by any film, foreign or Mandarin, here. "Commandments" lasted 43 days on first-run. Recently, a Mandarin film, "Les Belles," displaced "10C's" by running 48 days. And now this record has been smashed by "Spartacus."

Davis to Realign 3 Rank Companies

London, June 20.

With the approaching retirement after 30 years service of G. Darnley-Smith as managing director of Bush & Rank Cintel, Rank Cintel, and Bush Radio, all of which are part of the Rank group, John Davis, deputy chairman of the Rank Organization, is to separate the management of these three companies.

Starting July 1, J. C. G. Bell, who is already on the board of Rank Cintel, will be appointed managing director. Then on Oct. 1, Dudley Saward will become managing director of Bush Radio. They both will join the board of Bush and Rank Cintel.

Buenos Aires Fire Guts Theatre Where French Legiter Was Appearing

Buenos Aires, June 20.

Soon after the TV Channel 9's Studio blaze, another spectacular fire broke out in the municipally-owned Teatro Nacional Cervantes here. However, fortunately it occurred a few hours after the successful bow here by the Jean-Louis Barrault-Madeleine Renaud Company in "Precieuses Ridicules." The Cervantes' blaze was in the morning, and destroyed the Barrault sets, the company's additional lighting system and wardrobe. Loss is estimated at about $500,000, with insurance coverage practically nothing.

Despite the loss of sets and many costumes, the company played to a packed house in the Odeon Theatre the following Monday (12), "Rhinoceros" being the play. The Angel Pericet Ballet agreed to postpone opening at the Odeon so that the French company could complete its contract. A midnight benefit show was staged especially to help the company.

In view of the Cervantes blaze, the Helen Hayes Company will go to the Coliseo Theatre when it plays here in August while the Actors' Studio Company also will use the Coliseo for its engagement early next month.

The Cervantes was built by actress Maria Guerrero. In time, it became a white elephant, and pashed into municipal ownership. Under such setup, it was producing cultural shows at modest prices. And under such aegis, it invited foreign companies and actors as in the case of Barrault and Marcel Marceau, who preceded the French company.

'Moon' Legiter in Rome

Rome, June 20.

"Dark of the Moon" will be the Play Guild of Rome's initial presentation of the summer season, starting this week in the Eternal City's Teatro de' Servi. Play to be staged by the English-language group was written by Howard Richardson and William Berney.

Direction chores are in hands of Ella Gerber, with Claude Marchant handling choreography. Thirty cast members will be featured in this production.

ALARCON FINDS PROD. GOING TOUGH IN MEX

Mexico City, June 20.

Gabriel Alarcon, ex-exhibition magnate here, and now owning a cinema chain in Venezuela, now attempting to get started in Mexico production, lost the first round. Quirino Ordaz Rocha, head of federally owned circuits, categorically turned down bids made by unions to guarantee exhibition time to independent producers. Rocha said the circuits must give preference to films made by producers allied with official distributorships and that "the State has to protect its own interests" in assuring exploitation for films financed with Film Bank funds.

Any free time, after all commitments, would be available to indies. But there's little hope of extensive exhib dates for them. It's reported that Alarcon has about $8,00,000 available for production activity. Now with official doors closed, the only recourse are indie exhibs, a weak link in the exhibition picture here.

Vichy Fest Gives 'Thief' Top Prize

Paris, June 27.

The Vichy Film Referendum wound up at that watering spot June 17, with the Golden Camera going to Vittorio De Sica for his 1949 pic, "Bicycle Thief." Official entries were specially selected Italo pix dating from 1948 to 1955, the idea being to mark changing film tastes and to pay homage to the Italo industry.

This is just another belated prize for De Sica's film. A group of non-released French pix were shown out of competition but journalists outnumbered pix personalities at this affair.

A difference of opinion between festival organizers and city fathers may have the fest moving to another town next year. Prizes were given by a cross-section jury chosen from the audiences.

CINERAMA CONTINUES SOCKO IN ROTTERDAM

Rotterdam, June 27.

Cinerama, a johnny-come-lately in Holland, has surprised the local exhibiting industry by its pulling power and stamina. The initial entry at what has become known as the Cinerama Theatre, "This Is Cinerama," ran for 26 weeks and grossed upwards of $240,000.

Currently, the second attraction, "Seven Wonders of the World," is in its 26th week and looks to run throughout the summer for a total of 34-40 weeks. The venture is operated under lease by Ilmer & Spiegel. Latter is Marc Spiegel, former Motion Picture Assn. of America topper in Paris.

National Film Finance Corp. Shows $51,500 Profit; Fewer Ask Pix Loans

London, June 27.

The National Film Finance Corporation, the government film bank, made a profit of about $51,500 for the year ended last March 31, though in that period added fewer films than in any year since it was set up back in 1948.

In the 12 month period, the NFFC approved loans of more than $2,900,000 towards the production of 30 feature films, eight shorts and one series of 39 vidfilms. Profit participation, which is a condition of making a loan when the risk money is dependent on the film recovering its costs, amounted to approximately $555,000.

John Terry, NFFC managing director, explained that the bank had approved approximately 90% of the applications received. Also, that the reduction in the number of films aided was due to an increasing tendency for films to be wholly financed without recourse to the corporation, and because the industry itself and private sources were assuming a larger responsibility for the risk money.

While he welcomed that tendency, the NFFC, he pointed out, was still the biggest contributor of risk money. Loans are advanced at 2% above the bank rate, which at the time of the report is running 5%. The corporation itself has to pay interest to the Board of Trade on the initial advances, plus interest payments to private banking sources for the additional $5,600,000 it was allowed to borrow a few years back.

Since its inception the NFFC has approved loans on the revolving credit principle of up to about $59,000,000, including $8,600,000 to the former British Lion setup. It now holds 600,000 preferred ordinary shares in British Lion Films with a par value of $2.80 per share.

The report indicates that British Lion will show a better result for the year ended last March 31 than it did in the preceding 12 months, when it made a profit of more than $35,000. The NFFC reckons that its investment of $1,680,000 in British Lion is worth at least that amount.

Kingsley Gets 'Kitchen'

London, June 20.

Ed Kingsley has acquired U. S rights to "The Kitchen," the ACT production based on Arnold Wesker's first play. Film was made by the technicians' union own production company, without a distribution deal for Britain.

On completion of the pic, UK rights were picked up by British Lion, with overseas rights going to Lion International. It was the latter company which made the deal with Kingsley.

Singapore Starts National Theatre

Singapore, June 20.

Construction on Singapore's million-dollar National Theatre has begun. Robert Newman, acoustics authority, is here engaged by the government through the American Government to give expert advice on the building.

Crescent-shaped theatre, when completed perhaps in 1962, will seat 7,000 under a roof and 13,000 more in the open air. Besides, it will have a stage incorporating a 50-foot-diameter revolving platform with ample space for props and artists, and a proscenium about 60-feet wide. It will also have dressing rooms for 200 artists.

Alfred H. K. Wong is architect.

Louvre Exhibition Opens, Honors George Melies French Film Pioneer

Paris, June 20.

For the centenary of the birth of Georges Melies, the French film pioneer who invented many of the special effects of motion pictures, an exhibition of his props, drawings, cameras, caricatures, manuscripts, posters, set, etc is being held at the Museum of Decorative Arts in the Louvre until next October.

Melies began his film work right after the invention of projected pix by the Lumiere Bros in 1895. He was a magician and had his own magic theatre at the time. He discovered and perfected numerous trick pic effects which have rarely been surpassed. He was the first to show that film could be used for the imaginative and spectacular rather than for just recording everyday actions.

Film Museum curator Henri Langlois arranged and collected the exhibition which was inaugurated by Culture Minister Andre Malraux.

Only Few Less Films Loom in West Germany For 1961-62 Season

Berlin, June 20

There's a decline in productions obvious in many countries including Germany, but there will be only a few less pix on the domestic market next 1961-62 season than a during the current one. The five German top distribs (Bavaria, Constantin, Gloria, Europa 1 fa Filmhansa) will come along with 72 German-language and 34 foreign films. Last year the 10 big domestic distribs offered 111 German-lingo and 71 foreign pix.

Five distribs don't belong to the circle of last years big 10 anymore. UFA joined forces with DFH and became Ufa Filmhansa; Prisma, which has no offerings of its own for next season, NF became Nora classified as a medium-sized outfit; Deutsche Cosmopol became NFA, also medium-sized outfit now; and Union in bankruptcy.

Lineup of medium-sized firms includes ABC, Ardia, DFG FTR and Pandora which along with NFA, announced the release of around 40 German lingo and 40 foreign pix for next season.

As to the U S companies' lineups nothing has changed much. Metro, 29 films; Col 28; 20th-Fox 26; UA, 22; Warners, 18; Par, 15 and Universal, 15. This is a total of 153 films compared with 166 last year. There's a strong tendency on the part of U S companies toward releasing more non-American British, French and Italian pix.

The two European distribs in Germany, Rank (with mainly British films) and Pallas (chiefly French product), are coming along with 38 films 40 last year. In addition to the already mentioned 265 films there will be about 50 pix released by smaller companies.

Inside Stuff—International

Soviet Kinopanorama travelog, "Between North-Pole and Crimea" (translation of German title), had its W-Berlin preem June 1 at the Capitol on Kurfuerstendamm. It's the film that won the Grand Prix at the Brussels World Fair and, under the title "Great Is My Country," was shown at the USSR exhibition in NYC two years ago. The Russo Kinopanorama process resembles the U. S. Cinerama and Cinemiracle system but falls technically short of the latter. There's some curious thing about this locally shown film inasmuch as the narration of the pic shown in W-Berlin isn't the same that's going to run in Berlin's Soviet Sector. The East Berlin Defa is prepping another narration for audiences in Commie Germany. The version shown in W-Berlin has been cut and narrated by local Mars Film W-Berlin actor Paul Klinger is doing he narration job.

Royal Philharmonic Orchestra, founded in 1946 by the late Sir Thomas Beecham, will hereafter be under Rudolf Kempe as chief conductor. He's been associate since last June. Lady Beecham, widow of the pill plutocrat, a knight in his own right before inheriting his father's baronetcy, set the deal with Kempe. The orchestra gives concerts in London and plays for the opera season annually at Glyneborne.

Rosella Hightower, who's American, and Nina Vyroubova, who's French via Russia, both lead dancers with the International Ballet of the Marquis De Cuevas, now doing "The Sleeping Beauty" in Paris, will not renew their contract. Instead they give up dancing to teach, as of next September. They will found a terp school together in Cannes.

West Germany has gifted the Metropolitan Opera House in Lincoln Center with $2,500,000. It's a gesture of cultural exchange on a level different from the USA-USSR touring. Met, of course, has a Wagnerian wing, though considerably shortened in recent years. Full "Ring" is performed about every fifth year. Meanwhile the Bundestag donation highlights fact that Lincoln Center itself despite a gross donation to date from all sources of $71,014,769 is still short $31,985,231 of its money needs.

"MISTY" IS ON THE MOVE!

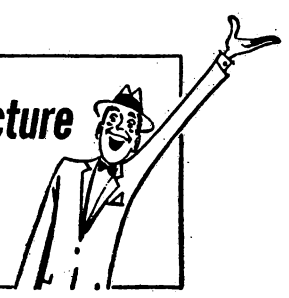
"MISTY has shattered every gross past 15 years, except 'The Ten Commandments.' We need only a few hundred more admissions before attendance record on that one is broken."

Newell Howard
Ulman Theatre Corporation
Salisbury, Md.

"MISTY opened at the Byrd Theatre, Richmond, in a driving rainstorm to tremendous business. In fact, the biggest opening day since 'The Robe' in October, 1953."

Sam Bendheim, Jr.
Neighborhood Theatres
Richmond, Va.

20th's Perfect Picture for Summer Playdates!



Picture Grosses

'SUNSET' SMOOTH 7G, SEATTLE; 'STOOGES' 6G

Seattle, June 27.

Some new fare launched here this stanza but it's unexciting with one exception. This single bright spot is provided by "Last Sunset" at the Music Box. "Snow White and Three Stooges" looms just okay at Coliseum on opener. "One-Eyed Jacks" was held for a fifth round at Paramount but it's very sluggish in current week.

Estimates for This Week

Blue Mouse (Hamrick) (769; $1-$1.50)—"Dentist in Chair" (Indie) (2d wk). Slow $2,500. Last week, $2,700.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50) — "Snow White and 3 Stooges" (20th) and "Snipers' Ridge" (20th). Okay $6,000 or near. Last week, "Wild Country" (20th) and "Silent Call" (20th), $6,800.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "Gidget Goes Hawaiian" (Col) (3d wk-5 days). Okay $5,000. Last week, $6,800.

Music Box (Hamrick) (768; $1-$1.50)—"Last Sunset" (U). Bright $7,000. Last week, "Absent-Minded Professor" (BV) (10th wk), $3,100.

Paramount (Fox-Evergreen) (3,000; $1-$1.50)—"One-Eyed Jacks" (Par) (5th wk). Slow $4,000. Last week, $5,000.

CHICAGO

(Continued from page 9)

$1.25-$1.80) — "It Happened In Broad Daylight" (Cont) (2d wk). Good $5,700. Last week, $7,000.

Loop (Telem't) (606; $1.75-$2)—"Spartacus" (U) (subrun). Smash $9,000. Last week, "Picnic" (Col) and "Twinkle and Shine" (Col) (reissues) (2d wk), $4,800.

Monroe (Jovan) (1,000; 65-90)—"Summer With Monika" (Indie) and "Young One" (Indie). Fair $4,400. Last week, "It Takes Thief" (Indie) and "Run Across the River" (Indie) $4,200.

Oriental (Indie) (3,400; 90-$1.80) —"Ladies Man" (Par). Big $31,000 or near. Last week, "Wild in Country" (20th) (2d wk), $13,000.

Roosevelt (B&K) (1,400; 90-$1.80) —"Raisin in Sun" (Col) (2d wk). Sock $19,000. Last week, $22,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Last Sunset" (UA) (3d wk). Trim $14,000. Last week, $18,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Never On Sunday" (Lope) (21st wk). Hardy $6,500. Last week, $6,000.

Todd (Todd) (1,089; $2.20-$3.50) —"La Dolce Vita" (Astor) (2d wk). Towering toward $23,000. Last week, $21,000.

United Artists (B&K) (1,700; 90-$1.80)—"By Love Possessed" (UA) (2d wk). Great $18,000. Last week, $24,000.

Woods (Essaness) (1,200; 90-$1.80)—"Parent Trap" (BV). Boff $32,000. Last week "Return to Peyton Place" (20th) (7th wk), $10,000.

World (Teitel) (606; 90-$1.25)—"Virgin Spring" (Janus) (7th wk). Steady $4,400. Last week, $5,000.

BOSTON

(Continued from page 9)

(2d wk). Offish $10,000. Last week, $12,000.

Memorial (RKO) (3,000; 90-$1.49)—"Operation Petticoat" (U) and "Sapphire" (U) (reruns). Fair $9,000 or near. Last week, "Curse of Werewolf" (U) and "Shadow of Cat" (U), $9,500.

Orpheum (Loew) (2,900; 90-$1.49)—"Two Loves" (M-G) and "Ring of Fire" (M-G) (2d wk). Second week started Saturday (24). First week, fair $12,000.

Paramount (NET) (2,357; 70-$1.25) — "Pleasure of His Company" (Par) (2d wk). Good $12,000. Last week, $13,000.

Pilgrim (ATC) (1,900; 75-$1.25) —"Warrior Empress" (Col) and "Most Dangerous Man Alive" (Col). Slick $9,500 backed by big radio-tv and newspaper hypoes plus personals. Last week, "Big Country" (UA) and "Hoodlum Priest" (UA) (reruns), $5,500.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (27th wk). Oke $8,000. Last week, same.

State (Trans-Lux) (730; 75-$1.25) —"Love Is My Profession" (Indie) and "Timing of Twilight Girls" (Indie). Fast $4,000. Last week, "Roadhouse Girl" (Indie) and "Five Sinners" (Indie), ditto.

WASHINGTON

(Continued from page 8)

(2d wk). Nifty $9,000 after $9,700 opener.

Palace (Loew) (2,390; $1-$1.49) —"Ladies Man" (Par) (2d wk). Frail $7,000. Last week, $14,000.

Plaza (T-L) (278; $1-$1.80)—"Love and Frenchwoman" (Kings) (5th wk). So-so $2,500. Last week, $3,000.

Town (King) (800; $1.25-$1.49)—"Love in Goldfish Bowl" (Par). Big $8,000. Last week, "On Double" (Par) (4th wk), $3,000 in nine days.

Uptown (SW) (1,300; $1.25-$2.25) —"Exodus" (AU) (18th wk). Good $9,000. Last week, $6,000.

Warner (SW) 1,440; $1.49-$2.25) —"Spartacus" (U) (24th wk). Sock $10,000. Last week, $7,000.

'Stooges' Fast $9,000, Denver; 'Company' 7G

Denver, June 27.

Sudden arrival of hot weather is sending thousands to the outdoors this week, and first-run biz is reflecting this. However, "Snow White and Three Stooges" is rated nice in opener at Aladdin. Oldie combo of "Picnic" and "Caine Mutiny" shapes socko in first at Paramount. "Pleasure of Company" looms good in fourth at Centre. "Snow White" also is playing at Centennial Drive-In and Oriental nabe house.

Estimates for This Week

Aladdin (Fox) (900; 35-$1) — "Snow White and Three Stooges" (20th). Nice $9,000. Last week, "Spartacus" (U) (22d wk), $3,300.

Centre (Fox) (1,270; $1-$1.45)—"Pleasure of his Company" (Par) (4th wk). Good $7,000. Last week, $7,500.

Denham (Indie))800; $1.25-$2.50) —"Exodus" (UA) (5th wk). Fine $8,500. Last week, $10,000.

Denver (Fox) (2,432; $1-$1.25)—"Gidget Goes Hawaiian" (Col) (2d wk) and "Sword Sherwood Forest" (Col). So-so $8,500. Last week, $10,500.

Esquire (Fox) (600; $1)—"Ballad of Soldier" (Kings). Oke $3,500. Last week "Savage Eye" (Indie) and "Private Property" (Indie) (4th wk), $2,600.

Paramount (Indie) (2,100; 90-$1.25)—"Picnic" (Col) and "Caine Mutiny" (Col) (reissues). Sock $11,000. Last week, "Last Time I Saw Archie" (U) and "Frontier Uprising" (UA), $11,500.

BROADWAY

(Continued from page 9)

smash $11,500 after $11,700 for 11th week.

Fine Arts (Davis) (468; 90-$1.80) —"Cow and I" (3d wk-10 days). Looks to dip to wind up at lean $3,700 after only $3,500 for second full week. "Goodbye Again" (UA) opens tomorrow (Thurs.).

Beekman (R&B) (590; $1.20-$1.75) — "Rocco and Brothers" (Astor). Opened yesterday (Tues.). In ahead, "L'Avventura" (Janus) (12th wk), hit mild $4,500.

Embassy (Guild Enterprises) (500; 90-$1.75) — "Nazi Terror at Night" (Zenith) (3d wk). First holdover session concluded yesterday (Tues.) was fair $6,500 after $9,000 for initial week. "Rebellion in Cuba" (Indie) opens Friday (30).

Carnegie Hall Cinema (F&A) (300; $1.25-$1.80) — "Ballad of Narayama" (Indie) (2d wk). First session ended Sunday (25) hit good $3,700.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Ashes and Diamonds" (Janus) (5th wk). Fourth week ended Sunday (25) was okay $3,000 after $3,500 for third.

Normandie (T-L) (592; $1.25-$1.80) — "Snow White and Three Stooges" (20th). Opens here Friday (30), day-dating with Paramount. Currently, on sub-runs.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Frantic" (Times) (3d wk). Third round ending next Friday (30) is heading for big $12,000 after $13,000 for second week, which was over hopes.

Guild (Guild) (450; $1-$1.75) — "Romanoff & Juliet" (U) (3d wk). Current stanza ending today (Wed.) looks like socko $12,000 after $13,000 for second week. Stays on indef.

Murray Hill (R&B) (95-$1.80) — "Guns of Navarone" (Col). Initial week finishing tomorrow (Thurs.) is heading for wow $21,000. Holds. natch! If it reaches the $21,000 figure, this would be a non-holiday high for house.

Paris (Pathe Cinema) (568; 90-$1.80) — "The Truth" (Kings). Opened Monday (26). In head, "The Cheaters" (Cont) (3d wk-8 days), was okay $5,800 after $6,000 for second regular week.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (37th wk). The 36th week concluded Monday (26) was smash $13,000 after $14,500 for 35th stanza.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)— "The Bridge" (AA) (9th wk). The eighth round concluded Sunday (25) was nice $4,500 after $4,100 for seventh. "Fate of Man" (Lope) opens July 10.

Sutton (R&B) (561; 95-$1.80)—"Two Women" (Embassy) (8th wk). Seventh session ended Sunday (25) was great $14,000 after $15,000 for sixth week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Man in Moon" (T-L) (3d wk). First holdover round ended Sunday (25) was lofty $13,500 after $17,000 for opener.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Last Sunset" (U) (3d wk). First holdover round ended yesterday (Tues.) was good $5,500 after $8,500 on opener. "Naked Edge" (UA) opens on Friday (30).

World (Perfecto) (390; 90-$1.80) —"Male and Female" (Mishkin) (19th wk). This final session looks to hold solid $7,000 after $6,000 in 18th week. The 19-week run of "Male and Female" will be the biggest in coin for this house in the last eight years. "Lust For Sun" (Films Around World) opens Friday (30).

MINNEAPOLIS

(Continued from page 8)

die). Rousing $4,500. Last week, "Dentist in Chair" (AJ), $3,300.

Uptown (Field) (1,000; $1.25)—"5 Golden Hours" (Col). Oke $3,000. Last week, "Tiger Bay" (Cont) (2d wk), $3,500.

World (Mann) (400; 85-$1.50)—"Last Time I Saw Archie" (UA) (3d wk). Modest $3,500 in last five days. Last week, $5,000. "By Love Possessed" (UA) opens tomorrow (28).

'Homicidal' Boff $40,000, Toronto Ace; 'Company' Great 10G, 'Stern' Big 19G

Toronto, June 27.

With "Homicidal" smash at nine-house Famous Players and Taylor combo, and "On Double," "Pleasure of His Company" and "French Mistress" off to healthy starts, trade shapes sprightly this round. "Watch Your Stern" at three major Rank theatres also is big.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203; $1-$1.50)—"Watch Your Stern" (20th) and "Light up Ship" (20th). Big $19,000. Last week, "Saturday Night, Sunday Morning" (Cont) (4th wk), Carlton only, $9,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarboro, State (FP and Taylor) (1,338, 1,059, 995, 1,080, 1,138, 752; 1,200; 684, 694; 90-$1)—"Homicidal" (Col). Smash $40,000 for 9 houses.

Eglinton (FP) (918; $1.50-$2.50) —"Windjammer" (NT) (27th wk). Fine $7,000. Last week, same.

Hollywood (FP) (1,030; $1-$1.50) —"Return To Peyton Place" (20th) (5th wk). Easing to $4,500. Last week, $5,500.

Hyland (Rank) (1,337; $1-$1.50)—"French Mistress" (20th). Hefty $9,000. Last week, "Raisin in Sun" (Col) (3d wk), $5,500.

Imperial (FP) (3,343; $1-$1.50)—"On the Double" (Par). Hefty $11,000 or close. Last week, "One-Eyed Jacks" (Par) (2d wk), $9,000.

International (Taylor) (557; $1-$1.25)—"Never On Sunday" (Lope) (22d wk). Firm $3,500. Last week, ditto.

Loew's (Loew) (1,641; $1-$1.25)—"Two Loves" (M-G) (2d wk). Big $8,500. Last week, $9,500.

Tivoli (FP) (935; $1.50-$2.50)—"Exodus" (UA) (14th wk). Steady $6,500, and increase over last week's $6,000.

Towne (Taylor) (693; 90-$1.25)—"General Della Rovere" (Cont) (2d wk). Okay $3,500. Last week, $4,000.

University (FP) (1,360; $1-$1.50) —"Pleasure of His Company" (Par). Big $10,000 or near. Last week, "Pepe" (Col) (7th wk), $4,500.

Uptown (Loew) (1,304; $1-$1.50) —"Gone With Wind" (M-G) (reissue) (7th wk). Lively $8,500. Last weeks, $10,000.

KANSAS CITY

(Continued from page 9)

(1,900; $1.25-$1.50)—"Pepe" (Col) (5th wk). Handsome $5,500. Last week, $6,000.

Plaza (FMW-NT) (1,630; $1.25)—"By Love Possessed" (UA). Fairish $8,000; may stay. Last week, "Gidget Goes Hawaiian" (Col) (2d wk-9 days), $6,000.

Rockhill (Little Art Theatres) (750; $1-$1.25)—"Love and Frenchwoman" (Kings). Medium $1,800. Last week, "Tiger Bay" (Cont), $1,500.

Roxy (Durwood) (850; $1-$1.50) —"Last Sunset" (U) (3d wk). Hotsy $6,500. Last week, $7,500.

Uptown (Fox MW-NT) (2,043; $1-$1.25) — "Wild in Country" (20th) (2d wk). Thin $4,000. Last week, coupled with Granada (1,217), $10,000.

BALTIMORE

(Continued from page 9)

$1.50)—"World of Jules Verne" (WB) and "Bimbo the Great" (WB). Light $5,000. Last week, "Last Time I Saw Archie" (UA) (2d wk), $3,000.

Playhouse (Schwaber) (355; 90-$1.50)—"Never on Sunday" (Lope) (32d wk). Steady $2,500. Last week, $2,600.

Rex (Freedman) (500; $1.50)—"M" (Indie) and "Night With Chaplin" (Indie) (reissues). Fair $1,400. Last week, $2,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Wild In Country" (20th) (2d wk). Sad $3,000. Last week, $4,500.

Town (Rappaport) (1,125; 90-$1.50) — "Pleasure of Company" (Par). Fast $8,000. Last week, "On Double" (Par) (2d wk), $4,500.

Amusement Stock Quotations

Week Ended Tues. (27)

N. Y. Stock Exchange

1961 High	1961 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	20½	ABC Vending	171	22	21⅛	21½	— ¼
61⅞	43⅛	Am Br-Par Th	151	50¾	48¾	49¼	—1⅝
27¾	20¼	Ampex	1114	22½	20⅜	20⅞	+ ⅛
42⅜	35⅜	CBS	180	37¾	37	37½	— ¼
34⅞	21⅜	Col Pix	146	28¾	25⅝	27	+1¼
47½	32⅝	Decca	138	38	35⅝	36⅛	— ¾
46½	26⅝	Disney	57	37¾	36⅝	37	+ ⅜
119¾	104¼	Eastman Kdk.	272	107¼	104¾	106⅛	— ¼
7⅝	*5¾	EMI	357	6	5⅝	5¾	— ⅛
17½	13¼	Glen Alden	311	14⅝	13⅞	14	— ¾
32¾	15⅞	Loew's Thea.	100	30	28⅛	30	+ ⅞
71	36⅜	MCA Inc.	89	62¾	54⅜	57⅛	—2½
70⅜	41½	Metro GM	381	58¼	52¾	57	..
41⅜	27⅛	NAFI Corp.	109	83	80⅝	81⅛	—1⅞
9⅛	5⅛	Nat. Thea.	141	7⅜	6¾	6¾	— ⅜
85¾	52⅜	Paramount	85	77	73½	75⅛	+ ¾
25⅛	17¾	Philco	227	22⅞	22	22⅜	— ⅛
227	175	Polaroid	99	212¼	197½	200¼	—11¼
65⅝	49½	RCA	259	58⅞	56¾	57½	— ¼
18¾	10¾	Republic	87	15¾	15¼	15⅜	..
22	14¾	Rep., pfd.	27	19⅞	19¼	19¼	+ ¼
35	26¼	Stanley War.	80	30	27⅛	27½	—2¼
34¼	27¾	Storer	43	31½	30⅛	30¾	+ ¼
55¼	40⅝	20th-Fox	224	42⅜	39½	39¾	—2⅝
40¾	30¾	United Artists	93	35⅞	33	34½	—1
67¾	43½	Univ. Pix	8	55¼	51¼	55¼	+4
73¾	52¾	Warner Bros.	23	72	70½	72	+ ⅞
185	97¼	Zenith	179	168¾	161¾	165⅞	—2⅛

American Stock Exchange

1961 High	1961 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
8⅛	4½	Allied Artists	33	5½	5⅛	5⅛	— ⅛
4¼	2⅞	Buckeye Corp.	94	2⅞	2¾	2¾	— ⅛
24¼	9¾	Cap. Cit. Bdc.	92	24⅜	21¾	23⅜	+2
19½	4⅝	Cinerama Inc.	451	16⅜	14½	15⅝	+1
16⅞	10½	Desilu Prods.	24	10⅞	10½	10¾	— ⅛
8⅞	4⅞	Filmways	95	8½	7¼	7¼	—1¼
25¾	8¼	MPO Vid.	50	22	19½	20⅞	+ ⅞
5¾	2½	Nat'l Telefilm	119	3¾	3½	3½	..
10⅛	3¾	Reeves Bdcst	41	7⅝	7⅛	7⅛	— ¾
10½	6	Reeves Snd.	165	9	8½	9½	+ ¼
42⅜	11¾	Technicolor	702	26⅝	23⅞	24	—1½
31	9¾	Teleprompter	130	27	23½	24½	—2¼
6¼	2⅝	Tele Indus.	43	3⅞	3½	3¾	+ ¼

* Week Ended Mon. (26).

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	4⅞	5⅜	— ⅜
Four Star Television	21½	23½	+ ½
Gen Aniline & FA	260	288	+5
General Drive-in	17½	19⅛	— ½
Gold Medal Studios	¼	¾	+ ⅛
King Bros.	1⅞	2¼	+ ⅛
Magna Pictures	4	4¾	— ⅛
Metromedia Inc.	18½	19⅞	+ ⅛
Movielab	13¼	14⅞	+ ¼
Official Films	4	4¼	+ ⅜
Screen Gems	19	21	+ ¼
Sterling Television	3½	4	..
U. A. Theatres	7¾	8⅝	.
Wometco Enterprises	25	27¼	+ ¼

(Source; National Assn. of Securities Dealers Inc.)

LOS ANGELES

(Continued from page 8)

Laughter" (20th) (3d wk—11 days), $3,500.

Chinese (FWC) (1,408; $2-$2.40) —"By Love Possessed" (UA) (2d wk). NSH $12,000. Last week, $16,300.

Hillstreet, Pix (Metropolitan-Prin) (2,752; 756; 90-$1.50)—"Last Sunset" (U) (2d wk) and "Tomboy and Champ" (Indie) (Hillstreet) 2d wk; "Secret Ways" (U) (M O) Pix). Nice $9,000 or near. Last week, with Wiltern, $15,500.

Warner Beverly, Orpheum (SW-Metropolitan) (1,316; 2,216; 90-$1)—"Raisin in Sun" (Col) (10th wk, Warner Beverly; 2d wk, Orpheum) and "Mad Dog Coll" (Col) (Orpheum) (2d wk). Light $8,300.

Hollywood Paramount, Loyola (State-FWC) (1,468; 1,298; 90-$1.50)—"Pleasure of His Company" (Par) (5th wk, Hollywood Paramount, 2d wk, Loyola) and "Two Loves" (M-G) (Loyola) (2d wk). Pale $9,700.

Beverly (State) (1,150; 90-$1.50)—"Romanoff and Juliet" (U) (2d wk). Fine $7,500. Last week, $10,500.

El Rey (FWC) (861; 90-$1.50)—"Carry On, Constable" (Gov) (4th wk). Stout $5,000. Last week, $4,900.

Warner Hollywood (Cinerama Inc) (1,389; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue). Started sixth week Sunday (25) after fine $14,400 last week.

Music Hall (Ros[illegible]) (729; $1.[illegible]-$2.25)—"Saturday Night Sunday Morning" (Cont) (6th wk). Torrid $5,000. Last week, $5,300.

Crest (State) (750; 90-$1.50)—"Breathless" (Cont) (6th wk). Dim $1,500. Last week, $1,200.

Four Star (UATC) (868; 90-$1.50)—"Pepe" (Col) (9th wk). Steady $4,200. Last week, $4,300.

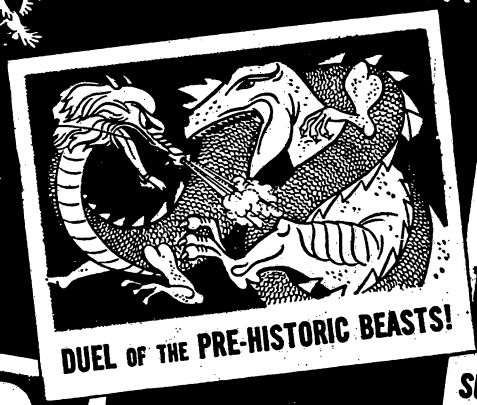
Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (27th wk). Steady $7,500. Last week, $7,700.

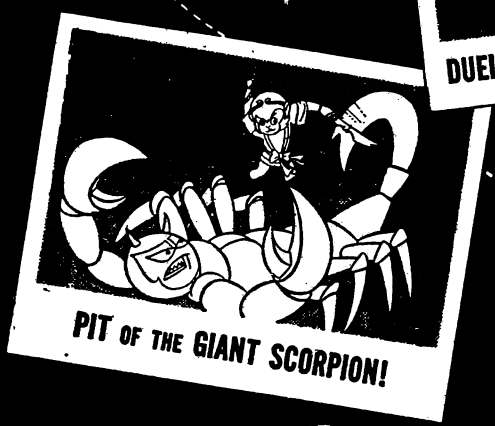
Fine Arts (FWC) (631; $2-$2.40) —"Never on Sunday" (UA) (3d wk). Fine $7,000. Last week, $6,500.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (36th wk). Stout $10,000. Last week, $10,100.

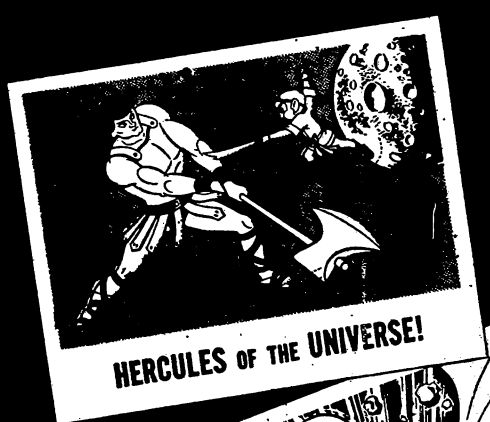
Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (83d wk). Breezy $14,500. Last week, $14,200.

MAGICAL!...WONDEROUS!...MONSTER-IFFIC!





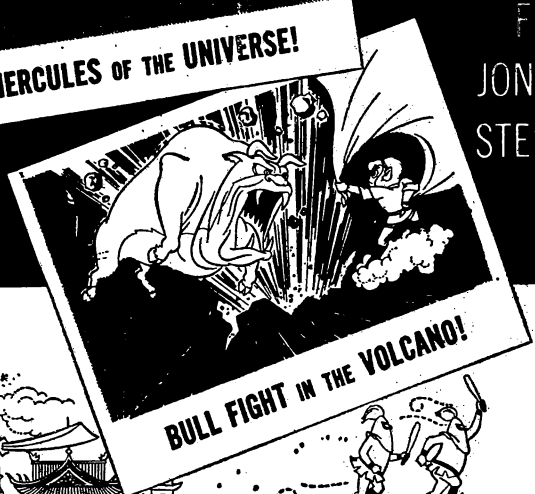
Wham! Bam! Here come the 13 fabulous, hilarious miracles of...



American International's **FULL-LENGTH CARTOON** in **COLOR** and **MAGISCOPE**

starring the voices of

FRANKIE AVALON · DODIE STEVENS
JONATHAN WINTERS · ARNOLD STANG
STERLING HOLLOWAY · Music by LES BAXTER



CONTACT YOUR LOCAL

American International

EXCHANGE

NATIONAL RELEASE DATE JULY 26

Schulberg On Labor Yarn

Continued from page 4

ners of America except the harbor of New York?

Racketeering, corruption, conspiracy and organized hoodlumism "require exposing" wherever they are to be found. The AFL-CIO Committee on Ethical Practices, to its honor and regret, has found some mighty dark corners in a number of unions. Obviously, when the AFL-CIO expels a member brotherhood, as it expelled, say, The Bakers and Confectionery Workers, it did not feel that it was giving a black-eye to all of organized labor. To the contrary, it was calling attention to this unwholesome and Un-American activity in order to cleanse and to strengthen the genuine labor movement.

Positive Approach

It is exactly in this spirit that Jerry Wald and I are approaching the film adaptation of Robert F. Kennedy's "The Enemy Within." In our first conversation as to the spirit, the content, the meat of this project, Jerry Wald and I agreed that if this picture suggested any blanket indictment of organized labor, it would defeat its purpose. In our view "the enemy within" should be a motion picture that organized labor will welcome, since it will be dramatizing not the crimes of organized labor but the crimes against organized labor.

We are fully aware—and do not need "labor leaders" who take refuge in anonymity to point it out for us—that the overwhelming majority of labor leaders and rank-and-filers are honest and dedicated men who have nothing to fear from this forthcoming picture, just as they had nothing to fear from a careful investigation that separated the honest leaders and members from the wolves prowling among them who hid in the sheep's clothing of the 5th Amendment.

It is interesting to note that the AFL-CIO Executive Board voted almost unanimously (only the Teamsters dissenting) that any officer who took the 5th rather than give an honest answer to questions concerning his conduct in labor activities, was an officer who did not deserve honors, special privileges and responsibilities in the AFL-CIO. I have read literally millions of words of the Senate Committee investigation and find it abundantly clear that those who had nothing to hide had nothing to fear from any investigation of their books and their professional activities. No, it was only the sordid array of gangsters and hoodlums who use trade-unionism as a cynical gimmick for self-enrichment, only these seemed to fear and resent the McClellan Committe. Anyone who has read Robert Kennedy's book on the history of this investigation knows this for himself.

Don't Pre-Judge

Since we intend to follow the spirit of the Kennedy book, Jerry Wald and I are confident that the millions of respectable trade-unionists will not harass our film, or attempt any such "counteraction by combined union forces" as the VARIETY interview implies. If any "counteraction" is to be mounted, it will come from the same combination of unscrupulous forces that the Attorney General correctly and pointedly described as The Enemy Within: the unholy alliance of criminal "Unionists," greedy employers and their mouthpieces, both legal and political, who prefer under-the-table sweetheart deals and underworld payoffs to legitimate contracts with legitimate unions.

In preparation for the writing of the screenplay in question, Wald and I have not only consulted with Kennedy and his staff but with the Secretary of Labor and other Government officials who are keenly aware of the danger of indicting the entire labor movement for the crimes of the wolf-pack who prey on labor in the name of labor. Guided by friends of labor, and by our own conscience in these matters, we seriously question the propriety of anonymous "labor leaders" to use the front page of VARIETY for their muttered threats, apparently in the hope of censoring this picture before it can see light of a projection machine.

In much the same way, the waterfront hoodlums masquerading as "labor leaders" launched a similar campaign when "On The Waterfront" was still on the drawing boards: I remember well the running fire of innuendos and 'plants' that Waterfront would be anti-labor. But its release made it clear that it was not anti but pro-labor, pro the working stiff on the docks and in the hold, pro the Gideon's Army that was trying to help them in their fight for human conditions—and anti only the crooked labor bosses whose crimes were such that they were subsequently expelled from the ranks of the AFL-CIO and in a number of cases tried and convicted. It was for this reason that "On The Waterfront" was applauded by the rank-and-file as an instrument in their cause and why it was encouraged by the responsible labor leaders who ran democratic unions, and who, to this very day, hope to see the mob element finally driven out of the great harbor of New York.

In the closing pages of 68 books of Testimony, there is the following, pertinent exchange:

CHAIRMAN: "I guess you probably agreed with what the Chairman was saying a little while ago—the union busters or baiters are those folks who are bringing disrepute on unionism by such practices as you were condemning?"

WITNESS: "When you said that I felt like cheering."

CHAIRMAN: "People who hate unionism . . . are decidedly in the minority in this country . . . But these traitors and these exploiters who happen to gain a position of power in the ranks of unions and who betray their members and who misuse them, rob them and cheat them and doublecross them—they are the people who are the union-baiters in my book. Do you have a better name for them?"

WITNESS: "No sir. They will destroy unions if they keep on."

CHAIRMAN: "They will bring disrepute on unionism which we want to admire and respect and which over the long years has done a mighty good job to build something for the betterment of the people who work in this country."

Who was the witness? A reactionary, open-shop employer? He happened to be the militant president of a union local that was fighting for its democratic life.

Similarly Robert Kennedy's book should convince any reader that his crusade is not against labor but the labor racketeer. His conclusion must be the theme of our picture:

"For our nation to survive in the period of heightened international competition we must reaffirm some of the basic values of our forbearers, values that are deeply rooted in the history of our country and in its rise to a position of strength and respect in the community of nations."

Crying out against the "tyrant, the bully, the corrupter, corrupted," and making it clear that he and his staff have found too many examples on both sides of the labor-management table, Kennedy cites the AFL-CIO Ethical Practice Code as a standard that "should be introduced by management groups such as the Chamber of Commerce and the National Association of Manufacturers."

And his book ends with these words: "To meet the challenge of our times, so that we can later look back upon this era not as one of which we need to be ashamed, but as a turning point on the way to a better America, we must first defeat the enemy within."

Cy Howard Seeks 950G, Claiming Jerry Lewis Lift in 'CinderFella'

Los Angeles, June 27.

Cy Howard in Superior Court action demanded $950,000 damages in suit filed against Jerry Lewis, Frank Tashlin, Jerry Lewis Productions Inc., and Paramount Pictures Corp. Complaint charged unlawful use of a trade secret, infringement of common law copyright and breach of contract.

Writer asserted that story idea and screenplay he had originated under title of "The Paris Story" had been unlawfully used in the Lewis production, "CinderFella," released by Paramount.

Douglas Heyes' first chore under his new writer-director pact at 20th will be his own original story, "If One Is to Die."

Code Office Ups Fees

Board of directors of the Motion Picture Assn. of America has okayed a 20% increase in fees for Production Code Administration services.

New rates go into effect July 10.

Gene Nelson Wins $72,675; 1957 Horse Fall Damages Based on Earnings Loss

Los Angeles, June 27.

Gene Nelson was awarded $72,675 in his $150,000 damage suit against Panorama Pictures Corp., for injuries sustained during filming of "Natchez Trace" in Tennessee in August, 1957. Superior Court jury made award mainly for loss of earnings during period he was laid up with a broken pelvis.

Actor-dancer claimed he was thrown from a horse, which rolled over on him and broke his pelvis while doing a scene for picture.

OLD JOE E. BROWN COMEDIES UP FOR RE-DO

Hollywood, June 27.

Bryan Foy is mulling idea of converting old Joe E. Brown comedies for Warner Bros. to present use on his WB production sked if he can find a new comedian to fit them.

He's been screening several of the Brown oldies with an eye to updating them. He's already talked to Marty Ingels for proposed casting, but no deal has been set yet.

Loew's Theatres' New Sr. Veepee—Herb Hofmann

Herbert A. Hofmann, member of the board of Loew's Theatres since December, 1959, also exec v.p. of Tisch Hotels, has been elected senior v.p. of Loew's with his duties encompassing administration of the theatre company and subsidiaries, including Loew's Hotels.

Hofmann, formerly an accountant, joined the Tisch organization in 1951. Laurence A. Tisch is chairman and chief exec of the parent Loew's Theatres and his brother, Preston Robert Tisch, is president of Loew's Hotels.

'The Connection'

Continued from page 4

The odd-dozen junkies, here assembled in a single dingy New York room while they tensely await the arrival of the 'connection' who will relieve their agony, are, of course, no more genuine than were the actors in Mr. Gelbert's now notorious play.

"But one forgets this, after five minutes in their seedy presence, partly by reason of their brilliant performances and partly by virtue of a device as subtle as it is plausible.

"On the stage, a producer visited and tried to make them improvise a play. On the screen, a film-director and a cameraman visit them intent on making a documentary film.

"What we see is the documentary's 'rough-cut.' It is full of technical imperfections, loose ends and moments when the film runs out and the screen is left blank.

"Yet what doesn't work *works!* These very imperfections make perfect the illusion of authenticity.

"This is, we feel, a real documentary.

"Should such horrors be shown? Yes, provided the cause is good. If 'The Connection' stops even one young member in an audience from taking the first step towards full addiction it will have justified itself and served its purpose.

"As a piece of fiction, it has little value. Its plot is non-existent and its religious symbolism so silly that, for a minute or two after the appearance of an old Salvation Army lady, its realism runs the momentary risk of disintegration. But the film could be somebody's salvation, if taken as a piece of 'acted' fact."

The Times raises the curious point that "The Connection" might be more effective if less brilliant. "The impeccable lighting and artful composition" mars realism and illusion. The Daily Telegraph speaks of the film as "a minor triumph for its young director, Shirley Clarke."

'Billy Budd' Budget Item: Dramamine

Peter Ustinov Shoots Entirely Aboard Two Frigates —Alan Villiers as 'Stage-Manager'

By HANK WERBA

Alicante, Spain, June 27

Hollywoodites used to complain that the toughest picture to shoot was the one entirely filmed on two sound stages. But "Billy Budd" has them all beat. A visit to the offshore Alicante location, where Peter Ustinov is virtually adapting the Herman Melville classic for the screen singlehanded, reveals that "Billy Budd" is being completely shot on a late 18th Century frigate—the H. M. S. Avenger—and what happens in the film takes place only above, on or below its decks. The only difference being that everything at Alicante is filmed on the high seas.

Best prepared of all for this confining life on the unplacid Mediterranean is Peter Ustinov who is directing the Allied Artists release from his own screenplay of the Melville long short story. Starring and producing at the same time (Ronnie Lubin is executive producer) Ustinov, believe it or not, actually spends odd free hours aboard his yacht "Nitchevo."

Robert Ryan, delighted with his "heavy" role as Claggert, finds his many pre-movie trips to sea have steeled him to disregard when the Mare Nostrum gives with ocean-like swells.

Playing the title role in his first film, promising London stage actor Terence Stamp was more concerned with an infected arm after a smallpox injection than he was about the flexibility of his sea legs.

Sailing Specialist

If any one man can be said to thoroughly enjoy this five week hiatus on the high seas, that man is Captain Alan Villiers, pilot within recent memory of the mock-up Mayflower voyage from England to the United States. Villiers is one of the few living, functioning authorities on period sailing ships. He darn well proved he is master of the best prop ship afloat (the other is called "Rights of Man") when a tropical squall on the first day of shooting encouraged pessimists aboard to believe that Ustinov's location trek would end up on a sea bed some 15 nautical miles from the Alicante coast-line. Both ships were mercilessly buffeted for six solid hours before limping home to port within the tropical resort's breakwater.

Since then, Captain Villiers has taken his watertight frigate and merchant ship out to sea six days a week, regardless of ebb or flow. And each day at dawn, Peter Ustinov, Bob Ryan, Terence Stamp, Melvyn Douglas, John Neville, Niall McGinnis, the balance of the cast, a full camera crew (Robert Krasker is cinematographer) a sound unit, make-up, wardrobe, sparks, a full catering unit, close to 100 Alicante seagoing extras, a dozen British stunt specialists, a Spanish doctor and the Captain's crew grimly sail out to the bounding main aboard the single set, the H. M. S. Avenger.

One of the key instruments aboard is a camera stabilizer designed to eliminate the rock 'n' roll and prevent audiences from getting seasick when Allied Artists releases this sea drama next year. In addition to the stabilizer, however, Ustinov has a theory of balance all his own: "When the sea is really rough I have the extras run in opposite directions to keep the boat steady." For cameraman Krasker, who is filming "Billy Budd" in black-and-white, there is just no solution to the unpredictable sway of the sea. As a result, the task of matching one day's shooting with the next at least relieves him of such minor worries as seasickness.

Pills As Overhead

But seasickness, in fact, is the bane of "Billy Budd." Notwithstanding the extraordinary daily consumption of Dramamine. Despite the ordeal, Ustinov has spurred an atmosphere of good humor and dedicated effort. Robert Ryan, last in Spain as John the Baptist in Sam Bronston's "King of Kings," summed up his current chore with the comment: "John the Baptist and Claggert mark a new epoch. I used to feel like a plumber in most of my past films."

Another impressed by the potential of bringing the Melville drama to the screen is Melvyn Douglas, who plays The Dansker, his first screen appearance in over a decade. Stellar Old Vic thesps such as John Neville and Paul Rogers also seem happily at home among the supporting players.

"Billy Budd" takes place in the year 1797 when the French and American revolutionary spirit swept Europe and the British Navy. It's the impending threat of mutiny aboard the H. M. S. Avenger which provides the dramatic charge setting off an explosive finale. Within this setting Ustinov, as Captain Vere, becomes the arbiter of good and evil which he is finally forced to reconcile in terms of naval discipline.

The Ustinov-Lubin choice of Terence Stamp in the title role has created considerable curiosity in film circles. Down in Alicante there seems to be a unanimous conviction that the tousle-haired, 22-year-old, six-footer will enter the Peter O'Toole-Albert Finney-John Fraser ranks with this first assignment. The young promising stage actor, however, is not at all concerned with film circle speculation; "My career in motion pictures," he says, "depends on how much pleasure I get from acting in them. If there's no fun in it, I'm going back to the stage."

On the production level, both Lubin and Ustinov couldn't be less worried that "Billy Budd" is an "in between" picture costing $1,200,000. Both feel that basic story is the key to box office—not the size of the budget. Lubin has a dozen profit-making titles at his finger tips to dispel the trade's "kiss of death" attitude toward "in-betweeners."

Ustinov's pretty wife, Suzanne Cloutier, the only femme in the cast (a mere walk-on) mentioned that Ustinov bought his way out of a seven-year contract with Darryl Zanuck at great sacrifice in order to be free for the creative challenge of stories like "Billy Budd." Ustinov himself observed that the "Billy Budd" type of modestly-budgeted independent production is revitalizing Hollywood and at the same time giving creative talent a chance to come forward.

On July 4, the sails on the H. M. S. Avenger and the Rights of Man will come down and the sturdy frigates that first debuted in John Paul Jones will be turned over (under Captain Villiers' supervision) to another English company for the Alec Ginnis-starrer "Renegade"—still another in the cycle of munity themes probably inspired by the one on the Bounty. There is no doubt in anyone's mind that Peter Ustinov and the entire "Billy Budd" unit will shout with joy as the final "drop anchors" rings out. From Alicante, the unit travels to the Associated British Elstreet Studios in London for six weeks of filming on cabin and lower deck scenes.

Cinerama Vamooses, Put Seats Back; Warner To Resume as Firstrun

Hollywood, June 27

Stanley Warner Theatres will resume operation of its Hollywood Blvd. showcase around Sept. 28, when Cinerama gives up house after Cinerama Inc. lease expires, according to SW zone manager Pat Notaro.

Cinerama has been operating theatre for past two years on a four-wall lease after SW had been exhibiting Cinerama product for preceding five years. Actually, Cinerama will close house on or about Sept. 21 to restore former condition before new equipment was installed.

Notaro plans to resume firstrun exclusive pic operation similar to its SW Beverly Theatre Circuit will install 70m and increase seating capacity from present 1,384 to 2,800. Theatre, which has been tabbed Warner Hollywood, will be renamed SW Hollywood.

Dean Jagger plays St. Peter in Dino De Laurentiis' "Barabbas," and sound engineer **Roy Mangano** making screen bow in role of Christ.

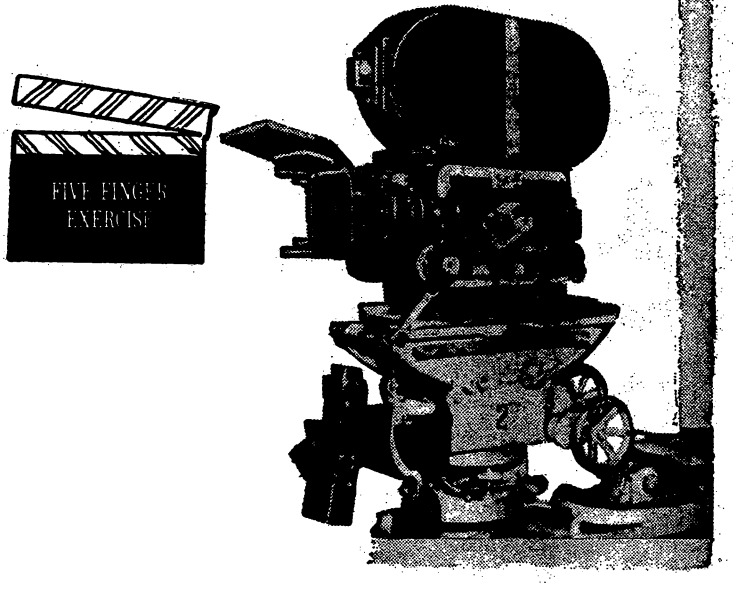
ROSALIND RUSSELL

JACK HAWKINS

MAXIMILIAN SCHELL

RICHARD BEYMER

The Frederick Brisson production of the New York and London Critics' prize-winning Broadway hit, starts filming today in Hollywood for Columbia Pictures



in

FIVE FINGER EXERCISE

Screen Play by
FRANCES GOODRICH and ALBERT HACKETT
Based upon the Broadway play by PETER SHAFFER
Directed by DANIEL MANN

Fight Chicago Cop-Censoring Case; Zenith Presses for OK on 'The Lovers'

Chicago, June 27.

French import, "The Lovers," got another lease on life in its two-year fight for a Chi showing last Tuesday (20) when the U.S. Court of Appeals ruled that the Police Censor Board of Chicago had failed to give an adequate hearing to the film. Attorney Joseph Schneider, representing Zenith International Film Corp., was upheld in his contention that although the denial of the permit to show the film was signed by the then-Police Commissioner Timothy O'Connor, only the censor board had seen the picture in its entirety.

Appeals Court took no issue with the entire subject of prior censorship, acknowledging the Supreme Court decision of several months ago upholding the pre-showing censorship of "Don Juan," distributed by Times Film Corp.

Zenith, according to Schneider was not seeking to test or upset the Times Film decision, but felt that they had no opportunity for review or appeal at the municipal level. Current practice is for the Police Censor Board to see the picture and recommend consent or denial of the application for a permit. Police Commissioner then just signs it. Zenith wants the police head (now Superintendent O. W. Wilson) to see the film and to be accountable for the board's decision.

The court decision said emphatically that the Times Film case does not give carte blanche authorization for "ad hoc, unfair, abortive municipal licensing procedures." It added, however: "We re-emphasize that it (the Times case) does hold that a city does have the right of prior restraint if handled properly."

Zenith applied for a permit to show "Lovers" on Sept. 19, 1959, and was notified by Commissioner O'Connor on Sept. 21 that it was denied. They then appealed to Mayor Richard J. Daley and received a letter from the Corporation Counsel on Dec. 15 stating that the city would issue a permit "if one of the obscene scenes would be removed."

Whole Reel Out

Zenith was unable to reach the Corporation Counsel for several days to find out which scene he meant. However, a few days later they received a letter from the Commissioner in which he said he wanted the entire fifth reel omitted. The court opinion said that the board was the sole group that had seen the film in its entirety and that the Mayor, Police Commissioner and Corporation Counsel had seen only the controversial fifth reel.

Zenith will now have to start the picture through the entire permit application process again. However, the court decision makes it mandatory for one of the civic officials to see the film and to discuss their objections, if any, with Zenith. Schneider would not comment on what Zenith would do if the application is denied this time.

Davis Adds NT&T Stock, Firks Meantime Unloads

Leonard Davis, board member of National Theatres & Television Inc., last month bought 4,000 shares of this corporation's common stock, upping his holdings to 9,000 shares.

A fellow director selling the same securities was Samuel Firks. He unloaded 5,000 shares and holds a balance of 39,164 shares.

Kohn's 'El Cid' Post

Howard E. Kohn 2d has been named national ad-pub coordinator for Samuel Bronston's "El Cid," which Allied Artists will distribute in the western hemisphere. Kohn recently resigned from Columbia where he served as worldwide ad-pub coordinator for "Porgy and Bess" and "Pepe."

Last week indie publicist Al Tamarin was named to direct the national roadshow unit and campaign for the Bronston pic. Special ad-pub unit has taken over a new suite of offices in the AA homeoffice building in New York.

A PSYCHIATRIST, NATCH

Joe Levine Locates Jules Verne's Great-Grandson In Paris

To drumbeat his upcoming "Fabulous World of Jules Verne" dates in New York, Chicago and Boston, Joe Levine tracked down the 19th Century French author's great-grandson, Dr. Jules Verne, who turned out to be (perhaps naturally) a Parisian psychiatrist.

The bilingual Verne scion provided boucoup feature copy about his illustrious great granddad, giving "Verne" a nice sendoff in the three key cities, to boot.

EVANGELISTS 'PREACH' BEFORE HOUSE, FINED

Cincinnati, June 27.

Disorderly charges against eight persons who staged a revival meeting protest demonstrations in front of the Imperial, uptown nabe, June 5, brought fines of from $29 to $208 from Police Court Judge Daniel Handley.

The demonstrators, headed by Rev. Melvin Sharrock, 49, business manager of God's Bible School, "preached" against the "Virgin Island" and "Female and the Flesh" films being shown at the theatre.

Charges were preferred by Carol Berkmeier, ticket taker, and Mrs. Anna Parker, manager, of the theatre.

Rev. Sharrock, speaker for the group, told Judge Denning they had not seen the pictures, "but the signs were enough to make any man shake his head and blush."

Makeup Union Vetoes Stars' Pet Hairdressers

Hollywood, June 27.

Hairstylists not members of Makeup Artists & Hair Stylists Local 706, IATSE, and not on preferential lists of studio's employment, cannot perform services to stars, according to union.

Some stars—and their agents—have tried recently to bring outside coiffure artists onto lots, it was stated. Union immediately objected with result hair treatments are performed off the lots.

Recent case which Local 706 objected was for Jeniffer Jones on "Tender Is The Night" at 20th-Fox. It was reported star insisted on own hair dresser which cost studio $750.

Only instance where outside coiffure experts can work on lot in which union doesn't have hairdresser available and stand-by is provided for, according to IATSE.

Deejays Harmful

Continued from page 2

such "babble" and declared that "it behooves broadcasters to ask themselves how their stations are contributing to the morals of youth who have their ears glued to transistor radios," he blamed lax parents principally, rather than tv programs featuring violence, for juvenile delinquency.

Regardless of the criticism leveled at tv, Lee said that he feels that "by and large the commercial broadcaster is a very decent citizen with every appropriate concern for the public interest."

Lee told interviewers that he's opposed to any form of tv and radio censorship. He declined to comment directly on Newton N. Minow's recent speech in which the new FCC head assailed video as "a vast wasteland" and informed stations that his commission henceforth would scrutinize their applications for license renewal.

"Mr. Minow is a very nice little guy and very bright, but I don't think he wants to censor anybody," said Lee. "I don't think it wise to try to supervise all stations from Washington. What would be appropriate programming for one area might not be appropriate for another."

Lee senses "a great movement among broadcasters themselves to improve their product."

Frawley Sells 18,300

Patrick J. Frawley, head of both Eversharp Inc. and Technicolor, has sold 18,300 shares of the Eversharp comon stock to business associates at $25 per share.

Exchange was agreed to around Feb. 15 and consummated last month. Eversharp, with Frawley at the helm, is now in control of Technicolor.

Instant Sync Demo Promises Economy

A new machine and method for the post-synchronization and dubbing of sound on film, Instant Sync, was given an impressive demonstration in New York by backers Jean Lenauer, prexy of Instant Sync; Myer P. Beck, veep of the new company (but better known as an indie pressagent) and inventor Dennis Gunst.

Two components are at the heart of Instant Sync: a device which permits the actor's voice to activate the sound recording machine, and a cue track containing the dialog to be re-recorded or dubbed into another language, which the actor hears via earphones while he post-syncs (or dubs) the new track. Because the actor himself activates both the cue track and recording device, according to the backers, he can record much longer passages than normally can be done by the present "looping" practice, wherein seldom more than 20 seconds of material is done at one time. At the demonstration, nine minutes of dialog was re-recorded by non-actors, reading at sight, in approximately 15 minutes. While the readings were not overly dramatic, the sync was fine.

Used in the demonstration was a clip from an American film which was thus re-recorded in English. But, according to the backers, same principle would be involved in dubbing a film from one language into another, all that would be required would be a cue track in the language in which pic was being dubbed, and which could be prepared by one person.

Prexy Lenauer says the system will permit post-syncing of as much as five minutes of dialog in half an hour, whereas it takes as much as a day to do that much under the old method. Cost savings would be terrific, especially in terms of salaries of high-priced talent working by the day.

Instant Sync, which has patents pending here and abroad, plans to make the machine available on a lease-royalty basis.

Temperance (Remember?) Sounding Off Against Drive-In 'Immorality'

Halifax, June 27.

With liquor laws still fairly tight in the Maritime province, Nova Scotia Women's Christian Temperance Union is attacking Sunday midnight shows at drive-in theatres. (Only Quebec province and some Ontario cities have Sunday pix.) At its 64th annual convention, in West End Baptist church here, delegates also clamied types of film were shown were "not the best" and that "shocking immorality goes on during and after these shows."

Objections were also raised to Sunday operation of swimming pools, skating rinks and laundromats.

Merchants-Theatres' Come-On for Wives

Greensboro, N.C., June 27.

Greensboro Merchants Assn. and 19 downtown business concerns will sponsor free motion picture parties for shoppers this summer at the Carolina Theatre.

Neil McGill said there will be 10 parties as was the case last year on consecutive Wednesdays. The first party was held June 21.

Starting at 10 a.m. each Wednesday not and cold refreshments will be served free in the theatre lobby. During the social period live organ music will be furnished.

Free tickets are obtained from participating business concerns.

With Circuit 'Overhead' Crusher Off, Manager Hopefully Goes It Solo

Toronto, June 27.

Decision of Odeon Theatres (Canada) Ltd. to discontinue the Christie sees Bennett Fode, former manager, quitting his job with the chain and carrying on as independent owner-operator of the 877-seater at $1 top, with continuing policy of foreign films.

After three years of managing the house for Odeon—with the situation latterly failing to meet its required overhead as a unit in Arthur Rank's Canadian circuit—Fode has decided that forced overhead and contributions to Odeon head office operation warrants his becoming an independent

Believing that the Christie overhead was inflated by Odeon, he has first got the annual rental cut in half of its original take—because the owner wishes the property to be continued as a theatre, is only employing a projectionist, cashier and one usher to keep the house open and show a marginal profit.

Danish-born Fode, who is a graduate in business administration of Columbia U, also has a mailing list of some 6,000. He also feels that the advertising was over budgetted by Odeon and that head office rules as to the number of ushers required etc contributed to keeping Christie returns in the red.

While the major chains are currently fighting double-time demands of projectionists on Sundays, his theatre is open on these days.

MATOFSKY TO LONDON

Exits Levine N. Y. Shop For Schneer's 'Golden Fleece'

Harvey Matofsky, now with the N. Y. office publicity team of Joe E. Levine's Embassy Pictures, is returning to European assignment. He'll join Charles Schneer at Morningside Productions in London. Latter has two features readying for Columbia release, of which "Jason and Golden Fleece" will take Matofsky to Yugoslavia for some weeks.

Publicist wife, who is pregnant, will stay in London.

WB DUCKED LYRICS AS UNSUITABLE FOR 'FANNY'

Unlike the legiter of the same title, Warners' "Fanny," which was recently unveiled for the trade, is without songs. Original script had Maurice Chevalier singing three numbers, one of which actually was filmed, but all three were scrapped.

Producer-director Joshua Logan felt the essence of the original material, Marcel Pagnol's trilogy, might be partially lost with vocal numbers. He also felt too much footage would be entailed.

Another consideration had to do with the overseas' market.

WB foreign operations chief Wolfe Cohen offered the thought that non-U.S. markets don't take too kindly to Yank musicals. Jack Warner and Logan concurred.

Columbia's Ballyhooligans Are An Assorted Group

Hollywood, June 27.

In trailers, teaser and tv spots on 10 pix, Columbia Pictures has 21 players, five producers and one commentator stinting for plugs.

Jack Lemmon, Joby Baker and Joe Gallison appear in plugo material for "Wackiest Ship in the Army"; Miyoski Umeki and Miiko Taka, "Cry for Happy"; director-producer Sam Fuller, "Underworld, U.S.A."; prod-dir William Castle, "Homicidal"; James Darren, Michael Callan, Deborah Walley, "Gidget Goes Hawaiian."

Mike Wallace does commentary for "I Aim at The Stars"; David Susskind," producer, for "Raisin In the Sun"; Mervyn LeRoy, producer - director, "Devil At 4 O'Clock"; Cantinflas, George Sidney, Debbie Reynolds, Maurice Chevalier, Bing Crosby, Kim Novak, E. G. Robinson, Dan Dailey, Greer Garson, "Pepe."

And in "Sail A Crooked Ship," there's Robert Wagner, Dolores Hart, Carolyn Jones, Frankie Avalon, Ernie Kovacs.

Old Howard

Continued from page 1

da Wassau, Billy "Cheese and Crackers" Hagen, Bozo Snyder, Mike Sachs, and wave on wave of new peelers, until the gendarmes closed the spot for too much exposure.

To get the goods, the cops had to use the then new infra red film, shooting through button holes in their topcoats. The film, shown in court, plus transcriptions of dialogue, closed the theatre forever Empty for some eight years, it stood practically abandoned and forgotten on Howard St., shortest street in the world, until the Howard National Theater and Museum Committee, brainchild of Cambridge folk singer, actor and one time producer Dean Gitter, began a campaign to save the theatre. The committee was preparing to kickoff its nationwide drive of $1,500,000 to convert the Old Howard into a civic center of the performing arts.

The Howard's history, from theatrical greatness to bare bottoms, began in 1846 when the first Italian operas in Boston were presented in the theatre with its neo-Gothic facade. Then came the Shakesperean actors and the pot boilers. By 1871, the theatre entered its variety period with the forerunner of vaude bills Then, in 1920, came burlesque, and the Old Howard began the slide.

Morris Memorial

Continued from page 2

ris. It was in the game-room at Camp Intermission, the Morris summer home here since its acquisition by the Morrises.

The ornamental screen is in the form of stage proscenium and annunciator boxes as installed in the American Music Hall circuit of theatres when they were under Morris management.

Signatures on the screen include George M. Cohan, Mitzi Hajos, Alexander Carr, Trixie Friganza, James K. Hackett, Henry Miller, Blanche Ring, Genaro & Gold, Gertrude Hoffmann, Fred Niblo, Julian Eltinge, Emma Carus, Amelia Bingham, Andrew Mack, Louise Dresser, Jack Gardner, Ann Pennington, Louis Mann, Weber & Fields, Sophie Tucker, Harry Lauder, Alice Lloyd, James J Corbett, William S. Hart, Fritzi Scheff, William Courtleigh, Empire City 4, Ross & Fenton, Julian Rose, Barney Bernard, Jack Norworth, Arnold Daly, Grace LaRue, Yorke & Adams, Florence Moore, David Warfield, Sydney Grant, Charles Chaplin, Adelaide & Hughes, Elsie Janis, Stella Mayhew and Billy Taylor.

Speaking at the exercises were George Jessel and Abe Montague, Columbia Pictures sales head Jessel, substituting for Sen Kenneth Keating, addressed the outdoor meet briefly, but at the luncheon that followed, rendered a poetic reading of the reflections upon the late show biz titan on the present entertainment scene. It was a moving tribute to the industry as well as to the showman.

Montague described the hospital as the "heart of show business action," and dedicated three new buildings to the "fulfillment of man's true purpose—to care for his fellow man with dignity and understanding." Montague was introduced by Richard F Walsh, president of the IATSE

Representing the Morris family were Mr and Mrs William Morris Jr, Mrs William C White (Ruth Morris), daughter of the founder and widow of former syndicated columnist The Morris agency was repped by its president Abe Lastfogel and Mr. and Mrs Nat Lefkowitz, latter the agency's treasurer.

The Morrises and Mrs White make their year-round home at Camp Intermission, a short distance from the hospital, and are active in the hospital's affairs

Paul Newman-Martin Ritt Co. and Martin Poll will partner in production of "Sylvia," E V Cunningham novel, as a Newman starrer for Paramount release.

Metro, Blind To TV At Outset, Adopts Open-Mind About Toll; Scout Media

By GENE ARNEEL

Metro, which in the years ago was aloof to departures from tradition, and deprecating television at its outset, is on a home-toll alert, intends to move in on some form of subscription television when the "right" system presents itself.

Company has investigated the Paramount-Telemeter, Zenith and Video Independent fee enterprises along with a couple of others which were not identified by M-G home-office residents.

Final decisions are deferred but at least one major conclusion has been reached at M-G. This is that first-run theatres are not likely to be impaired by home toll because there's no substitute, so far as the public is concerned, for "getting out of the home" and catching new product where it's displayed best.

Also, (1) the public will have become aware of a given picture's values by the time it reaches subsequent theatrical run and, in line with this, inferior product will be ignored on home toll, and (2) as home toll catches on the chance of survival for many unattractive theatres will be greatly reduced.

According to the M-G thinking, second-rate exhibition will be on the way out once home toll steps in, for the public will be more disinclined than ever to shell out for faulty projection, acoustics, surroundings, etc.

Pay-See Antenna For Laredo, Tex.

Laredo, Tex., June 27.

"Tollvision" will make its appearance here within four months, according to George Spence, manager of the Community Antenna Service.

Spence, of Laredo Theatres, the owners of the new service, said that a contract for $272,000 has been awarded to Jerrold Electronics Corp., of Philadelphia. Construction is expected to get under way soon.

Spence said that within the specified period, 50 miles of cable will be set up inside the city limits and four towers will be set up. The service has obtained permission from the Federal Communications Commission to pick up programs from all three networks in San Antonio through a microwave system.

The main tower will be behind the screen of the Bordertown Drive-In Theatre. Plans call for a tower near Pearsall, one near Cotulla and the third near Laredo.

Bril. New Wave

Continued from page 2

Hammer Films. Lynch is a Cockney, who has had meagre stage experience, but is now making his first film, "On The Fiddle" with another newcomer, Sean Connery. Stamp played two minor stage roles before being spotted by casting director Robert Leonard and jetted into the big-time with title part of Peter Ustinov's "Billy Budd."

What does that all add up to? That Britain's not interested in a potential Cary Grant, David Niven or Jack Lemmon? Not a bit. Such discoveries would have equal marquee value. But in British pix these days, the way the yarns are being written and directed, there's a wide-open market for virile youngsters with fire and acting ability.

NEW TALENT AGENCY

Bill Shiffrin & Dick Hyland Unite Forces

Hollywood, June 27.

William Shiffrin and Dick Irving Hyland talent agencies have been merged, forming Shiffrin-Hyland Agency Inc. New outfit plans to package television and theatrical films as well as representing performers, writers, etc.

Hyland recently resigned from Frank Cooper Associates, taking his personal clients with him as per agreement with Cooper.

Ask Ozoners Aid

Continued from page 7

has just joined United Artists as a veepee) pointed out that the 1960-61 campaign produced $652,030, while the preceding year took in $634,297, from all sources. Of the last year's amount, $520,004 came from audience collections of which New York contributed $164,777. The sale of scrolls produced $95,388 and special gifts amounted to $36,636. Theatres participating in the collections this year rose to 3,817 as against 3,722 last year. However, the average theatre income dropped from $138.01 in 1959 to $137.31 last year.

Loew's led in circuit collections with $112,680, while ABC-Paramount led in income from the Christmas Salute with $6,081. Broken down by circuits, Loew's brought in $115,322 with $112,680 from collections and $2,642 from the salute, while Fabian-Rose Theatres (including Stanley Warner) brought in $76,302 in the can-passing and $4,509 from the salute; AB-Paramount, $66,918 in collections and $6,081 from the salute, while RKO brought in $42,048 from the baskets and $5,756 from the salute.

The report also pointed out that audience collections have grown to $520,004 in 3,817 theatres, from $171,201 from 3,584 houses in 1955.

Ray Schmertz of the 20th-Fox exchange in Cleveland was named "Man of the Year" and a gold Will Rogers statuette given him at the Saranac Lake luncheon. He inaugurated a program of special gifts in excess of $200 in that city.

Although Picker expressed satisfaction with the 1960 effort, because of the lead over last year, he said, "I cannot help but feel that, in view of the tremendous undertaking of the hospital, in view of the lives we are saving, of the health we are bringing back to our own' people; and the advancements we are making in research for the blessing of all mankind, we must still do better. We must strive to get a bigger lead over last year. I'm sure we can do better, for, with the passing of each year's campaign, we establish a stronger public relations impact. We find that the knowledge of our Will Rogers work accumulating, not only with our industry employees, but with the public at large."

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employes, presided at the meeting.

Robert Horton, star of "Wagon Train" tele-series, formed Bronze Ltd., as new indie outfit and bought "The Morning," by William Fay Glenn, for initialer.

PALM SPRINGS ANTENNA SOLD TO H&B CORP.

Hollywood, June 27.

H. & B. American Corp. has acquired Palm Springs Television Corp., one of nation's largest community tv antenna systems. David E. Bright is H. & B. board chairman, Carl E. Leserman, president of selling company. Deal was set via all-cash transaction.

Bright also revealed H&B has holdings and purchase contracts totaling more than $9,000,000 on such systems in U. S., Canada, making firm country's largest owner, operator of field.

New acquisition serves 6,600 subscribers, delivering all seven of L. A. tv channels, a 24-hour uninterrupted high fidelity music channel. It was first such cable installation in world.

Purchase added to H&B's future planning for advent of pay-tv, for which Bright said "public acceptance is now reasonably assured." He added company plans to play important role in development of this medium.

TelePrompter's Tests in Gotham

TelePrompter, in tune up of its home pay-see system, is running extensive tests in N.Y. to check out reliability of key equipment prior to field installation. Test is being made with Western Union facilities, the telegraph company being a 13% TelePrompter stockholder.

Heart of the test is the efficiency of a punch-tape system. No coinage is involved in the TelePrompter setup—instead, a subscriber would merely push a button that would punch tape for "admittance" to a show. Same system also takes simultaneous care of the billing.

Outfit originally planned a coin box attachment for home sets, but declared last year that it was scrapping that in favor of the punch-tape system.

Current test covers a five-mile distance. A subsequent 12-mile test is also scheduled before field installations are attempted.

Rogers Scope

Continued from page 7

Dr. Morris Dworski, head of present research at Saranac described new procedures worked out at Will Rogers including the air drying of lungs to permit more complete studies of the organ.

Because of great progress in the healing of tuberculosis, the bulk of the patients now at the hospital are of the non-tubercular category. Patients suffering from other varieties of ailments including lung cancer, as well as varied heart ailments are now being admitted.

The proposals to enlarge the research facilities will be taken up within a few weeks by the board for consideration.

Current construction on the grounds will increase the capacity of the hospital, which during the past year had a record number of admissions and discharges (72 admissions, 48 discharges and 25 deaths). Three new buildings are being erected to house the staff, which are now quartered in the main building. Space vacated in the main hospital part, will enlarge the patient capacity.

Of the 72 admitted, 25 were TB and 47 non-TB. Of the 48 discharges, 21 were TB, and of the 25 deaths, 10 were TB. The scope of the Will Rogers includes all chest diseases such as heart, lung cancer and an increasing number of patients with non-tubercular ailments. The length of the stay at the hospital has been dropping. The average period for tuberculars has fallen to 224 days and those of other ailments to 76 days. It was also noted that the hospital costs have increased. Turnover in personnel has been stabilized with raising of wages to the N. Y. State law requirements and fringe benefits.

IT'S A FACT:

There are over 15,000 sprinkler heads protecting BONDED's film storage and service installations. All seven BONDED warehouses are protected by automatic electronic burglary and alarm systems.

BONDED FILM STORAGE

NEW YORK
LOS ANGELES

A Division of NOVO INDUSTRIAL CORP.

Exhibs Not Rallying

For all the supposed anxiety in exhibition over pay-tv, seems that only six exhibs in the whole country mustered time, money and effort to make last October's FCC hearings on the Hartford Phonevision application.

It's a sensitive point with Philip F. Harling, who heads the anti-toll committee for Theatre Owners of America. He noted the sparse turnout in rather bitter tones in an address this week to Mississippi-Louisiana TOA powwow—and also got in the dig that all six were TOAers.

DONNA REED SUES U

Claims She Was Unfairly Punished for Role Nix

Los Angeles, June 27.

Donna Reed demands $142,467 damages in breach of contract suit against Universal Pictures Corp., in which she states that she rejected a role in studio's "Wild Innocents" because it did not qualify as a starring part under provisions of her term pact.

As a result, studio allegedly suspended her salary Aug. 30, 1958.

Herts-Lion Outlook; Add Theatre to Video Product

Hollywood, June 27.

Herts-Lion International racked up a net of $11,108 for its first year of operation, in what prexy Kenneth Herts termed a "small but healthy profit."

Herts, who said his company had expended $260,019 in new pilot films and for purchase of feature motion pix for its Latin American distribution arm, foresees a $250,000 net for next fiscal year. Prediction, he asserted, is predicated on firm's recent entry into feature film product and first few months' earnings of new fiscal year.

'Originals' Back

Continued from page 5

Land We Love," Daystar Productions, Leslie Stevens; "Vendetta of A Gunfighter," Harvard, Sam Freedle; "Geronimo," Levy-Gardner-Laven Productions, Pat Fielder, and "The Nun and the Sergeant," Eastern Films, Dawn Cerveris. Future includes "The Road to Hong Kong," and "Five Pieces of Maria," Norman Panama and Melvin Frank; "The Lonely Stage," Millar-Turman, Robert Dozier; "The New Yorkers," Essex, Betty Comden and Adolph Greene; "Something a Little Less Serious," Stanley Kramer, William Rose, and "The Moundbuilders," Mirisch-Alciona, Elliot Arnold.

Aside from the two MGM Cinerama pix, the Culver City lot has six more features in the original category. "Ring of Fire," Andrew Stone, and "A Thunder of Drums," James Warner Bellah, are completed, while in the future are "Very Important Persons," Terrence Ratigan; "Souvenir," Daniel Fuchs; "You're Cheatin' Heart," Stella Unger, and "The Only Game in Town," Frank Gilroy.

At Columbia, there are four completed, one in production and an additional five on upcoming slates. Among those complete are "Everything's Ducky," John Fenton Murray and Benedict Freedman; "Gidget Goes Hawaiian," Ruth Brooks Flippen; "Homicidal," Robb White; "Mad Dog Coll," Edward Schreiber, and "Underwater City," Owen Harris. "Three Stooges Meet Hercules," with Norman Maurer scripting, is before the cameras, while in preparation are "Diamond Bikini," Dorothy Kingsley; "Try Try Again," Richard and Mary Sale; "X Wife," David Swift-Bill Manoff, and "Man From the Diner's Club," John Fenton Murray.

Allied Artists, Universal-International and American International round out the list. AA has "Dondi," Albert Zugsmith, now in release and "Armored Command," Ron W. Alcorn, ready to go, with "The George Raft Story," Crane Wilbur, and "The Carnival Kid," Al Biller, prepping. At U-I, "Come September" and "Lover Come Back" have been completed, Stanley Shapiro scripting each with Maurice Richlin and Paul Henning, respectively. On the upcoming schedule are "Touch of Mink," Shapiro and Nate Monaster, and "Fiona," Shimon Wincelberg. All of AIP's entries are upcoming. "X" has a script by Ray Russell, "Ali Baba and the 7 Miracles of the World," Richard Matheson, and "The Haunted Village," Charles Beaumont.

Irv Kahn Re Toll: 'We'll Buy Films'

San Francisco, June 27.

Irving B. Kahn, president of TelePrompter, says that when he gets his firm's toll-tv system set up in Liberal, Kan., "we're just going to show up one morning at the Kansas City film exchange and say we want to bid" on motion pictures.

He dropped this remark during the course of a panel discussion entitled "Which Way Home Theatre?" at the just-concluded 10th annual convention of the National Community Television Assn. at the Jack Tar Hotel.

Kahn was being closely questioned by J. Seibert Worley, Shamrock, Tex., theatre owner who also owns several community cable layouts.

Kahn, elaborating, said "I lived under the consent decree (at 20th-Fox) nine years . . . the reason we chose Liberal for our first (toll-tv) system is that it's a small town and we don't want the exhibitors pot-shotting at us.

"Liberal has two theatres, owned by National Theatres, of 600 and 800 seats. On the outskirts is a drive-in with capacity of about 1,100 Our cable system goes to 2,000-plus homes and goes by another 1,000 homes. Who can outbid whom?"

He indicated his firm's "position" was that any scramble for Hollywood product between toll-tv operators and exhibitors would come strictly under the consent decree, with straight bidding the decisive factor.

All the panel members—Kahn, Morrell, Martin Leeds, president of Home Entertainment System, and Ken J. Easton, executive engineer of Paramount's Transcanada Telemeter — agreed tollvision would become a reality in the U. S. within a year, perhaps within as little as six months.

Easton and Morrell disagreed sharply with Kahn and Leeds about selling home entertainment "on credit" (Morrell's term), but all were highly optimistic about their immediate futures—all, of course, were in a certain sense making pitches to the 300-plus cable system operators on hand.

'Scent of Mystery'

Continued from page 3

signed a contract with Cinemiracle July 20, 1960 for distribution of pic, later retitled "Holiday in Spain," and that on April 17, 1961, they placed an order with Technicolor for extraction prints for delivery on or before June 28, 1961. Defendants, however, according to suit, on May 8, 1961, directed all suspension of work by Technicolor.

Plaintiffs asserted there are now a limited number of theatres equipped to handle pix lensed in 70m and that such films are in great demand. A number of features are now being filmed in 70m, according to complaint, and value of "Scent of Mystery" would thus be diminished.

Specifically, Todd and Miss Taylor asked $1,000,000 damages from Cinemiracle and $1,500,000 from five Doe corporations and five John Does. Complaint added that "Scent" is the only picture available in the Todd 70m process.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
FRED ASTAIRE DEBBIE REYNOLDS LILLI PALMER TAB HUNTER
"THE PLEASURE OF HIS COMPANY"
Co-Starring GARY MERRILL • CHARLES RUGGLES
A Paramount Picture in Technicolor
and Gala NEW Stage Spectacle "COLORAMA"

TV—PAINTED INTO A CORNER

'Big Brother' in Washington

Portland, Me., June 27.

While most broadcasters have been doing a burn over FCC Chairman Newton Minow's "vast wasteland" characterization of television and his warning he'll use the FCC's licensing power more stringently, they've kept their anger to themselves. But one broadcaster last week took to the speaker's rostrum to blast the "wasteland" characterization as "sheer poppycock" and to warn that Minow's crackdown on licensing constitutes "censorship by fear of subsequent punishment."

The broadcaster was John W. Guider, president and general manager of WMTW-TV in Poland Springs, Me., operated by Mt. Washington TV. In a speech Friday (23) before the Portland Rotary Club, Guider minced no words in attacking Minow. "Don't be misled," he said, "by people who deny the intent to censor while saying . . . that he planned to use all his statutory powers to gain more balanced programs. It is censorship when Big Brother in Washington decides what you shall see and hear regardless of your own personal preferences."

Guider stated that "time and time again during the past few weeks we have heard plainly voiced threats that station licenses may not be renewed unless stations conform to the current thinking in Washington. This is censorship by fear of subsequent punishment."

While the proposition that "the public at large has the complete property rights to radio (or television) frequencies" is perfectly true," Guider said, "it is a monumental non-sequitur to jump from this premise of public ownership to a conclusion that it justifies a federal administrative agency assuming the right to decide what the people shall hear and see on their television sets, and what may not be broadcast, under the threat that if it does not comply a station may lose its license and have its investment rendered completely valueless."

Hagerty Threatens to Quit ABC If Affils Don't Clear for 11 P.M. News

By ART WOODSTONE

Only five months after becoming vicepresident in charge of news for ABC, Jim Hagerty has threatened to quit. The threat, faintly veiled, was made during a closed-circuit telecast to ABC-TV affiliates on June 20, and appears to have been the direct result of the poor clearances provided for one of his pet projects—a nightly news program scheduled in cherished local station time between 11 and 11:15 p.m.

Appearing on the program with ABC-TV president Oliver Treyz and the station relations v.p. Julius Barnathan, Hagerty was quoted as telling over 100 ABC-TV station executives during the "private" talk that if they didn't back him in this latenight news venture, about all he'd be able to say in a few weeks, when the stations would be ready for a final accounting on the matter, is, "It was nice knowing you."

Just how many stations had offered to clear the 11-11:15 nightly time at the time of the closed-circuit was not disclosed, but at the moment there are only about 20 stations who appear ready to go along, at least for a time, with a network news feed in a time period when most of the stations have programmed local news.

Six days after the threat, Haggerty said he was "most encouraged." He refused, however, to discuss his threat to ABC stations on the grounds that a closed-circuit telecast, regardless of how many

(Continued on page 38)

Better at 6

ABC-TV's early evening news strip is faring better in clearances than its latenight counterpart. "Evening Report," the 6 p.m. stanza temporarily being fronted by Bill Shadel, is expected to move into the new tv season with about 100 ABC stations clearing for the nightly quarter-hour.

The anchormen on the new fall edition will be William Lawrence in Washington and Al Mann in N. Y., with John Cameron Swayze doing feature material and all Squibb commercials on the show. Squibb will sponsor three of the five 15-minute periods each week.

3 TVers' Joint Pubservice Show

WRGB, WTEN and WAST, three rival stations serving the Albany-Schenectady-Troy market, momentarily banded last night (Tues.) to plug themselves. Apparently reacting to all the adverse criticism (much of it from Washington) of local radio and tv for allegedly failing to meet their public service commitments, the three outlets, uniquely, combined to preempt a nighttime half-hour so that they all could present "Status—Television Northeast."

For the first time, as the three stations pointed out, "viewers will have had no choice of viewing," save for the "self-analysis" that the three outlets were to do.

Decision to do this joint show, according to the outlets, was made late last February (before Minow's blast.

Mars Candy Sets O'Brian-Powell 500G ABC Spec

Chicago, June 27.

Mars Candy, chiefly in tv spot the past season, is plunking down an estimated $500,000 for an October special on ABC-TV, which will co-star Jane Powell and Hugh O'Brian. Show will be a musical adaptation of the Nathaniel Hawthorne short story, "Feathertop," with book by John Marsh and score composed by Mary Rodgers (daughter of Richard). Toni Charmoll will produce.

Telecast is set for Oct. 19 in the 8:30 p.m. hour and will be apropos the Hollowe'en season (per the candy sales push) in that the focal character is a witch. It is to be geared for family audiences, rather than just the juve trade.

As the candy company's first sponsorship of a special, "Feathertop" will be used, commercially, to unveil some new Mars products and new packaging in addition to pitching for the Hallowe'en biz. Needham, Louis & Brorby is the agency.

Chevy's News Renewal

For the eighth straight year, Chevrolet has picked up sponsorship of 12 five-minute weekend newscasts on CBS Radio. Capsules will be handled again by Robert Trout and Allan Jackson.

Renewal was placed via Campbell-Ewald of Detroit.

WEBS LOCKED UP SKEDS TOO EARLY

By BOB CHANDLER

The sighs of accomplishment and proud smiles of achievement that bedecked the faces of network executives in March when they locked up the fall schedule at the earliest date in television history have now turned into frustrated frowns and agonizing headaches.

For by closing out their schedules so early—by mid-March—the webs neatly locked themselves into a box, or painted themselves into a corner—you pick the metaphor.

The fact is that what looked so neat and tidy three months ago is beginning to look highly unappetizing to the webs in light of television's fastmoving developments. If they had it to do over again, to make up new schedules, they'd come up with a far different picture for fall. But it's too late; everything's locked into place, with program commitments, sponsor contracts, talent, station clearances—the works.

What has happened in three months to change the collective thinking of the networks? Well, for one thing, the post-New Year's ratings have seen the beginning of the decline for the big action hours. The networks aren't so sure today that they've done the smart thing in scheduling more action shows for next season.

Another factor has been the Minow touch—the whiplashing, with the aid of some hefty front-page newspaper coverage, by the young FCC chairman of the "vast wasteland" of television, and the resultant surge of opinion from the public and from Washington serving as a goad on the collective network conscience.

So despite their better judgment, the networks are sitting tight, saddled with a schedule that neither they, the sponsors nor the public, to a great degree, simply don't want. And that early rush to complete the schedule now finds some mighty unhappy sponsors, who fearing the lockup of the schedule, bought shows they didn't like and paid premium price for time they weren't happy about, just to get their foot in the door before it was closed. Now, time's going begging, and at less than rate card.

Take ABC, for example. It was locked in, except for one timeslot, in March. Yet, only three or four weeks ago, program v.p. Tom Moore came out with the statement that ABC would program more live shows next year because, overall, live ratings were 24% while film shows overall were down 2%. Even more significantly, without situation comedies, films would have been down 9%.

But Moore turned up some eyebrows—where was he going to put the live shows, with a full schedule already committed? Only answer was in one timeslot, Wednesday 7:30 to 8:30, where he moved in Steve Allen. But that's the extent of the changes ABC can make,

(Continued on page 48)

NBC Grabs Off Pillsbury Biz

NBC-TV has plucked off some $1,500,000 in Pillsbury business, all of it in top primetime showcases, but at something of a sacrifice in terms of pricing. For its $1,500,000 gross, Pillsbury will get 65 nighttime minutes next fall in such shows as the hourlong Dick Powell anthology, "The Outlaws," "87th Precinct" and other hourlong spot carriers.

That boils down to something less than $23,000 per minute. With six minutes per hourlong show, that would come to under $140,000, cost of the time alone. So essentially, NBC is turning over the business for the cost of the time alone, with no program cost to the sponsor. Most of Pillsbury's billings in the past have been on CBS-TV in prime hours.

Fred Coe in Switch Champions Sponsors & Agencies, McCleery Tells FCC of H'wood 'Sins'

The sponsor and ad agencies execs, who have had their lumps in the Federal Communications Commission's Foley Square's inquiry again last week, in New York, yesterday had a surprise champion

Producer Fred Coe, hailed by many of the writing, producing, directing and performing talents, previously on the witness stand, as the big daddy of the so-called golden age of tv drama, took the stand to debunk the "good old days" and the "awful lot of hoopla and hoopdedoo" about sponsor-agency directives and censorship. Another producer, Albert McCleery, also was soft on the admen, but blamed program abuses on the Coast trend—"it's almost frightening how tv has followed all the sins and omissions of Hollywood."

Defending the banktollers, Coe said, in reference to the old "Philco Playhouse," "We had many, many long fights about what happened but, basically, at all times, they believed in what we were doing . . . 99% of the time the shows went on representing what we were trying to effect, or representing our errors." And, he said, for every "Marty," there eight so-so dramas, many of them murder mysteries, situation comedies, etc

He also defended the American Gas Association's decision in the famed case of the "gas chamber" deletion from the "Playhouse 90" Nuremberg trials dramatization. (American Gas Association will be a sponsor of Coe's NBC-TV Seltznick rewrites this fall)

"As a sponsor," he declared, "I have some control over policy. If I'm American Airlines, I don't want to do a play on plane crashes"

Most of sponsor objections, he received, said Coe, were re downbeat, unhappy plays—"if I've had my interference, it's been more oblique," he said.

He recalled "fear" from sponsors agencies anent "Wine and Roses" — "Playhouse 90" drama on alcholism—but pointed out that the show was aired and eventually had a summer rerun.

Stating that he never produced "controversial" plays, Coe rapped a Rod Serling "Playhouse 90" lynch drama with Mexican setting as loaded "with controversy for

(Continued on page 46)

Steve's ABC 'Reunion'

Besides head writer Bill Dana (who'll double on the air as "Jose Jiminez"), Steve Allen has lined up the other key members of the production team for his new fall ABC-TV variety hour. Stan Burns, an old Allen sidekick, will also be part of the writing staff for the Wednesday, 7:30-8:30 stanza.

Dave Brown will direct the ABC-TV series, and Leonard Stern, another Allen alumnus, will stage comedy segs for the new program. Les Brown's orch will do music. Charles Andrews will produce.

'Eyewitness' Nears SRO; Cyanamid In Alt.-Wk. Buy

CBS-TV came up with its first major primetime news & public affairs sale of the new season last week when it inked American Cyanamid Co. as alternate-week sponsor of "Eyewitness," the weekly story-of-the-week news wrapup Fridays at 10:30. Deal represents Cyanamid's first major network buy.

Sale gives "Eyewitness" a three-fourths sellout, under an unusual pattern adopted by the network. Cyanamid has two weeks out of four under its alternate-week setup. Earlier, L&M Filters bought one week out of four as a contiguous buy to its "Twilight Zone," just ahead of "Eyewitness" on the Friday night slate. That gives CBS just one week out of four left to sell, and the network has some solid interest in that as well

Unfortunately, "Eyewitness" seems to be the only solid source of primetime pubaffairs revenue at CBS. Virtually nothing is happening in terms of sponsorship on "CBS Reports." Couple of clients are interested, but nothing more solid than interest is on the horizon. So far, "Reports" has only one segment sold—AT&T will pickup a space show, and has options on two more. But the other 36 stanzas are going begging so far.

Cyanamid deal was set through Erwin, Wasey, Ruthraff & Ryan.

NBC's Fall Tintup On Rose Bowl, 'Laramie,' 'Fargo,' Newhart, Etc.

Chicago, June 27.

NBC-TV, increasing its tintcast schedule by some 60 hours next year, will do the Rose Bowl Game in color for the first time next New Year's Day. Others that the web will put the hues to are "Laramie," "Wells Fargo," "Bob Newhart Show," "Walt Disney's Wonderful World of Color," "The Bullwinkle Show," "David Brinkley's Journal," and the Saturday night feature films.

New tint shows were announced at an NBC demonstration of color tv for set manufacturers and officers of Electronics Industry Assn here last week. Web's board chairman Robert W. Sarnoff, addressing the assembly at the annual Home Furnishings Market, called color television the "new frontier" of broadcasting and a "fresh stimulus for the whole economy." Color, he said, "packs an impact routed in human psychology, confirmed by common sense and proved again and again by tests in every visual advertising medium."

GF Asks Relief On Berg Stanza

General Foods has asked CBS-TV for relief on the new Gertrude Berg stanza, "Mother Is a Freshman," a full three months before the series is due to go on the air. Food company, via Benton & Bowles, has asked the network to see if it can find a sponsor to take alternate-weeks on the Four Star package reducing its own commitment in half.

So far, no soap, as far as CBS is concerned. It's got troubles of its own, what with a chunk of prime time availabilities still left to sell, including such alternate-week vacancies as half of "Pete & Gladys," "Twilight Zone," and "Ichabod," plus a quarter of the hourlong "Checkmate." CBS'll be glad to accommodate General Foods, but not until it can fill in its own gaps

Show itself has been having its troubles at Four Star. Sol Saks, originally tagged as producer and head writer, has resigned with Hy Averback moving in to replace him. Averback has been director and sometime producer on "The Real McCoys" for the past few seasons. As if that weren't enough, CBS this week also announced a new and somewhat unwieldly title for the show, "Mrs. G. Goes to College."

NAB Exec Says Board Was Loaded For Bear, But Collins 'Made 'Em Purr'

Washington, June 27.

Board of directors of the National Assn. of Broadcasters came into Washington loaded for bear in the shape of LeRoy Collins, but went away purring like kittens under the persuasive stroke of the former Florida Governor.

This account of the recent NAB Board meeting here was given by NAB manager of stations relations William Carlisle in a blistering speech defending Collins and lashing his opposition.

The remarkable address, amounting to the first official admission by NAB of dissension within its ranks against Collins, was given to a meeting of the North Dakota Broadcasters Assn. in Bismarck.

Carlisle was vehement to the point of obscenity in defending Collins helmsmanship and lambasting broadcasters who don't like his alleged sympathy with Federal Communications Chairman Newton Minow. Carlisle put it this way:

"Calling the new chairman of the FCC under a new administration an SOB . . . when you know he's going to be around in all probability as your chief regulator during the next four or eight years . . . is just about the poorest and most ill-conceived government relations I can think of . . . even though it's probably good for the blood pressure."

Carlisle said he could "predict flatly" that Collins "will make a greater leader in his era" than the late Harold Fellows was during his regime at NAB.

In giving his version of the NAB Board meeting, Carlisle declared:

"Collins will be a fighting president . . . and is one now! If you don't believe me, ask any one of the 44 member NAB Board who met in Washington. They came to town with guns loaded, asking the same questions you might have asked. They pulled no punches, they stated their views strongly and in some cases sulphurically. Those directors went home as happy with their leadership as I've never seen any Board go home before.

"They are convinced and so should you be that we are on the brink of great accomplishment if we work together throughout this nation as broadcasters. And they like the guy in charge."

It should be noted that the Board meeting okayed Collins' Radio and TV Code supervisory authority, turned down his proposed merger of the Radio and TV Boards of Directors, and de-

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FCC Won't Use License Power for Censorship, Minow & Collins Avow

Washington, June 27.

There are no signs the Federal Communications Commission will exercise censorship over programming via its power to refuse license renewals.

President LeRoy Collin of National Assn. of Broadcasters and FCC Chairman Newton Minow made reassuring statements to this effect in separate televised interviews with Sen. Kenneth Keating (R-N.Y.).

Both contended that the power to hold back on renewals must be invested with the Commission, and doesn't constitute censorship in itself.

Asked by Keating whether the renewal authority amounts to indirect censorship, Collins replied:

"I don't think the power standing alone, in and of itself, represents censorship. I think that power must be there. But of course the power could be exercised in such a way as actually to constitute censorship . . .

"Any grant of power presupposes the possibility of abuse. But I haven't seen any indication from the FCC, as I know it and as I have known it, that would indicate that that agency would use that power in a way which would constitute censorship."

For his part, Minow repeated his frequently-voiced declaration: "I don't think FCC has ever been guilty of censorship."

Paul Molloy's New Chi Sun-Times Pact: General Column a la Crosby

Chicago, June 27.

Chicago Sun-Times telecritic Paul Molloy's new contract with the paper gives him free rein to write on general topics without a video peg, per John Crosby, whose syndicated column spells off Molloy's regular space twice a week.

As one of Molloy's superiors stated it, "He's outgrown the straight tv format and shouldn't be confined to it." Same editor expressed the feeling that television isn't so vital from day to day to warrant a constant focus.

It's understood Molloy has enjoyed a good mail pull from several pieces he's written recently on such subjects as family life (he's the father of eight) and morality, or lack of it, in motion pictures. He had been forced to strain, in those pieces, for a tv takeoff point but won't have to do so in the future. Incidentally, he's the only one of his fraternity (i.e., on the tv beat) here to be offered a contract. It's understood to be a five-year pact.

Aussie Equity Sets TV Strike; Hit U.S. Shows

Syndey, June 27.

Aussie Actors' Equity is readying to hold up teevee operations here next month via a general strike covering the key commercial and government-operated stations.

AAE, headed by Hal Alexander, is seeking a cutback in imported tv fare, especially the U.S. brand, claiming that film and tape shows flooding this territory are throwing more and more local performers on the unemployed heap.

According to Alexander, AAE is also seeking additional payment for repeat performances by local artists, the curbing of imported commercials and the fixing of a percentage quota covering the importation of live talent from the U.S. and England for tv appearances and nightclub shows. (Presently, Guy Mitchell and Dorothy Dandridge are appearing here.)

All actors taking part in rehearsals, live shows and other media connected with tv will stop work on July 18 under an AAE directive. Length of the stoppage set by AAE is unknown at present, and it is also unknown what action station operators and producers will take to offset the AAE play.

AAE attempted some time ago via political pressure to have a curb placed on American tape shows. However, the government declined to bow to AAE demands, pointing out that the majority of Australians preferred imported tv fare to the locally-produced. Station operators produced facts and figures to show it was impossible to produce sufficient local tv shows, quite apart from the cost involved, to keep stations in full operation.

As one key station executive pointed out, "Without imported product our sponsors would not be interested. Current popularity ratings positively prove the average Aussie viewer is not interested in homemade fare."

H'wood AFTRAns Okay Strike Vs. 17 Indies

Hollywood, June 27.

American Federation of Television & Artists at a meeting last week voted unanimously to support a local board strike call against 17 independent stations. About 200 members were on hand. No deadline has been set. Wages, pension and welfare fund contributions and severance pay involving 125 announcers are issues to be ironed out between union and management.

AFTRA members, numbering some 7,000, will be assessed $2 each toward strike fund of $14,000. Union will work toward continued negotiations with stations but no date has been set for resumption.

Claude McCue, exec secretary of AFTRA stated, "It would appear that the possibility of a strike is more real now than at any time in the last 20 years."

Can't 'Clip' Turns For Rerun Shows: AFTRA to Sullivan

Ed Sullivan will repeat a complete two-year-old show in which he starred Bobby Darin, instead of using the Darin sequence in a CBS-TV rerun comprising turns from several of his programs. Decision stemmed from an AFTRA ruling that Sullivan would have to pay scale to all performers who appeared with Darin even though he used only the Darin clip.

Consequently, Sullivan will rerun the complete Darin show Sept. 9 as part of his summer "Best of Sullivan" repeat series. Others in the show are Edith Piaf, Trude Adams, Wayne & Shuster, the late Richard (Lord) Buckley, Jackie Kannon, Red Hamer, Peter Pitt and Pompoff Thedy. Sullivan taped new introes last week.

Darin had protested the use of his clip on the Sullivan outing on the ground that it could jeopardize a deal for two specs now in negotiation, and the song and style of the show might not be representative of his present image. One of the songs on that show is "Mac the Knife" which catapulted Darin to the bigtime.

Contractually, Sullivan may replay that show if presented in the original form. But if the Darin clip was taken out and inserted on another show, AFTRA permission had to be obtained. Darin's fee for the re-telecast is 75% of scale.

ABC's Business Series Via SG; Yerxa Helms

Fendall Yerxa, former v.p. and managing editor of the N.Y. Herald-Tribune, has been signed to a longterm contract as exec editor of "American Business Briefing." Show is being sold and distributed by Screen Gems and is slated for a Sunday afternoon hour outing on ABC-TV this fall.

Yerxa will be in charge of a staff of business news reporters, and is expected to appear on the program as on-the-air editor. Yerxa is currently serving as anchor man on "Editor's Choice" Sunday nights on ABC-TV. Program will be produced by American Business Briefing Co., a new firm established by three ad execs. Hendrik Booraem Jr., Adrian Samish and Sidney Dean.

The Gravy in G-T

At FCC programming hearings in New York, Goodson-Todman's Mark Goodson outlined the company's deals with webs on film shows this way:

ABC-TV has a profit interest in "Rebel" for the network run and domestic and foreign syndication rights. Web made no pilot investment, but negotiated profit and syndie rights before slotting the property.

NBC-TV has proprietary interest in "One Happy Family" and world syndication rights. Web shared in script and pilot financing.

On "Phillip Marlowe" series of a couple of seasons ago, ABC had no profit interest, and syndication rights were held by California National Productions, production wing of NBC.

Former "Jefferson Drum" series, ran on NBC, was financed by Screen Gems initially, and the pilot for later series, "The Web," was a "Drum" episode.

That's What Makes Horseracing

Somebody's genuinely interested in Marilyn Monroe's voice.

John Aaron and Jesse Zousmer, coproducers of NBC-TV's "Salute to the U.S.O.", have found some "magnificent" Signal Corps footage of MM appearing (during early February, 1954) before units of the 2d and 7th Divisions in Seol and Taegu, Korea.

But the NBC producers couldn't find the sound, so they checked Army Signal Corps, Navy Signal, Marine Signal and Air Force Signal, all the newsreels, Paramount (which then had MM under contract), at least 10 men once attached to the 304th Signal which shot the footage, libraries, Armed Forces Radio—everybody but the Commander-in-Chief.

Presumably, someone thought enough of Miss Monroe's voice to "attach" it—for posterity.

Collingwood's Labor of Love

'WCBS-TV Views Press' Gets Primetime Airing So Dailies Will Know It's Really on the Air

"WCBS-TV Views the Press" is not a grudge show allowing the tv medium to get back at newspapers. This was made clear by Charles Collingwood, vet CBS newsman who is doing the 15-minute critical commentary on the press each Sunday afternoon on the web's N.Y. flagship station.

If it were a case of one medium getting back at another, "I wouldn't be doing the show," Collingwood averred. Since the show preemed in April, scant attention has been paid it in the N.Y. press. Asked if it was a conspiracy of silence, Collingwood replied he didn't think so. He conjectured that not many tv editors watch the screen at 3:45 p.m. Sundays, or perhaps if nothing is said about the show, they think it'll just go away."

To widen its audience—and perhaps get more press attention, if possible—the show will have a half-hour outing tomorrow (Thurs.) night at 10:30 p.m. Tomorrow night's outing also will give Collingwood a chance to experiment with a half-hour format.

To Collingwood the series on the press is a labor of love, the raps notwithstanding. A Rhodes scholar, he's been a working newsman since 1939, the past 20 years with CBS. Although on the broadcasting end of the news, he's followed papers and publications the world over as part of his job.

With one key assistant, researcher Barbara Wendell Kerr, he does the weekly outing. Collingwood admits that it's impossible to keep up with all the prepatory reading mapped out for the show. He reads every edition of the seven N.Y. newspapers, several suburban newspapers, Christian Science Moniter, Wall Street Journal, 20 out of town newspapers, in addition to trade and scholarly journalistic publications. With months of reading behind him apparently he feels

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Durwood Kirby Becomes 'Candid Camera' Emcee As Barber Ruled Out

Red Barber has been ruled out by Bob Banner Associates for the emcee slot on "Candid Camera" and Durwood Kirby was soon chosen to take the Sunday slot. Kirby, apart from multiple commercial chores, is second banana to Garry Moore on the latter's Tuesday night CBS-TV hour, also a Banner package.

Whether Kirby would double over to continue his chores on the Moore show hasn't been divulged yet. Apparently that will have to await an evaluation of whether the workload would be too great. No immediate reason was available for Banner's turndown on Barber, despite a high recommendation for the Redhead from CBS.

Meanwhile, "Camera" production staff has been augmented by Don Garrett, who joins the show as an associate producer. Garrett has been a publicity man for Screen Gems and other companies, most recently for Joel Wolhandler Associates, which has been handling "Camera" publicity.

BBC Axing Como, Others in Major Program Revamp

London, June 27.

Stuart Hood, recently-appointed controller of BBC-TV programs, is sharpening his axe to make firewood of "middle-of-the-road" programs. This new policy, which will emerge in the fall, gain impetus during winter and reach full swing by next summer, is to be centered around making more impact on the viewer. Out, for instance, goes "The Perry Como Show."

Hood intends to exercise closer scrutiny of programs ideas, to discourage lukewarm documentaries and revise the drama format by dropping the themed series. Light entertainment, too, is on this new broom's list for some brushing up. "I would prefer to see," Hood says, "one good light entertainment show than half a dozen not-so-good ones. We have got past the time when a singer plus constitutes a show." And viewers, he believes, should never have to ask why any show was screened—each should have an apparent reason or point.

BBC-TV's self-imposed quota of 15% material (10% American and 5% Eurovision) will not be changed. But Hood will still look to the U.S. for Western and special news features.

ABC-TV'S JUST ADDED DAYTIME $2,500,000

ABC-TV reports about $2,500,000 in gross daytime business from three advertisers who are buying on the web's participating sales plan next season.

Hartz Mountain Dog Food, Old London and Golden Grain Macaroni are the three bankrollers signed on this week by Ed Bleier's daytime sales department.

British Equity Bids For Fees Related to Audience Size, Sets 'Point System'

London, June 27.

British thesps' fees for networked tv programs in the U.S. will be upped considerably if British Actors' Equity proposals to tv contractors come through. They would get more at home, too. For now Equity wants payments related to size of audience and have worked out a "points" system that changes completely the existing fee structure.

Equity's plans is worked out thus: —Category A (London and the North)—5 points; Category B (Midlands)—3 points, and Category C (all other regions)—1 point each. The total of 5 points amounts to roughly 2,500,000 tv receivers. Programmers can use up to 5 points for an initial fee of say, $45, but if they use more a supplementary fee should be paid. This way, thesps here, would receive about $180 for a fully networked show and a minimum of $225 in the U.S.

Fees in tv generally, says Equity, are still governed by the influence of the initially experimental nature of BBC-TV when they were considered only extra pocket money. Existing agreement with commercial tv webs isn't much better. Problem of getting an equitable fee structure for thesps is now a matter of great urgency, thinks Equity.

FALL RATING RACE SCORECARD

Pitt's Swingin' Singalongs

Pittsburgh, June 27.

The singalong craze is giving KDKA here a lot of mileage.

June Buzzelli, station promotion manager, started off in a small way by holding competition for singing groups in a shopping centre. When thousands of people came to the East Hills centre to sing along with Neil Sedaka, some local groups and station announcers; Miss Buzzelli turned her sights higher and is now swinging with one of her biggest promotions. She will have group competition again in another shopping centre and will have finals at Kennywood Park on Aug. 10 when a winning team will be selected to go on a N.Y. trip with auditions slated at Columbia and Capitol.

Miss Buzzelli had contacted Jim Winston, Columbia distrib here, to bring in Mitch Miller for her first bash. Winston wrote and found out from the William Morris Agency, now handling Mitch, that Miller is slated for six months of solid taping for his fall tv series. Winston also learned that Miller has been besieged with offers to play fairs and arenas at prices far higher than anybody he worked with at Columbia with the possible exception of Frank Sinatra.

On days preceding the shopping centre singalongs, KDKA programs nothing but the "allright, everybody" albums, with Miller's being used about 75% of the time. Other albums that get played are singalongs by Bing Crosby, Ames Brothers, Guy Mitchell, the Four Lads and the Pete King Chorale. In personal appearances, the station deejays, Art Pallan, Clark Race, Jim Williams and Bob Tracey have been formed into a group called "The Off Keys" and are being coached by Bob Trow. Bill Bickel plays for them on the organ.

WBBM Hatches a Chi TV Workshop, Local Primetime Drama Specs Too

Chicago, June 27.

WBBM-TV, by way of livening up local television in the coming fall-winter semester, has mapped out one of the most ambitious programming ventures here in years. The CBS o&o will launch a 39-week series of drama workshops on Aug. 19 and is planning, besides, from four to six dramatic specials in prime time over the season. Latter are intented to be of the "Playhouse 90" stripe but with, of course, the local limitations.

Object is to spotlight and encourage Chicago talent, both literary and thespic, which will make a requisite of residency in this city for those taking part. Although the workshop programs will lean heavily on amateur talent, college drama students mainly, the project has the blessings of AFTRA here because it will also give employment to two or three professinals per outing.

Series is to be berthed on Saturday afternoons, in a half-hour format, with separate installments devoted, for instance, to mime, little revues, theatre-in-the-round, minstrel, and Greek, Japanese and

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To Watch TV By

Ottawa, June 27.

Canadian National Railways' singing radio commercials are "rather horrible, but they do get attention and it's part of today's advertising techniques," said Donald Gordon, president of the railway.

Currently under fire in the House of Commons Railway Committee, Gordon was asked if CNR could provide softer station seats and television to aid passengers on holdovers.

"You wouldn't like free beer, too?" he asked.

Polaroid Breaks Ice on 'Secret'

CBS-TV has broken the ice on selling of "I've Got a Secret" in its new Monday 10:30 berth. Polaroid, an old fan of emcee Garry Moore, has picked up a total of 22 weekly minutes in the show, giving the network a one-third sold status for something less than half the season.

Polaroid deal, via Doyle, Dane Bernbach, is split into two separate orders of 11 weeks each. First order starts in September, and runs through the pre-Xmas season. Second starts in April of '62, running through early summer and covering the camera company's spring sales market.

Web has been having trouble peddling the Goodson-Todman production ever since its decision to switch from its current Wednesday night berth to Mondays. First, its sponsor cancelled. Then, holding out for a pair of alternate-week sponsors, CBS found no taker. Then it decided to switch to a minute sales pattern. But Moore, who's a vital commercial ingredient in the show, put his foot down with several restrictions as to type of sponsor, number of commercials he'd do for them, length of sponsorship, etc. He even insisted that sponsorship be on a weekly minute basis if he's to do the blurbs. So CBS faces a considerably narrowed field of possibilities.

Cott Pulling Out As WNTA Topper; Graff Heads AMer

Talks looking toward the settlement of the contract of Ted Cott, v.p. in charge of o&o stations for National Telefilm Associates, are understood to have started. Negotiations were opened in light of the expected sale of NTA's sole remaining tv property, WNTA-TV, Newark-N.Y., to the N.Y. educational group.

The sale, expected almost daily, has yet to be consummated, although it looks like NTA's new prexy Leonard Davis has a clear mandate from National Theatres & Television to sell off the tv property. NT&T owns the controlling 38% stock interest in NTA.

Exiting of Ted Steele as v.p. and general manager of WNTA Radio AM&FM has created a vacancy which NTA filled by appointing E. Jonny Graff. Graff, veteran radio and tv broadcaster, as well as a distribution sales exec, had been in charge of NTA syndication in the east. Graff, prior to his syndication sales experience, had been program director and head of production at WBKB, Chicago.

The tv station, in the meantime, has gone on an abbreviated schedule, opening up the broadcast day Monday through Friday at 3.25 p.m. and Saturday and Sundays at 4 p.m. Two of the few remaining local shows, "Record Wagon" and "Dance Party," will originate from Palisades Park, effective Saturday (1).

Steele moved over to WINS recently as general manager.

BREAKING DOWN WHAT STAYS ON

Next season's three-network competitive race looks, from the forecasts, like the hottest ever, with a potentially strong program lineup bringing NBC back into the race to challenge both CBS and ABC while the former seeks to maintain its supremacy and the latter overtake it.

How will it turn out? Nobody's even willing to crystal-ball the situation at this early stage of the game, but one of the network research staffs, in a speculative mood, came up with half the answer. They did a rating breakdown on that portion of each network's schedule consisting of current shows due to return in the fall. Key to the race next season, of course, will be the new program entries, but the breakdown does offer a picture of how the webs stand going into the new season with what they've got.

This is the way it stacks up, with figures based on the April 11 National report:

CBS-TV retains the most shows, total of 28 programs or 136 weekly quarter-hours. These 136 quarter-hours in April averaged a 23.2 AA rating with a 39.6% share.

NBC holds over only 12 shows accounting for 72 weekly quarter-hours. But this group is the cream of the NBC crop, averaging a 22.2 rating and a 35.5% share.

ABC keeps 22 shows or 125 quarter-hours. These averaged a 19.5 in the April 11 report, with a 31.8% share.

As to the castoffs, CBS drops 46 quarter-hours which averaged a 14.2 rating and a 23.7% share.

NBC's castoffs rated even lower, 92 quarter-hours averaging a 13.9 rating and a 23.4% share.

ABC drops 74 quarter-hours that had the best rating average, 15.8 with a 27.8% share.

These of course are commercial quarter-hours from 6-11 p.m. The CBS holdover rating average is actually lower due to the fact that the low-rated "CBS Reports" is not included since Nielsens weren't available in April on the series.

Thus, from what the networks have to show for themselves going in, CBS-TV looks due to repeat. Certainly, if the new shows are the key to next season, CBS will be the least effected by them in that it will have only about 10 new stanzas coming in. NBC, on the other hand, will have new shows comprising a majority of its schedule and despite the high rating level of its holdovers, the new programs will tell the final NBC story. ABC lies directly between the two, almost an equal swing in weight between new and old.

JWT May Drop TV Publicity Unit

J. Walter Thompson is considering the elimination of its tv publicity department. The agency, one of the last with a large tv publicity staff, has already shuttered its Hollywood publicity office and after the summer replacements for Ernie Ford and Perry Como have run their cycles, will reach a final decision on the N. Y. operation.

High JWT sources say that the tv flack operation in N. Y. is in jeopardy partly because the Coast flack operation is closing—clients generally demand two-Coast service when it comes to publicity. But more important, JWT, as with other agencies, will have fewer opportunities next season to plug or promote its clients' stanzas, since most network tv clients now buy participating programs.

Last week, JWT and BBDO disbanded their tv publicity departments in Hollywood rather than sign with IATSE Local 818 and pay the senior scale of $245 for flacks Mabel Hill was dropped

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Webs Plan Coverage of 2d Mercury Launch; CBS Draws Pool Assignment

CBS providing the pooled tv and radio network coverage of the planned second American manned space flight in mid-July is taking no chance of losing footage in climactic moments.

The main receiving helicopter for the astronaut will have a silent automatic film camera lashed to its underside. The camera will be triggered by the pilot in the plane when the helicopter is ready to pick up the astronaut off Cape Canaveral.

These protective steps were taken as a result of the lost footage in the plan of Shepherd's first flight. For some reason, pictures showing Shepherd being picked up in the Atlantic after his 115 mile flight into space never came out.

The second U. S. manned flight into space is due for mid-July from Cape Canaveral, with one of these two astronauts slated for the flight—Lt. Col. John H. Glenn or Capt. Virgil Grissom.

For the mid-July event, the three major tv networks and four radio webs are cooperating with the NASA space agency to combine their resources, to provide "live" pooled coverage of the flight. NBC was the pool coordinator for the May 5 Shepherd flight. This time it's CBS, with Robert Wussler, manager of special projects for CBS News, as producer of the pooled coverage, and Bob Quinn, also of CBS, director.

An official request has been made to have tv cameras this time in the Mercury control room and the rocket blockhouse. Broadcasters also have requested to have "live" transmission of the voice of the astronaut at the time of his flight. Motion picture camera crews will be stationed aboard the receiving aircraft carrier and the Grand Bahamas Island where the astronaut will be taken for a 24-hour stay, when he will undergo extensive medical tests. Plan is to take the astronaut to Cape Canaveral following that for a news conference.

Second Project Mercury flight will be very similar to the initial flight, under the plans, but there have been some modifications in the Mercury capsule.

Mohamet to the Mt.

Bob Banner and CBS-TV think they've got the guy to host "TV Tonight," Banner's hourlong musical-variety property which CBS is underwriting as a '62-'63 possibility. Name's Woody Woodbury, he's a nitery singer-emcee, and right now he's busy working a club in Ft. Lauderdale.

So busy, in fact, that he just can't break away to come to N. Y. to do the final audition. Banner would like to see before signing him. So Banner, along with CBS-TV N. Y. programming veep Mike Dann and producer-director Julio di Benedetto, planed down last night (Tues.) to catch Woodbury's act in Florida in lieu of Gotham audition.

Northshield Back To 'Today'; Freed Joins Gitlin Unit

Robert Northshield will be returning to "Today" as its producer sometime in the next few days. And Fred Freed, who was brought over from CBS-TV three months ago to oversee the NBC-TV early morning strip, will be moving into the Irving Gitlin creative projects area at the same network.

This brings both producers — Northshield and Freed—full circle. One of the several producers to take his departure after interminable "uneasiness" in the presence of "Today" host Dave Garroway, Northshield quit the stanza (moving into NBC News production) about six months ago.

Garroway is soon quitting the stanza, and, in the course of the ensueing changes, NBC News fell heir to "Today," so that in returning, Northshield will still be reporting to the web news department.

Freed, an alumnus of Gitlin's former setup at CBS (as was Northshield too), was lured over to NBC-TV to produce "Today." Yet Freed, whose heart has always been in doing pubaffairs material for tv, will, when he returns to Gitlin, first produce one or two of the "White Paper" series.

WABC-TV's Adams Shifts To WBKB as Sales Boss

Chicago, June 27.

WBKB here has hired away Robert F. Adams from sister ABC o&o, WABC-TV, N.Y., to take over the revived post of sales director, which has been vacant nearly six years. Need for a sales manager now would seem to be occasioned, partly at least, by the web's sloughing of the John Blair rep firm for its o&o stations. Chi station apparently wants to be well manned on the sales side while the newly-formed ABC Spot Sales division is finding its footing.

Adams, who had been asst sales manager at the web's flagship, reports to WBKB on Aug. 7, the week before the Blair representation is to end. He has been with WABC-TV since July 1955 and previously had worked as an account exec for WINS and the former WABD (in the days of the DuMont network). For a period Adams had been engaged in the management of concert artists.

Jim Beach to FC&B

Chicago, June 27.

James Beach, former ABC-TV viceprez in charge of Central Division sales, has signed on with Foote, Cone & Belding as a supervisor in the agency's broadcast dept. He starts July 5, working out of the Chi office.

FTC Sets Revamp To Cut Backlog

Washington, June 27.

Extensive revamping of Federal Trade Commission's staff structure will begin July 1. Program features a separate bureau to handle both investigation and prosecution of misleading blurbs and other deceptive practices.

The plan recommended by newly installed Chairman Paul Rand Dixon and okayed by the Commission, is designed to expedite prosecution of cases and cut back an 18-month backlog of pending investigations.

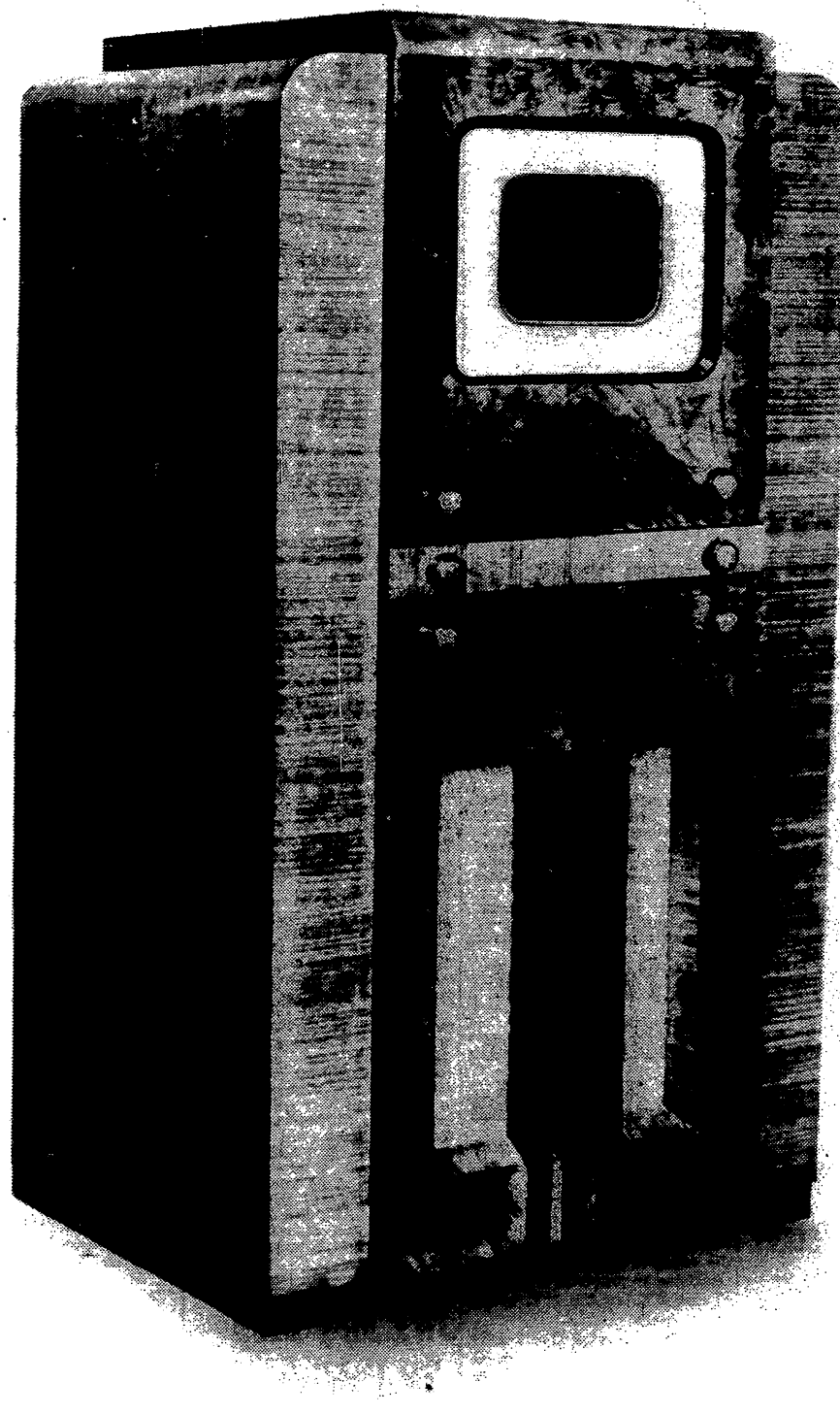
FTC said the revisions, which will centre responsibility for the investigation and trial of cases, will either eliminate or greatly reduce delays in prosecutions.

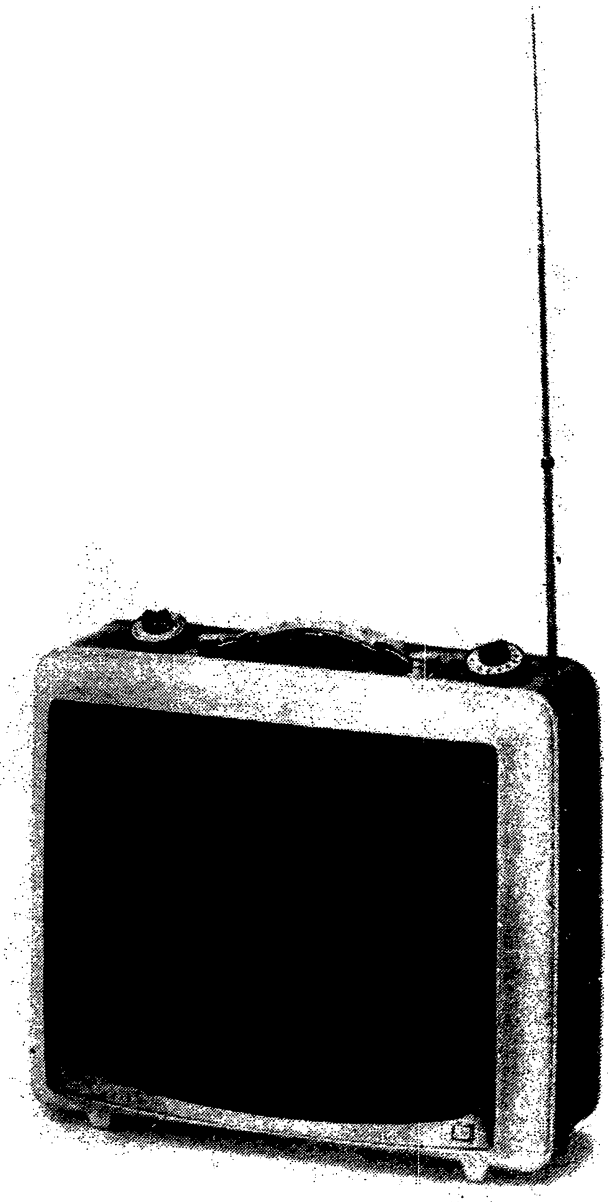
Chief change in the staffing pattern in effect since 1954 will be abolition of the Bureaus of Litigation and Investigation with two new ones replacing them. One new bureau will take care of false advertising and deceptive practices in general while the other will handle restraint of trade cases.

Dixon disclosed that as of May 31, there were 2,518 pending investigations compared with 1,803 a year before, a jump of 39%.

Daniel J. Murphy, 64, a veteran FTC staffer, will head up the new Bureau of Deceptive Practices and thus will be the man watchdogging radio-tv commercials.

Charles A. Sweeny, who's been in charge of FTC's radio-tv monitoring program for the past several years, was designated chief of a new division under the Deceptive Practices Bureau.





There's a new generation of watchers, too.

Post-war families . . . younger, larger families . . . bigger spenders . . . with an obvious TV preference for ABC programs.

You don't have to slide slide rules or compute computers to find out who are the biggest spenders in America.

If you're the head of the household, if you're under 40, if there are five or more in the house, you're the biggest spender in America. You *have* to be. Maybe not on Minks-and-Mercedes . . . but in the Super-Market.

How does ABC-TV rate with such families? *First.*

Currently, ABC has 23.1% (*per average minute*) of the homes where the head is under 40. Net Y has 19.8%. Net Z, 17.5%.*

Currently, ABC has 26.2% (*per average minute*) of the homes with 5 or more in the family. Net Y has 21.0%. Net Z, 18.2%.*

It would be strange were it otherwise . . . considering ABC's leadership in programming for the new generation of watchers. Over the entire spectrum of communications—entertainment, sports, comedy, news, public interest—no network communicates as freshly, as dramatically, as vigorously as ABC-TV.

. . . *The Real McCoys* . . . *The Untouchables* . . . *The Flintstones* . . . *ABC's Wide World of Sports* . . . *ABC TV News Final* . . . *The Churchill Series* . . . these are pointedly superior cases in point.

Another thing about those big spenders. You not only reach more of them on ABC. You reach them more economically.†

Makes ABC your best buy in network television. Right? Right.

ABC Television

*Source: Nielsen TV Index Average Audience Ratings, Jan.-April 1961. Mon.-Sat. 7:30-11 P.M. Sun. 6:30-11 P.M. †NTI Cost Reports, Jan.-April 1961, estimated time and published talent cost

Predict Rejection of Argentine Bill To Ban 'Foreign' Spanish Dubbing

Assurances have been received by the Motion Picture Export Assn. that the Argentine Senate bill requiring all dubbing for Argentine tv to be done in that country, would be rejected in its present form. The assurances were relayed by William H. Fineshriber Jr., MPEA v.p. for tv, who recently completed a Latino tour.

Fineshriber, on the basis of conversations held in Argentina, forecast that the measure at issue, the Guzman Bill, would be rejected in its present form by the Communications Committee of the House of Deputies and sent back to the Senate for revision.

As a result, the MPEA exec noted that the bill might well not come to the House floor during the current session. In this case, consideration of the dubbing measure by the deputies would be postponed until the spring of 1962. The import of this development to U.S. telefilm distributors extends far beyond Argentina itself. If a precedent were set there by a law like Sen. Guzman's proposal, similar measures would probably follow in all the major Latino markets, with each country requiring local dubbing. Since the license fee obtainable in no single Spanish-speaking country is large enough to cover the cost of dubbing the fear is that the entire Spanish language market would soon be lost to American vidfilms.

Revision or defeat of the Guzman Bill would not end the threat of restrictive measures in Argentina however, Fineshriber warned. Powerful forces of nationalism, he went on, will not rest until Argentina tv becomes more local in character. Additional measures limiting foreign programs are already being widely discussed, he added.

OF Gets 'Gunn,' 'Lucky,' 3 Others

Official Films has bought five tv film production firms and their product formerly owned or controlled by Don W. Sharpe and Warren Lewis, Coast producers.

The new properties give the syndie firm a batch of off-web series, including "Peter Gunn," 114 episodes; "Mr. Lucky," 34 stanzas; "Yancy Derringer," 39 hour shows; "Wire Service" and 42 half-hour segs of "Du Pont Theatre."

In the transaction, Official traded an undisclosed number of shares of its stock for all the stock of the five privately held Sharpe-Lewis companies, and Sharpe has been named a director of Official.

'Tightrope' Gets Hotsy Sales, Ratings Pace In O'Seas Markets

"Tightrope!," currently enjoying a healthy off-network rerun domestically, is proving to be one of the hottest entries in Screen Gems' international distribution.

Series now is on the air in nine Latino markets. In Mexico City, in the latest Videometro report for May, '61, "Tightrope!" was the number one show in the market, with a rating of 58. Capping the rating performance was the fact that the Mike Connors starrer for the May rating period happened to be in reruns. Tela Junco, one of the largest Mexico City department stores, has picked up the skein for its second year run.

Show now is playing in Japan and England. French dubbing is due to start shortly. Domestically, the off-network entry is now sold in 95 markets.

Japan Yens Hours

Tokyo, June 27.

With price ceilings lifted, NET is expected to renew only two of its five half-hour American series which expire next month.

Web is expected to henceforth allocate major portion of its tv import budget to series with hour-long episodes.

Plitt's European Tour

Berlin, June 27.

Henry Plitt, president of ABC Films, is in Europe establishing sales offices for the vidpixery. An office in London was set up three weeks ago. In Germany, an ABC Films office is to be set up in either Berlin or Munich, probably the latter.

Plitt, escorted by Don Angel, an American working in Europe, negotiated here also with UFA on possible coproduction deals. He opines that a tv series jointly made by ABC and UFA should be a good bargain both in the U.S. and Germany.

WB Post-'50s In Sales Spurt; More Tintcasts

Volume One of Warner Bros. "Films of the 50's" has now been sold in 90 markets, with one of the latest deals being WTAE, Pittsburgh, which bought the second group of Warner Bros. post-'50 pix as well. Second group is called Volume Two, with each group being about 40 pix.

Of the 90 stations buying Volume One, 13 outlets will colorcast the color cinematics in the group. The colorcasting stations include WOR-TV, N. Y.; KHJ, Los Angeles; WGN, Chicago; WSB, Atlanta; KMJ, Fresno; KPRC, Houston; WTMJ, Milwaukee; KCRA, Sacramento; WNEM, Saginaw, Mich.; WWLP, Springfield; KOGO, San Diego; KTVU, San Francisco; and KSLA, Shreveport, La.

Twenty-five of the initial group are in color, including "High and the Mighty," "Dial M for Murder," "Eddie Cantor Story," and "Hondo."

Recent stations signing for Volume One include WRGB, Schenectady, N. Y.; KVII, Amarillo; WFIE, Evansville; and KNDO, Yakima, Wash.

WPIX-Canada In 'Universe' Deal

National Film Board of Canada and WPIX, N.Y., have agreed to do a tv adaptation of the Canadian Film Board's "Universe." Pic, produced for theatrical distribution in '60, is an award winning documentary exploring space beyond the solar system.

Daily News indie has assigned a production team composed of William L. Cooper, Walter D. Engels and Ellis Mott to adapt the film for tv. For the WPIX telecast, new film footage will shortly be made in Canada, plus the addition of new optical and visual processes. Original script by Roman Kroiter will be revised for tv.

Jayark's H'wood Capsules

Jayark Films will go the quickie route with a new package of 208 five-minute biographical portraits of Hollywood personalities titled "Hollywood Hist-O-Rama."

Produced by Julieart Productions in Hollywood, series is culled from the Robert Stuart archives and other sources.

Among the personalities featured are Clark Gable, Gary Cooper, Loretta Young, Greta Garbo, Tyrone Power, Harold Lloyd, Laurel & Hardy, John Crawford, John Barrymore and Mae West.

Canada Raises Tariff on Com'ls

Ottawa, June 27.

Upped duties on record players and filmed or taped television commercials were included in Canada's new federal budget. Read to the House of Commons by Finance Minister Donald Fleming, the new budget announced that motion picture film 16m or wider, and video tape (except commercials) were still free except from countries rating the general tariff of three cents per linear foot. United States is not in the general tariff category.

The British preferential (Commonwealth) and most-favored-nation (non-Commonwealth, including U. S. A.), tariff for automatic record changers is upped from free to 7½%. The general rate of 30% is unchanged. Lower duties are indicated on some still and motion picture equipment.

Filmed or taped commercials are consolidated in one item and bear a rate of 15% British preference, 20% most-favored-nation, and 30% general. Previously, some film and tape commercials entered Canada free.

Screen Gems Sets 2d Taped-Go-Round On 'Medicine '61' Series

San Francisco, June 27.

"Medicine '61," a sequel to "Medicine '60, has gone into production here. Pubaffairs series dealing with medical progress and techniques is distributed by Screen Gems. Initial "Medicine '60" had 26 hour vidtaped episodes. Facilities of International Video Tape of Beverly Hills are being utilized for the second group of shows.

First program taped by ITV deals with eye surgery for cataracts, with an actual operation vidtaped at the Presbyterian Medical Center. Second program in the series will deal with radioactive medicine.

Shiffrin, Hyland Merge

Hollywood, June 27.

William Shiffrin and Dick Irving Hyland have merged as Shiffrin-Hyland Agency Inc., with organization packaging tv and feature film projects as well as acting as personal reps for creative talent and actors.

Hyland recently resigned as veepee of Frank Cooper Associates, with whom he had merged five years earlier, brings clients with him to new affiliation. Company retains present Shiffrin offices in Beverly Hills.

Steel Co. Tools Up 'Botts'

General Television Productions, a subsid of Meilink Steel Co. of Detroit and Toledo, has entered the network programming race. A steel company in the tv programming field, however, isn't as odd as it appears at first glance.

First, GTP program entry will be "Alexander the Greatest," a projected half-hour series based on the Satevepost "Alexander Botts" series, starring Murray Hamilton, Edward Andrews and Wally Cox. Pilot will be ready for screening shortly.

Meilink, Steel has been active in tv for years, with subsids engaged in the manufacture of tv equipment, vidtape facilities, closed-circuit ventures, etc. Meilink Steel subsid General Television Network in N.Y. is engaged in industrial and commercial production, operating out of the former CBS studio at 109th and Fifth Ave. Parent Meilink Steel recently gave the okay to enter tv programming, setting up GTP, which hopes to do two half-hour vidfilm series in N.Y. a year.

GTP's programming head is Bill Johnson, formerly of Ziv-UA, and Jack Anson Finke is head writer and story editor.

"Alexander the Greatest" series is directed by Jim Sheldon. Both Sheldon and Finke have a long list of credits, including "Mister Peepers," "Angel," "Treasury Men In Action," and "Jim Backus Show."

TV-Radio Production Centres

IN NEW YORK CITY

CBS prexy **Frank Stanton** addressed last week's awards banquet of National Press Photographers Assn., held in Wichita, Kans. . . . **Irwin (Irv) Kostal** renewed as musical director of CBS-TV's "Garry Moore Show" and "Candid Camera". . . **Jack Lazare** will take a day off from his duties on "The Milkman's Matinee" on WNEW Radio and emcee "An Afternoon with Judy Garland" and the evening jazz session at Newport, R.I., Jazz Festival, on July 3 . . . In addition to his own heavy news schedule, CBS newscaster **Allan Jackson** has taken over **Robert Trout's** six Sunday programs . . . CBS News producer-director **Av Westin**, now in charge of all news production in Europe and England, was the recipient of a Blue Ribbon Trophy award by the Educational Film Assn. for his production of "Population Explosion". . . **Fred Robbins** interviews **Bob Hope, Sophia Loren, Dean Martin, Lee Remic,** and **Alfred Hitchcock** on his nationally syndicated "Assignment Hollywood" this week . . . **Baryl Berney,** actress and puppeteer, spotlighted UNICEF's work in India in her guest shot on WRCA-TV's "Family" show yesterday (Tues.) . . . **Larry White,** CBS-TV v.p. of daytime programming, returns to N.Y. Friday (29) after a two-week Coast trip . . . CBS-TV's **Art Linkletter** will be in Minneapolis Friday (29) through Sunday (1) to emcee the Twin City Home Appliance and Outdoor Living Show . . . **Alice Weel,** newswriter for CBS's "Douglas Edwards With the News," back at her desk after a round-the-world trip during which she covered various news events . . . CBS newsmen **Stuart Novins** and **Phil Scheffler** back in N.Y. after covering Stevenson's South American trip . . . **Robert Livingston,** Pacific Coast sales manager of CBS-TV, here for confabs . . . CBS News correspondent **Harry Reasoner** is in Ithica, N.Y., doing interviews at the Cornell U. School of Nutrition for an upcoming "CBS Reports" program . . . **Charles S. Steinberg,** CBS-TV's public information v.p., to the Coast . . . **Bob Kennedy** is the new emcee of WNTA-TV's "Dance Party."

Joseph Millman has been appointed comptroller of the Herald Tribune Radio web . . . **Thomas Tausig,** former veepee in charge of radio-tv for Grant ad agency, has joined Videotape Productions as director of program sales . . . National Audience Board's upcoming study measuring opinion leaders' attitudes toward tv will be made available for review at the Northwestern U. symposium on broadcasting, Aug. 3-4 . . . **Oscar Brand,** who dropped his daily WCBS Radio, N.Y. strip because of schedule dislocations ushered in by the baseball season, remains quite busy. In addition to his Sunday folkmusic show on WCBS Radio which he's retaining, he's set for spots on "PM East," and the "Dave Garroway Show," roles in a U.S. Steel industrial film, and in a tv children's puppet series, as well as running three folk music festivals . . . Magico **Milbourne Christopher** becomes the second full-hour segment (singer **Sam Cooke** was the first) on "PM East" this Friday (30), wherein he will display his legerdermain for the entire semester of **Mike Wallace's** eastern half of the show.

Milt Myers is working on production of some of the stanzas former NBC veep Gene Burr is doing for next season's DuPont series (on NBC-TV) . . . **Cliff Norton's** "Funny Manns" series is now playing the Japanese and Netherlands tv circuits . . . **John Cannon** doing more "Monitor" interviews latest being chats with kids in summer camps . . . **Florence Reiff,** of the tv traffic-production staff at the Richard K. Manoff agency, off to Europe and Israel for a four-week jaunt . . . **Arthur D. Morse,** producer on "CBS Reports," sailed for Naples Friday (23) on the Leonardo Da Vinci with wife and two children . . . **Thelma Carpenter** guests on **Joe Franklin's** "Memory Lane" on WABC-TV today (Wed.) . . . **Roone Arledge,** exec producer of "ABC's Wide World of Sports," and commentator **Jim McKay** off to England Sunday (2) to tape British Open, then to Moscow, to tape U.S.-Russian track meet and last to Japan for country's all-star baseball game.

IN HOLLYWOOD . .

NBC's **John West** beat the hosp rap and eyeing his golf sticks, a sure sign of complete recovery . . . **Gene Coon** figured the time is ripe for a good soldier comedy so he's prepping "The Leathernecks," of which he was one. His current tome about the Marines, "Meanwhile Back at the Front," is now in its second printing and exciting studio interest . . . **Marvin Young** hustled east to meet with ABC-TV programmers about his proposed series of college plays. The Hollywood staffers recommended it . . . **Jimmy Saphier** back from his fifth trip to N. Y. on the sale of six **Bob Hope** specials next season. He believes one more trip will do it for single sponsorship. They'd love to split him up but Saph ain't about to make that kind of deal . . . They're still trying to find a matching sponsor (in the west) with Sealtest for the **Bob Newhart** show but so far only interest. Sealtest bought four out of five for east . . . Bell Telephone, shopping for a half hour show, cooled on "Ichabod and Me." . . . After 16 years as a "live" director in tv, **Barry Shear** will tackle his first film job directing a seg of the **Donna Reed** show. If he and **Tony Owen,** the producer, hit it off he'll do 10 more . . . **Art Rush** looked in on **Wayne Daillard's** "Kansas Story" in Topeka and enthused to a poi..t of tieing it in with a **Roy Rogers** special . . NBC-TV's promotional caravan to drum up interest in next season's schedule will pull into L. A. July 14. **Al Rylander** and his N. Y. aides will team up with Hollywood's **Casey Shawhan** and **Don Allen** to whoop it up for the affils . . . Storer's KGBS celebrated its first year on the air with a lawn party. Prexy **George Storer Jr.** called in the press to crisply comment on the FCC challenge facing the skein of Storer stations.

IN CHICAGO .

Standard Oil (now American), sponsor of WBBM-TV's top-rated 10 p.m. newscast for nearly seven years, has cut back from six outings a week to three and a half, on a rotating basis. **Fahey Flynn** and **P. J. Hoff** stanza went SRO immediately, however, with Santa Fe and Illinois Bell moving in for the availabilities . . . **Ned Williams,** for years deeply involved in affairs of Chicago Unlimited and the Chi TV Academy, got a special verbal citation at the ATAS banquet last week for his contributions to the local industry—and much deserved. He goes into retirement at year's end . . . **Fred Kasper** spelling off **Paul Harvey** on his ABC Radio newscasts, thrice daily, while Harvey vacations for three weeks . . . **Marilyn Mohr,** N.Y. actress, joined WBBM as new femme personality, vice **Jone Allison** . . . **Vince Garrity** out of sick bay and back at his WAAF sports and deejay chores . . . **Roberta Berletti,** formerly of WBBM-TV's program dept., replaced **Tom Walsh** as p.r. assistant there. Few years ago she was secretary to **Clark George** at KNXT, Los Angeles, when he was veep-g.m. of that station . . . **Lynn Burton** doing a new interview-music show from Henrici's on Randolph St. two hours a day on WCLM-FM, in addition to his 18 hour weekend chore . . . WBBM-TV reviving the moppet newscasts, "Junior Newsroom," with **John Coughlin** spieling . . . WIND launching 13 week series on the Art Institute, with its director, **Allan McNab,** hosting . . . WBBM-TV preempting "Gunslinger" on July 6 for a Canadian Broadcasting Corp. program of the late Sir Thomas Beecham conducting the Toronto Symphony.

IN WASHINGTON

Lynda Bird Johnson, 18-year-old daughter of Vice President Lyndon B. Johnson, has left for Austin, Tex., to learn the television business by working this summer in all departments of her mother's station there, KTBC-TV . . . **Robert F. S. Whiteley** named local sales manager for WMAL Radio, after account executive status for six years . . . **Kathy**

(Continued on page 48)

SYNDIE'S SCHIZOID SYNDROME

Screen Gems Sells a 'Live One'

Screen Gems has sold the new CTV Canadian commercial network a musical game show, titled "Showdown," slated to be telecast starting in the fall, Fridays at 7:30 p.m. Deal on the half-hour show is said to represent the first "live" show produced by an American company specifically for the Canadian market.

Musical game show also was said to be the first of an assortment of properties planned for Canada by SG. It will be produced in Montreal in association with CFCF-TV. Sale was negotiated by Steve Krantz, v.p. and general manager of SG, Ltd., and Michael Hind-Smith, national program director of CTV. Krantz also sold SG's new cartoon show "Top Cat" out of the Hanna Barbera stable to CTV.

CTV, the commercial network in Canada, is due to debut in the fall. CTV stations will be operating in the following markets: Toronto, Montreal, Ottawa, Vancouver, Halifax, Winnepeg, Edmonton, and Calgary.

Minow's 'Open Mind'

Image of America Abroad Via Yank Vidpix Favorable, Sez TPEA's McCarthy

According to John G. McCarthy, prexy of Television Program Export Assn., an "open mind" is held by Federal Communications Commission Chairman Newton Minow regarding the image of America conveyed by the telecasting of U.S. tv shows in foreign countries.

McCarthy reported on his recent meeting with Minow in Washington to a meeting of the TPEA board of directors. In his statement following the meeting, McCarthy said that in his Washington confab with Minow he assured the FCC chairman that, "by and large," the image of America portrayed by our television programs abroad is enormously attractive and favorable.

"Minow stated that he was pleased that a representative of the industry in my position was concerning himself to such an extent with this matter. He said that many of the things I had reported to him were enlightening. He asked me to present my findings and information to the USIA and the National Assn. of Broadcasters.

"I met with Minow," McCarthy explained, "because of his blanket indictment of the American television industry and his statement that we cannot permit television in its present form to be our voice overseas."

'High's' Mighty 24.4 for WOR-TV

RKO General's New York station WOR-TV premiered its Tuesday night "Big Preview" feature film outing with a rating topping all competition in the 9 to 11:15 p.m. time period.

Initialer in the blockbuster lineup, "The High and the Mighty," pulled a 24.4 average quarter-hour rating on the Arbitron for a 38% share of aud (estimated at 2,200,000 viewers).

Based on the premise that there's a large aud for good summer video fair, "The Big Preview" has as upcoming pix, "The Barefoot Contessa," "Strangers on a Train," "Attack," "The Jolson Story" and others, with several colorcasts. "High and Mighty" was tinted.

NEW METRO-TV PACT FOR MONASH'S INDIE

Hollywood, June 27.

Paul Monash's three-year exclusive producer-writer deal with Metro has been replaced with a non-exclusive pact, under which his newly-formed indie company, Vanadas Productions, will produce "Cain's Hundred," hourlong NBC-TV series, which he created.

Company will concentrate on development of new teleseries, but will also be open to seek properties for theatrical production. Initial "Cain" deal calls for 13 weeks.

UAA's 'A-Okays'

It had to come—a pix package title with Astronaut Shepherd's famed superlative. "The A-Okay's from UAA" is the title of the company's latest group of pix from United Artists.

Group consists of 32 pix, all UA released of the late '50's, with seven available in color. Titles include: "Legend of the Lost," John Wayne, Sophia Loren; "Paris Holiday," Bop Hope, Fernandel, Anita Ekberg; "Paths of Glory," Kirk Douglas, Ralph Meeker; "Alexander the Great," Richard Burton, Claire Bloom, Frederic March; "Twelve Angry Men," Henry Fonda, Lee J. Cobb.

Screen Gems' Hot One-a-Week Pace On Post-'48 Pix

Screen Gems, handling the largest group of post-'48 features, continues to click off sales at a rate of slightly better than one a week. The 210 post-'48 Columbia Pictures cinematics, out in the market since mid-December, now have been sold in 32 markets.

Additionally, SG has an action group of 50 pix, also post-'48's, being sold separately. The action group, ranging from a running time of 60 to 72 minutes, was bought by 10 of the 34 stations buying the 210 post-'48 group. Many stations also buy pre-'48's of Universal's, also marketed by SG, when they make their post-'48 deals.

Large number of pix involved in deals, accompanied by sales policy engineered by syndication v.p. Bob Seidelman, accounts for the one-a-week sales pattern of post-'48's. SG's policy is very similar to that adopted by MCA TV in marketing the pre-'48 Paramount library. Interested competitive stations in a market are given a complete list of Columbia's post-'48 pix, with a sales price on each of the pix. Markets are opened for bidding when one or more stations express an interest in the pix catalog.

Latest stations to sign for the post-'48's include. WKBN - TV, Youngstown, O., and KHVH-TV, Honolulu, each buying 275 cinematics. In addition to the 210 post-'48's, each bought 65 pre-'48 Universals. WBRE-TV, Wilkes-Barre, Pa., and KOIN-TV, Portland, Ore., each bought 325 pix, of which 115 were pre-'48's. KOIN-TV, incidentally, is the third Newhouse station to buy post-'48's from SG.

Among stations buying the action group of post-'48's are WBAL, Baltimore; KPLR, St. Louis; WKZO, Kalamazoo; WKJR, Michigan, and four stations of the Wometco chain, latter including WTVJ, Miami; and WFGA, Jacksonville.

DOUBLE EDGE TO D.C.-FOLEY RAPS

By MURRAY HOROWITZ

Multiple hats of syndicators have never been more in evidence, as attempts are made to cope with Washington and Foley Sq. developments and the current state of the syndie biz.

Many syndicators find themselves betwixt and between regarding the Washington and Foley Sq. developments. On the one hand, the lambasting network option time is welcomed by the distribs. On the other hand, though, the slams at the action-adventure format is a blow at what has been a traditional syndication format for years.

There is no mixed feeling, however, on this: Continued network encroachment on what had been local time has narrowed possible time slots for syndication entries. A consequence of this has been the diminishing pool of syndie program suppliers.

From the syndicators' viewpoint, another "heavy" in the situation has been the stations themselves. From one end of the country to another, stations are charged with driving prices down to the point of discouraging fresh entries and collapsing syndie outfits. Only the hardiest outfits have survived.

Outlook for the '61-'62 season is that most of the syndication houses will continue to run tight ships in terms of personnel. Ziv-UA continues as the bellwether in the trade, with the largest sales staff and most consistent pattern of firstrunners. In there pitching in the firstrun race are such outfits as Screen Gems, Independent Television Corp., the new (to the syndie market) Filmaster organization and a few others. What happens to National Telefilm Associates is a big question mark.

NTA, unfortunately struck a lot of trouble at a time when the climate for its dramatic showcase, "The Play of The Week" never had been better in syndication. The climate for rerun sales on "P of W" still is excellent, but the outlook for fresh production on the series looks dim, indeed, at this point.

Season of '61-'62 will find the post-'48 feature rose in full bloom. All of the major studios with the exception of Universal and Paramount have released their post-'48's to tv. In addition, NBC-TV next season will have the first pix showcase of Hollywood product in networking, with a Saturday night prime time slot. NBC-TV's success or failure will mean the difference of a fresh, new network market for pix of more recent vintage, or kill off networking of pix entirely. There's big money at stake in the alternatives.

Of no small interest to the trade is Westinghouse Broadcasting's major thrust in programming, with "PM East, PM West." Ninety-minute late niter currently is being telecast in nine markets, with WFAA, Dallas, due to join in on July 3. In addition to the five Westinghouse o&o's, the Westinghouse entry is on WNEW-TV, N.Y.; WTTG, Washington; WGN-TV, Chicago; and KTTV, Los Angeles.

In the tight time situation, MCA TV has clipped off some fancy sales results with its four off-network hour series. The four hour series are in over 50 markets and a good sell off is indicated. MCA TV's experience partially settles the question of whether there's room for off-network hour series in syndication. Of course, a flood of 60-minuters could cramp the commercial style of any one off-network hour series.

Syndicators, too, are searching for new forms of entertainment. In general, there's been a tone-down on violence in the sales approach which most likely will be translated in future shooting of episodes. Some syndicators have gone into the documentary and shortie field, others have diversified and gone in for sports shows.

In short, there's been a scramble to catch the changing wind currents in the trade.

Turnabout in Syndie 1st-Run Market: Station Sales Up as Regionals Shrink

Accent on station sales in this outing of syndication for the fall is exemplified by the run of sales for "Shannon," SG's new first runner.

SG has racked up 33 station sales following its two regionals with Miles of California for six western markets and Bunker Hill Food Products for 12 southern markets. Seemingly out of the regional column for this season out is Falstaff, Carlings, Conoco, Ballantine and American Oil.

SG, like Ziv-UA, Independent Television Corp. and Filmaster, appears to be reaping the richest harvest among the stations in this season of short supply of firstrunners.

Among the stations that have bought the SG series are WTVJ, Miami; WDSU, New Orleans, WDAF, Kansas City, KSTP, Minneapolis WKRG, Mobile, KLZ, Denver, KHVH, Honolulu, KJEO, Fresno; KERO Bakersfield; WCSC, Charleston, and KTSM, El Paso.

In years past, regional sales played a far more significant role. Regional advertisers, for a variety of reasons, have pulled in their horns, many of them buying spots on local tv stations rather than buying either full or partial sponsorship of shows. In this respect, the regionals apparently have followed the lead of advertisers on networks, now replete with participation buys.

Fast sell-off of Ziv UA's Brod Crawford starrer "King of Diamonds" was heavily accounted for by station sales. Push of station buying also is reflected in the "Ripcord" roster. (see separate story). Independent Television Corp.'s "Whiplash" has mainly been sold to stations to date. "Beachcomber," Filmaster's entry, got off to a hefty station sale, sell-off via the good offices of TV Stations, Inc.

Ziv's Perelman Series

Humorist S. J. Perelman has sold "Acres and Pains" to Ziv-United Artists as a prospective network series, with Perelman agreeing to work personaly on the adaptation of his stories for tv. "Acres and Pains" is a series of stories spoofing suburban living.

Pilot film will have another writer collaborate with Perelman on the script. Ziv-UA deal, negotiated via Frank Cooper Associates, represents the first tv outing for Perelman stories.

Desilu Net Drops Sharply to 319G; Gross Down Too

Net profits of Desilu Productions for the fiscal year ended April 29, 1961, dropped to $319,146, equal to 28 cents per share on the 1,155,940 shares of common stock outstanding. Based on the same number of shares, net income for the previous year was $811,550, equivalent to 70 cents per share.

Gross income for the '61 fiscal year was $19,845,513, against $23,406,100 the previous year.

Prexy Desi Anaz, in the annual report to stockholders, blamed the following factors on the decline in gross and net incomes: Writers Guild of America strike which tied up production during the first half of '60; conservative writeoffs to certain program development costs for tv shows not yet on the air; increased operating costs as a result of new union contracts negotiated during the year; and substantial reduction in the production of syndicated shows. Largest factor, he said, was the WGA strike.

Arnaz explained that Desilu's board of directors took no action to declare a quarterly dividend, normally payable in May, to conserve assets and available cash for the creation of top quality tv production. He stated that the company is negotiating with a major talent-sales agency to handle full-time sales representation for Desilu shows on a national basis.

Desilu also is negotiating for faster and wider distribution of its product in non-network and foreign areas. "The Untouchables," Arnaz said, currently is being shown in Canada, Australia and England, and plans have been completed for its introduction to West Germany and Japan.

"If distribution of all of our shows is expanded early in the current fiscal year," Arnaz went on, "a more substantial flow of cash and residual profits will be realized during the current fiscal year. Investigations also are being conducted in other areas of filmed entertainment including that of theatrical motion pictures . . ." During the fiscal year, Desilu provided production services and facilities for four theatrical motion pictures in addition to 12 series.

'Ripcord's' Ripping Sales

Lincoln Income Life Insurance has bought Ziv-UA's "Ripcord" series for Louisville and the Acme Building Supply Co. has bought the skydiving series for Meridian, Miss.

Total sales to date are 87 markets. New station sales include WVEC, Norfolk, Va., WATE, Knoxville; WTMJ, Milwaukee, WLWI, Indianapolis; WKYT, Lexington; KHSL, Chico-Reading Calif., WKJG, Fort Wayne and WTVP, Decatur.

Standard Oil of Texas picked up the series for its Texas-New Mexico marketing area.

Como Reported Ankling Vidpix

Perry Como has told business associates he's going out of the film business, which means that his two-year old Coast telefilm enterprise, Roncom Productions, will be shuttered. Likelihood is that further residuals on "Happy" and "Tate" will be sold to NBC.

Decision to drop his film production seems to have followed the failure of agent GAC to sell an hour Roncom pilot called "Rio." "Rio," which cost around $250,000 to pilot, had the good chance of getting four minutes of sponsored time from Ted Bates, but GAC couldn't get NBC to clear the time.

DENOVE WINS 10G IN LESSER 'TARZAN' SUIT

Los Angeles, June 27.

Jack Denove, tv producer, was awarded $10,000 in his $2,215,000 suit against Sol Lesser, Sol Lesser Productions and Norman Freeman over assertedly premature termination of a contract to produce 39 "Tarzan" telefilms. Jury found against Lesser and Lesser Productions. Freeman's name was dropped in finalities as a defendant in a directed verdict from the bench.

In his complaint, Denove asserted that in an agreement entered into May 12, 1955 with defendants he was to receive 10% of profits plus $500 producer's fee for each segment.

Plan Romero Series

Producer Paul Vario is negotiating with Lester Shorr for Cesar Romero to star in his series, "The Man In the Streets of Europe."

Plan is to film the skein in various capital cities throughout the world.

AS SIMPLE AS 1,2

These numbers vividly sum up the picture of television leadership today. What stands out clearly is that one network has consistently delivered the largest nationwide audiences night and day throughout the past season—namely, the CBS Television Network.* What stand out less clearly are the runners-up. That's because one network ranks second at night, but third during the day. While another network ranks second during the day, but third at night. When

it comes to choosing the network which can present his product most effectively, the most important thing for an advertiser is to know where he stands—clearly. It's as simple as that.

CBS TELEVISION NETWORK

*13% larger national nighttime audiences than Network X; 12% larger than Network Y;
16% larger national daytime audiences than Network X; 91% larger than Network Y;
85% more national nighttime half-hour "wins" than Network X; 33% more than Network Y;
17% more national home hours of viewing (Monday through Sunday, 7 am to 11 pm) than Network X; 23% more than Network Y;
more of the Top 10, Top 20, Top 30 and Top 40 nighttime programs and more of the Top 10 and Top 20 daytime programs than the other two networks combined.

(Audience data: Nat'l Nielsen, 1 Oct., '60-1 June, '61, AA basis. Evening, 6-11 pm. Day, Mon.-Fri., 7 am-6 pm.)

HELP WANTED! Today, as never before, industry's need [illegible] desperately affects the nation's future. Yet by 1970 one [illegible] three qualified students applying to Illinois state universities may be rejected. Reason: facilities inadequate to the demands [illegible] soaring population. Despite this a College Bond referendum was twice defeated at the polls. As it approached its third vote, WBBM-TV saw that help was needed to jolt voters out of their apathy and pre-empted prime time to do it. The resulting documentary-edition [illegible] "The Crisis [illegible] tion" was *local* television at its best: alert ... urgent ... *effective*. This time, the bond issue passed.

People who value their time find more worth watching on WBBM-TV. Which is why time is so valuable on Chicago's number one station in 72 consecutive Nielsen reports.

WBBM-TV

TELEVISION 2 CHICAGO • CBS OWNED

—HELP WANTED—MEN—
— PROFESSIONS AND TRADES —

DESIGN
NG
[illegible] the mechanical systems, including fans, liquid dynamics, nuclear applications. [illegible] of 5 years'

DESIGN
NG
[illegible]ence in the systems design [illegible] of advanced [illegible]sis, vibration, [illegible]rking analysis [illegible] heat transfer. [illegible] of 5 years'

GINEERING
[illegible] with 2-5 years' [illegible] and direct [illegible] development [illegible] interest are [illegible]gine performance [illegible] systems experience [illegible] propulsion [illegible]

GINEERS
[illegible] in electromechanic, and electrical systems, [illegible]shooting, and [illegible]ave good me-

ALYSTS
[illegible]ly)
[illegible]ics or Math [illegible]rce in analytical propulsion [illegible]ically, using [illegible]

ERS
positions
Angeles or
[illegible]es for grad-
mechanical
5 years ex-
design and
mal-electric
major sub-
[illegible]ion prop-
utility in-

NIC
[illegible]

—HELP WANTED—MEN—
— PROFESSIONS AND TRADES —

CHEMISTS

Chicago Interviews

CHEMISTS
CHEMICAL
ENGINEERS

Leading opportunities in the field of

FUEL CELL
LABORATORY RESEARCH

Advance Product Design

Immediate openings for BS-MS-PhDs with experience in—

RESEARCH — electrochemistry, electrolyte and catalyst development, mechanism phenomenological investigations.

DESIGN—Materials compatibility and fabrication techniques, heat and mass transfer studies, life and reliability investigations, and preliminary systems de-

—HELP WANTED—MEN—
— PROFESSIONS AND TRADES —

ENGINEERS—

PRATT &
WHITNEY
AIRCRAFT

INTERVIEWS IN CHICAGO FOR ENGINEERING CAREERS IN CONNECTICUT OR FLA.

Pratt & Whitney is expanding operations at its EAST HARTFORD, CONNECTICUT FACILITY and FLORIDA RESEARCH AND DEVELOPMENT CENTER in advanced research and development projects and long-range product planning. Current programs include: the IR115—liquid hydrogen rocket engine for Centaur and Saturn and the J58—Mach 3 turbojet engine. Advanced Research and Development programs are exploring the fringe areas of technical knowledge in magnetohydrodynamics, thermionic and thermo-electric conversion, hypersonic propulsion, fuel cells and nuclear power for military, space and industrial applications. Openings exist at all levels of experience for engineers and scientists who want to work as part of a team dedicated to maintaining Pratt & Whitney's position of leadership in the future.

ADVANCED PROJECTS AND APPLIED RESEARCH GROUPS

For new research and development projects and long-range product planning in the fields of propulsion and power systems and their applications.

- Aero Thermo Engineers — for performance and optimization studies of all types of advanced power plant and vehicle systems including air and space craft, missile, aircraft, marine and in-

—HELP WANTED—MEN—
—PROFESSIONS AND TRADES—

ENGINEERS—

Senior
Systems
Programmers

IMMEDIATE
OPENINGS

in development of programming systems for military and commercial applications of Stored Logic computers.

At R-W, computer programmers participate in fundamental system design decisions, from the earliest phase of new products conception to the development of complete software packages for customer applications.

R-W's long-range plans for developing advanced commercial and military computers, Man-machine communication devices, and associated equipment have created select openings for experienced professionals who are capable of devising novel programming solutions to bridge the gap between machine language and natural human language.

—HELP WANTED—MEN—
— PROFESSIONS AND TRADES —

ENGINEERS

Chicago Interviews

MARKET
Development
Engineers (Sr.)

Immediate openings for engineers interested in considering SENIOR positions in the development of markets for aircraft accessory power equipment. Duties will include analysis of present and future markets for air turbine drives, starters, hydraulic drives, auxiliary power units, fuel pumps, etc., development of sales techniques, and providing leadership for proposals and integration of technical and administrative efforts in securing and building new business.

Salary—to $15,000 Year

Positions require a technical degree and related product design and sales experience plus ability to integrate organizational efforts. Familiarity with governmental and airframe procurement procedures and with contract administration is essential.

For interview phone

—HELP WANTED—MEN—
— PROFESSIONS AND TRADES —

ENGINEER
Recent Graduat
Chemical
Mechanic
or
Civil
Engineer

With good scholastic r
and orientation toward
operations and designs
needed for refinery engine
with major oil company.

Age to 28. Long range gr
outlets are exceptionally a
tive.

Replies treated in confiden

Write MCA 276

ENGINEERS
PROJECT

Tele Follow-Up Comment

JFK Special Report

In its latest progress report on Pres. Kennedy's administration last Tuesday night (20), NBC-TV offered close-ups of two leading Presidential aides and threw in a wrap-up of Kennedy's standing in the major European capitals after five months in office. The first half of the show, in which Attorney General Robert F. Kennedy and Lawrence F. O'Brien, the President's liaison to Congress, were put into personal and political focus, was excellent. The second half, comprising a round-robin talk by NBC-TV correspondent from Paris, London and Moscow, was a hit-and-run news analysis of a routine order.

Bobby Kennedy, the President's brother and reputedly the Government's No. 2 man, was drawn out in an interview with NBC's White House correspondent, Ray Scherer. After some fascinating comments about his personal relationships with JFK, as brother and president, the Justice Dept. chief made forthright pronouncements on his views of civil rights, the Freedom Riders, juvenile delinquency, union and management corruption, etc. The younger Kennedy spoke with a sensitive intelligence that directly clashed with his more popular journalistic image as a tough political hatchetman. Equally intriguing was O'Brien's detailing of his functions as the White House "lobbyist" on the Congressional scene in competition with other pressure groups like the US Charmer of Commerce and the postscript to NBC's Sander Vanocur's interview with O'Brien, there was a firstrate sequence with the chief White House mail analyst who spoke about the varying public responses to the President's proposals.

The concluding segment was a taped powwow among Edwin Newman, from N. Y.; Joseph C. Harsh, from England; Frank Bourgholtzer from France; and John Chancellor, NBC's Soviet correspondent. Fast cut-ins on each of the correspondents resulted in a blur of ideas and comments in which no single point was adequately developed.

Newman handled the overall narration skillfully. Robert Northshield produced and James Kitchell directed. *Herm.*

Close-Up

The Bloods, an American family in Pakistan for the U.S. State Dept., and the Alexanders (or the Campbells — both names were heard during this ABC-TV stanza) in Chile, also for the State Dept., had their problems, but problems so personalized that they could hardly be said to represent universal afflictions that result from working for the U.S. abroad. The Bloods were afraid of "menaces," like "two pythons, one cobra" and another snake, whose name got lost through a minor fault in the soundtrack but which was "very dangerous."

This is what made up "Our Durable Diplomats," on ABC-TV, Thursday (22), the final half of the season for this Bell & Howell series.

In the case of the Alexanders, the problem was one of money—a lack of it apparently being almost par for any State Dept. career course. But, on the other hand, this young couple liked to entertain their Chilean friends with hamburgers and icecream and by letting them tie on a couple of family guitars and sing-a-long with them. They felt $100 for entertainment expenses wasn't enough.

The stanza indicated with a finality (that was not merely seasonal) the kind of pubaffairs approach ABC seeks. If NBC is like Harper's and CBS like Atlantic, then ABC deliberately seeks to be like Redbook and Cosmopolitan, which can be all to the good, since there are 101 ways to satisfy a public service image.

But the program failed to be even a good Cosmo or Redbook, because, in its intense drive to prove how tough things were for our State Dept. boys overseas (which is probably quite true), ABC-TV producer-director William Weston, writer Paul Glynn and overall boss John Secondari built a case that made it quite clear nobody should ever join the foreign service, which is absurd. It's not that ABC cameras (incidentally, handled quite well by Bill Hartigan, Jules Bucher and Bill Richards) were actually being un-American, but they were directed to show the more sensational (if such a word can be applied to junior State Dept. employees' lives) aspects of work abroad and not, save for a passing, hardly adequate mention, of why these kids took the jobs in the first place and, then, why they stuck it out. In short, not even a well-rounded picture of private lives was given. ABC failed to make the difference between a narrowly gauged show and one with some perspective, which last season was missing too often in this prime-time series. *Art.*

The Nation's Future

Debating with the Russians is—well, like arguing with a Communist. Lotsa fireworks but hardly any meeting of the minds.

That's what Presidential Press Secretary Pierre Salinger and N.Y. Times correspondent Harrison Salisbury discovered (or rediscovered) NBC-TV's on "The Nation's Future" Saturday night (24), as they took on Aleksei Adjubey, editor of Izvestia and a son-in-law of Nikita Khrushchev, and Mikhail A. Kharmalov, chief of the press department of the Soviet Foreign Ministry. Topic was freedom of the press.

Trouble with sessions of this sort is that there's no common axioms from which to take off. Debates range along two different frequencies—words, even in translation, don't have the same meanings and there is a real difference between Tweedledum and Tweedledee.

So that the debate, though it was colorful enough and produced some measure of excitement, never really got off the ground in terms of its real subject matter, despite the efforts of moderator Edwin Newman. Adjubey, as is the custom of visiting Soviet bigwigs, couldn't resist speechifying for "peace," and Salinger, for that matter, had his own lapses into politics.

Such is the disconcerting nature of the Soviet use of non-sequiturs in debate that the Russians several times got the better of the Americans, largely because no matter how efficient Salinger may be as a press secretary, he's not overly articulate in this kind of give-and-take. Nothing was really said to change things; it was merely a case of going over the same old ground with the quickness and cleverness of the participants deciding who made the points. *Chan.*

PIP THE PIPER
With Jack & Phyllis Spear, Lucian Kaminsky
Exec. Producer: Peter Piech
Producer: Jack Miller
Director: Lou Tyrrell
30 Mins., Sat.; 9:30 a.m.
GENERAL MILLS
NBC-TV, from N. Y. (color, tape)
(Dancer-Fitzgerald-Sample)

Originally on ABC-TV as a Saturday-Sunday noontime airer, "Pip the Piper" switched over to NBC-TV Sat. (24) in a colortape version with General Mills remaining as sponsor. Format of this show for pre-school moppets continues to be built around the make-believe city of Pipertown where Pip the Piper and Miss Merrynote, a redhaired sprite, tell stories, sing songs and play games.

Pip, who's portrayed by Jack Spear, is an amusing elf and likely generates interest among the small-fry with his horn playing. On a similar lighthearted plane is Miss Merrynote, delightfully delineated by Spear's wife Phyllis. Saturday's preem yarn concerned how Pip and Miss Merrynote comforted a pirate who had lost his ship. Story line is an obvious dud for older children, but it's probably surefire material for toddlers. Lucian Kaminsky, who usually is seen as a bandleader, had no role on the kickoff.

If nothing else, "Pip the Piper" may have set a new record for spot announcements within its half-hour allotment. There were no less than five plugs for such varied General Mills cereals as Jets, Twinkles, Cheerioats, etc. In addition, there were spots for NBC-TV's Shari Lewis show, Smokey, the Bear, and the government's savings bond program. *Gilb.*

HOLIDAY LODGE
With Wayne & Shuster, Maureen Arthur, Charles Smith, Justice Watson, Dan Seymour, Len Lesser, Wolfe Barzell, Vince Williams
Producer: Cecil Barker
Director: Seymour Berns
Writers: Hal Goodman, Larry Klein
State Farm Ins., Lever Bros.
CBS-TV
(Needham, Louis & Brorby, SSC&B)

Wayne & Shuster's starring comedy series, "Holiday Lodge," is an attempt to recall the former era in the Catskill resort belt, when young entertainers were hired as "toomelers" to provide impromptu entertainment at any hour of the day or night. It was a system that developed some of the top comedy minds in the theatrical field, helpful to the boss who paid little more than keep, and beneficial to the performer who got experience.

Wayne & Shuster, the Canadian comics who have held a long tenure as guests n the Ed Sullivan Show, have proven themselves to be excellent comics, both in the fields of writing and performing, but failed to come off here. The vehicle seems to be far removed from either the nostalgic feeling of yesterday on which the premise is based and the realities of present day hill-country entertainment.

Wayne & Shuster as the comedy pair were equipped with an obvious and creaking plot in the starter. A group of funeral directors, wishing to find a hotel that would accept their convention, billed themselves as florists. The comics suspected them of being gangsters, and that was the initial comedy basis. Under these circumstances, W&S had some reasonably good pegs for gags, but nothing sufficiently substantial to sustain the half hour.

The production elements were okay. *Jose.*

CHALLENGE
With George Page, Dick Goss, others
Producer-Writers: Hal Suit, John Palmer
Director: Cy Waldron
30 Mins.; Monday, 10:30 p.m.
WSB-TV, Atlanta (film)

This is the second in a series titled "Challenge," in which WSB-TV seeks to present provocative programs that will stimulate its viewers and "put them to thinking."

"Minuteman '61" posed some pertinent questions. For instance: During the fighting in Korea, some 7,000 American troops were taken prisoner by the enemy. Of that number, only 4,000 were still alive at the end of hostilities. What caused the 3,000 to die in prison camps?

Army psychiatrists sought the answer. A Maj. William Mayer, an Army psychiatrist, narrated the details. First they studied why 229 Turkish troops, captured in Korea, marched proudly to freedom at the end of the war. Not one had died and they learned that these men had taken care of each other. How did they do it, the psychiatrists asked each man. "Because I am a Turk," came the fierce reply.

"Minuteman '61" can be termed a documentary on the Cold War and it was a thought-provoker, with WSB-TV news staffer George Page doing the narration. Page explained that it has been 185 years since American revolutionists fired the shot heard round the world—and warned that the sounds of freedom are fading.

Also shown were pictures of the May Day celebration in Moscow, an awesome show of force. Shots of Atlanta takes July 4 showed expressways jammed with cars loaded with picnic baskets.

Varied shots and interviews by Dick Goss and newsreel clips brought home the message and documentary sought to put over, pointing out a strong appeal for "a new kind of minuteman for a new kind of war"—the Cold War.

WSB-TV, via Page's hammering, tried for the shock effect by castigating our stagnating patriotism . . . and they did a good job while they were at it. The program also offered suggestions that ran along these lines:

1) Recognize we're "at war" with the Reds and a new kind of soldier is needed to fight; (2) admit we're amateurs in the deadly game and arm ourselves with facts and prepare to defend our way of life; (3) learn about Communism and the menace it poses for the free world—including us; (4) honor our American heritage and flag. *Lucc.*

FULL OF PERIL—BRIGHT WITH HOPE
With Wilson Hall, Pauline Frederick, Richard Valleriani, others
Producer: Chet Hagan
Director: Robert Priaulx
60 Mins.; Sun., 5 p.m.
NBC-TV (film, tape)

NBC-TV's alert news and pubaffairs department used the recently concluded Latino tour of Adlai Stevenson to peg an hour documentary on what's going on in South America. It was an interesting, informative and thought provoking outing.

Some exception could be taken as to the form adopted by producer Chet Hagan. Various NBC correspondents fronted the cameras, each telling a bit of the economic and political climate of a separate South American nation, while footage illustrating the talk was put on the screen. In another segment, Miss Frederick interviewed Stevenson. This dovetailing in and out, from straight talk, to interview, to actual film footage, made the outing choppy, disengaging and at the same time, engaging the viewer.

Above and beyond the form, though, was the content. Outing time and again pinpointed the wide gulf separating the poverty stricken masses and the wealthy few. Country after country was said to be on the brink of Castroism and Communism unless efforts of bridging the gulf separating the classes proved successful. It was a tale of the benefits of free institutions not filtering down sufficiently to the large mass of people. It left the question of whether democratic benefits ever will get to the people up in the air, while the pressures of Communist agitation appeared immediate.

On the positive side were the efforts of some of the South American governments to grapple with their problems within the framework of democratic institutions. Total image conveyed was of a high wire act, with the balancing performer having a tough time with his footing. *Horo.*

HIGHER HORIZONS
With Joe Michaels, narrator
Producers: Eleanor Riger, Tony Messuri
Director: Messuri
Writer: Morton Silverstein
Camera: Tom Priestley
30 Mins., Sat. (24), 10:30 p.m.
WNBC-TV, N.Y.

"Higher Horizons" is the first filmed documentary out of the WNBC-TV public affairs department (and about time too) and despite some flaws is a worthwhile effort in community service. It describes the little-known "cultural enrichment program" taking place in some of Harlem's public schools.

Program has been described at some length by Martin Mayer in his new book, "The Schools," and frankly, Mayer did a better job than did this documentary. However, in terms of making the N.Y. public aware of the program, the show was a valuable contribution.

With Joe Michaels as narrator and Tom Priestley as chief cameraman, producers Eleanor Riger and Tony Messuri went into the schools involved and showed how the program, which utilizes field trips to cultural events plus an upgraded curriculum, actually works. They interviewed Dan Schreiber, the junior high principal who's sparked the program, along with a critic, attorney Paul Zuber, and a proponent, psychologist Kenneth Clark.

But the show had lots of faults as well, principally a failure to explain which students are selected for the program and how, absence of any interviews with the children themselves and how they've benefited from the program, and a seeming inability to pin critic Zuber down to his specific objections.

For a first effort, "Higher Horizons" had the merit of a good subject of a little-known nature and a positive angle. It had faults, too but it's reasonable to expect that additional experience in the documentary technique will eliminate the worst of them in future tries. The ambitious nature of the show and the actual fact that WNBC-TV spent money to get it done are encouraging in themselves. *Chan.*

THE DEDICATED AMERICAN
(Armstrong Circle Theatre)
With Dr Gordon Seagrave, others
Producer: Burton Benjamin
Assoc. Producer: Isaac Kleinerman
Writer: Peter Kalischer
60 Mins.; Wed (21), 10 p.m.
ARMSTRONG CORK
CBS-TV (film)
(BBDO)

CBS-TV's producer Burton Benjamin fashioned a winning and interesting documentary in "The Dedicated American: The Story of Dr Gordon Seagrave." The hour on Wednesday (21) night captured the man and his work, with insight, charm and sweep.

It wasn't only the excellence of the filming. Dr Seagrave, himself, narrated the film and was the "on stage" commentator. Credit for the fascination of the outing really belongs to him, for he is a personality rich in meaning. It is very unusual to have a man write his own tv film biography, and that, in essence, was what this telementary was.

The viewer saw Dr Seagrave and his staff at the hospital in Namkham, Burma. The footage covered a wide range of his activities, from delivering babies to playing baseball with his nurses. Cameras picked up the village surroundings, close to the borders of Red China, and showed the faces of the sick and the well.

Above and beyond the local color in the pictures, was the good doctor, himself. He was relaxed, crisp, humorous, and even gruff at times. He showed himself a Yankee individualist who had a star to follow and, no matter what the obstacles, he pursued that star. He made a big to-do about his fiscal responsibility. He used the same economy of words to etch in human situation after human situation, lending clarity to his vision.

Helping the personality to emerge were Isaac Kleinerman, associate producer, and Peter Kalischer, writer, with a brief assist from Walter Cronkite as narrator, among others at CBS TV. *Horo.*

CHICAGO EMMY AWARDS
With Alex Dreier, host; others
Producer: Dan Schuffman
Director: Cliff Braun
Writer: Don Bresnahan
40 Mins., Tues., 9:30 p.m.
UNITED INSURANCE CO
WBKB, Chicago (live & tape)

A comparison is unfair, of course, because of the obvious differences in size and scope, but it ought to be documented for the record that the Chi Emmy Awards show this year came off in most respects, more successfully than its national counterpart. There was little latitude, in the limited time, for excess verbiage and the customary back-scratching, so it was an almost strictly business affair with just enough entertainment interlarding the trophy presentations to satisfy. The telecast made the Windy City tv industry look good, and that's as much as could have been asked of it.

Don Bresnahan is to be commended for a tight and efficient script, dotted with enough wit to keep it lively. But especially he's to be applauded for a pair of parochially satirical skits one on the competing weatherman, the other on the rival newscasters — which were genuinely funny and appropriate to the occasion. It's just possible that Bresnahan, who is chief writer for Alex Dreier in the normal course of things, has missed his calling. This is not to belittle the four weathermen and newscasters, who played their parts in the pre-taped skits admirably.

Award handouts went smoothly and swiftly, with the proper formality to the credit of Dan Schuffman and Cliff Braun who called the shots (both, coincidentally, were Emmy winners themselves this year, as was Dreier, who hosted). It was necessary to catch the recipients at their tables, with models delivering the statuettes, which proved a more colorful procedure than the long march to the stage although it was intended to conserve time.

Show accomplished its promotional purpose for the local industry in very good taste accounted for chiefly by the order and restraint in the award acceptances but also by the general professionalism of the telecast. It was effective, too, to devote a segment, with actual clips, to the various notable pubaffairs efforts by the stations. *Les.*

This is what Marie Torre and Jack Gould, Kay Gardella, Bob Williams, John Griffin, Eleanor Roberts, Arthur E. Fetridge, Anthony LaCamera, Percy Shain, Fred Remington,

Marie Torre
New York Herald Tribune

"Representing the first major effort to give late night viewers something other than Jack Paar and vintage movies, 'PM East' and 'PM West' arrived with a trio of attractive hosts ...Mr. O'Flaherty has an ingratiating manner...Miss Davidson is pretty and a competent interviewer...Wallace's interviews were first rate."

• • •

Jack Gould
The New York Times

"Terrence O'Flaherty is headed for a formidable distinction: the first TV critic to make a success of appearing in front of the cameras. Both he and his program seemed destined for the winning column...there is a freshness to his half-hour that could prove attractive indeed. He has both surprising aplomb and an infectious manner on the screen; not so surprising, he also boasts a turn of phrase."

• • •

Kay Gardella
New York Daily News

"A new door opened for televiewers last night. At the same time, clear fresh air swept through the stagnant, de-oxygenized late night atmosphere created by antiquated movies and Jack Paar's limited small talk with the same old rotating faces. The door was labeled 'PM East' and 'PM West,' a 60-minute New York segment hosted by Mike Wallace and Joyce Davidson, followed by a 30-minute San Francisco pickup, emceed by smooth, easy-to-take Terrence O'Flaherty... with care and direction, there's no reason why this divertissement shouldn't cut the late night audience right down the middle, leaving the other half for Paar and old movies to fight over."

• • •

Bob Williams
New York Post

"From this chair the prospectus seemed inviting. The promise is the interview everybody else on television forgot to do. The only new and inviting development, 'PM East' and 'PM West' arrived as a little bit of luck for viewers in the beginning of network television's summer rerun-around."

• • •

John Griffin
New York Mirror

"Two thoughts are definite. One that Terrence O'Flaherty, host of 'PM West,' will be around your set for a long time to come. His appearance, personality and all around style come over just great! And Joyce Davidson makes a good hostess along with Mike Wallace for 'PM East'."

Eleanor Roberts
Boston Traveler

"A tasty platter of smorgasbord. It was bright, informative, and held a definite appeal for viewers who have never found Jack Paar their cup of tea. The format is entirely different and far more solid, an hour and a half of fascinating and varied entertainment. It was a far different Mike Wallace, low key, pleasant, efficient. Miss Davidson proved that she's as bright and capable as she is attractive. As for Terrence O'Flaherty, he has that warm appealing quality and leprechaun spriteliness that will fast build fans."

• • •

Arthur E. Fetridge
Boston Herald

"Something very new, different and rather original has come to the Boston television scene. It's not a copy of the Jack Paar show. It combines a great deal of informative matter along with entertainment. Mike Wallace is a different Mike. Here we find a charming fellow, one you can like. Miss Davidson has a wonderful manner of speech and a delightful way of cocking her head to one side as she talks. This girl's got it. For the opener, 'PM East' and 'PM West' enticed us with tidbits from future shows. These excerpts gave us an excellent idea of what upcoming programs will be like and their widespread variety. O'Flaherty is perfect as he introduces us to the various characters of the great and colorful California city. For late viewers' sake and that of television, we hope 'PM East' and 'PM West' is a great success."

• • •

Anthony LaCamera
Boston American

" 'PM East' and 'PM West' represent a very different and highly ambitious brand of TV programming (with) three attractive people as regulars. Mike Wallace reveals himself a mellower, more informal, much friendlier interviewer, while still maintaining full control as a take-charge personality. Blonde Joyce Davidson seemed quite at home as his girl Friday. A pleasant surprise was debonair Terrence O'Flaherty. He shouldn't have much trouble getting the lady viewers on his side."

• • •

Percy Shain
Boston Globe

"Packs the same impudent viewpoint as the Paar session, but goes farther afield in search of ideas and excitement...a briskly paced entertainment that was generally diverting and often laugh-provoking. With a mellower and more relaxed Mike Wallace assisted by pretty Joyce Davidson, this portion ranged lightly over ten categories of

"PM EAST"&

Win Fanning, Cecil Smith, Pinky Herman, Jim Frankel, Barbara Delatiner & George Rosen have said about television's two big, new nighttime shows for grown-ups.

varying moods, from serious to satirical. It's no longer just Paar or an old movie for insomniacs."

• • •

Fred Remington
Pittsburgh Press

"Everything is held short and kept bright and occasionally mildly significant, as was the case of the William L. Shirer interview. Mr. Shirer's remarks were brief and chilling. The New York end is handled by Mike Wallace, a deft man with an interview, and Joyce Davidson, an uncommonly pretty young woman with a soft-spoken competence and an admirable lack of gush. O'Flaherty has one of those Irish smiles which the songwriter must have had in mind when he said they're like a morn in spring. But content is the big criterion and the content here was, on the whole, first rate."

• • •

Win Fanning
Pittsburgh Post Gazette

"The Westinghouse Broadcasting Company did launch a rocket aimed squarely at challenging the Jack Paar sputnik. At last someone has come up with a place to turn to while Paar is pounding away at the old tear-washed NBC 'slave market.' We shall be hearing a lot more about 'PM East-West' in the months to come."

Cecil Smith
Los Angeles Times

"The most serious threat to Jack Paar's position turns up tonight. It's an excellent show, worth staying up to watch."

• • •

Pinky Herman
Motion Picture Daily

"A free and easy format with Terry and Mike, the results proved interesting and flavored with off-beat camera angles, unusual news slants, and geared to present a wide latitude of ideas and personalities. It appears that WBC has beat the two networks in coming up with a threat to the heretofore unchallenged domination of the national late spot by NBC's Jack Paar."

• • •

Jim Frankel
Cleveland Press

"If you want lively, scintillating TV, you'll have to wait until after 11:00 p.m. The most important program innovation in years is a nightly affair 'PM East' (60 minutes) and 'PM West' (30 minutes). Probably 9½ out of 10 televiewers don't care a rap who's producing a program. Both 'PM's' are unique because they represent the first nightly effort at national programming by an outfit other than a television network."

Barbara Delatiner
Newsday

"Just when Jack Paar was beginning to pale and late movies were becoming a drag, something new has been added to the wakeful watch to entice us from slumber. It's 'PM East/PM West'...the entry promises to be a winner."

• • •

George Rosen
Variety

"PM East/PM West is far and away the most ambitious programming venture undertaken by the enterprising Westinghouse Broadcasting Co. Intra-tradewise, it adds up to the neatest (if not the most difficult) trick of the year, setting a new pace on the step-up of syndicated tapes. In an era of declining rating returns on the late and late late feature pix presentations, any such bold thrusts to reactivate live nocturnal programming merit commendation, enhancing its chances for receptivity by non-WBC stations. Polished, yes, and a 'new' Mike Wallace, warm and relaxed, to host the first hour 'East' portion of the 90 minutes. It also has going for it a gal out of Canadian TV, Joyce Davidson, who is definitely a cutie pie with a low-key register that enhances her attractiveness. As exposures pile up, it's a cinch so will Joyce Davidson fans. She's got that quality."

'PM East' is a sixty-minute program from New York City, starring MIKE WALLACE with Joyce Davidson—followed by 'PM West,' a thirty-minute program direct from San Francisco, featuring Terrence O'Flaherty. This is TV rich with humor and music...alive with magnetic vitality. It's TV that's fresh and new and worth looking into.

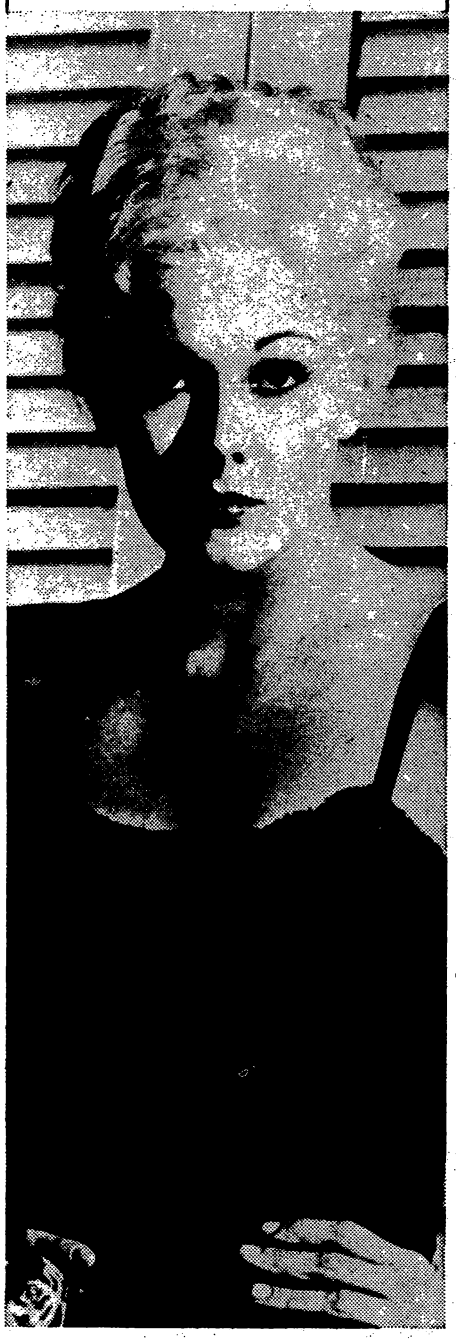
Mon. thru Fri. on the Westinghouse Broadcasting Company stations in: **Boston** WBZ-TV/**Baltimore** WJZ-TV **Pittsburgh** KDKA-TV/**San Francisco** KPIX/**Cleveland** KYW-TV.
Contact TvAR for spot availabilities.

Also in New York WNEW-TV/Chicago WGN-TV/Dallas WFAA-TV/Los Angeles KTTV/Washington WTTG-TV.
"PM East" & "PM West" are available for further syndication on a limited basis. Contact WBC Program Sales at MU 7-0808 for complete details.

"PM WEST"

JAMES STEWART
STARRING IN
THE MAN FROM LARAMIE

KIM NOVAK
STARRING IN
JEANNE EAGELS



SPENCER TRACY
STARRING IN
THE LAST HURRAH

3 more TV markets will soon premiere these and over 200 other fabulous COLUMBIA POST-48's

This past week three more stations—KOIN-TV Portland, Oregon, WBTV Charlotte and KHVH-TV Honolulu—joined the rapidly growing list of stations that have acquired over 200 Columbia Post-1948 feature films for telecasting in their markets. Already viewers in markets such as New York, Chicago, Los Angeles, St. Louis, Philadelphia, Youngstown, Buffalo, etc., have greeted enthusiastically the telecasting of the first of these features. These great film masterpieces can work wonders in your market, too! Call or write to Screen Gems, Inc., 711 Fifth Avenue, New York City. Plaza 1-4432.

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

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(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

KNOXVILLE

STATIONS: WATE, WBIR, WTVK. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG
1. Wagon Train (Wed. 7:30-8:30)	WATE	46
2. Gunsmoke (Sat. 10:00-10:30)	WBIR	43
3. Have Gun, Will Travel (Sat. 9:30-10)	WBIR	40
3. Route 66 (Fri. 8:30-9:30)	WBIR	40
4. Andy Griffith (Mon. 9:30-10:00)	WBIR	39
5. Bonanza (Sat. 7:30-8:30)	WATE	38
5. Rawhide (Fri. 7:30-8:30)	WBIR	38
6. Laramie (Tues. 7:30-8:30)	WATE	37
7. Price Is Right (Wed. 8:30-9:00)	WATE	36
8. Dennis The Menace (Sun. 7:30-8:00)	WBIR	35
8. Lassie (Sun. 7:00-7:30)	WBIR	35

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Manhunt (Thurs. 7:00)	WATE	Screen Gems	29	55
2. Lock-Up (Fri. 7:00)	WATE	Ziv-UA	26	55
2. Assignment Underwater (Tues. 7:00)	WATE	NTA	26	53
2. Rescue 8 (Mon. 7:00)	WATE	Screen Gems	26	55
3. Tombstone Territory (Sun. 6:00)	WATE	Ziv-UA	25	61
4. Amos & Andy (Tues. 6:30)	WBIR	CBS	24	45
4. Coronado 9 (Wed. 7:00)	WATE	MCA	24	48
4. Highway Patrol (Mon. 6:30)	WBIR	Ziv-UA	24	49
4. Mr. Ed (Wed. 7:00)	WBIR	MCA	24	48
5. Whirlybirds (Wed. 6:30)	WBIR	CBS	23	53

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Sea Hunt	WBIR	23
San Francisco Beat	WBIR	12
Vikings	WBIR	19
Tightrope	WBIR	19
Mulls Singing	WBIR	11
Flatt Scruggs	WATE	16
Huntely-Brinkley	WATE	26
Mr Ed	WBIR	24
Cass Walker Time	WATE	19
Huntley-Brinkley	WATE	29
Coronado 9	WATE	24
Cass Walker Time	WATE	16
Huntley-Brinkley	WATE	22

MOBILE-PENSACOLA

STATIONS: WEAR, WKRG, WALA. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Rawhide (Fri. 6:30-7:30)	WKRG	54
2. Dobie Gillis (Tues. 7:30-8:00)	WKRG	46
3. Gunsmoke (Sat. 9:00-9:30)	WKRG	44
4. Route 66 (Fri. 7:30-8:30)	WKRG	42
5. Red Skelton (Tues. 8:30-9:00)	WKRG	40
6. Dennis The Menace (Sun. 6:30-7:00)	WKRG	39
6. Have Gun, Will Travel (Sat. 8:30-9)	WKRG	39
6. My Three Sons (Thurs. 8:00-8:30)	WEAR	39
7. Father Knows Best (Tues. 7:00-7:30)	WKRG	38
7. Garry Moore (Tues. 9:00-10:00)	WKRG	38

1. Huckleberry Hound (Thurs. 6:30)	WKRG	Screen Gems	42	64	Outlaws	WALA	15
2. Quick Draw McGraw (Mon. 6:30)	WKRG	Screen Gems	35	52	Cheyenne	WEAR	19
3. Manhunt (Wed. 7:30)	WKRG	Screen Gems	34	52	Nelson Family	WEAR	22
4. Brothers Brannigan (Tues. 8:00)	WKRG	CBS	31	48	Thriller	WALA	24
5. Shotgun Slade (Thurs. 7:00)	WKRG	MCA	30	45	Donna Reed	WEAR	21
6. Woody; Yogi (Tues. 6:30)	WKRG	Kellogg Screen Gems	29	47	Laramie	WALA	20
7. Blue Angels; Show Mo. (Sat. 9:30)	WKRG	CNP	28	48	Fight	WEAR	20
					Make That Spare	WEAR	17
8. Coronado 9 (Sat. 10:00)	WKRG	MCA	25	54	Wrestling	WEAR	12
8. Two Faces West (Fri. 9:30)	WKRG	Screen Gems	25	54	Michael Shayne	WALA	11
9. Californians (Sat. 6:00)	WKRG	CNP	24	50	Jeff's Collie	WALA	14

SHREVEPORT

STATIONS: KTBS, KSLA. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Andy Griffith (Mon. 8:30-9:00)	KSLA	49
2. Rawhide (Fri. 6:30-7:30)	KSLA	48
2. Route 66 (Fri. 7:30-8:30)	KSLA	48
3. Wagon Train (Wed. 6:30-7:30)	KTBS	47
4. Candid Camera (Sun. 9:00-9:30)	KSLA	44
4. Gunsmoke (Sat. 9:00-9:30)	KSLA	44
5. Red Skelton (Tues. 8:30-9:00)	KSLA	40
6. Danny Thomas (Mon. 8:00-8:30)	KSLA	39
7. Dennis The Menace (Sun. 6:30-7:00)	KSLA	38
8. Have Gun, Will Travel (Sat. 8:30-9)	KSLA	37
8. Hennesey (Mon. 9:00-9:30)	KSLA	37
8. I've Got A Secret (Wed. 8:30-9:00)	KSLA	37
8. Jack Benny (Sun. 8:30-9:00)	KSLA	37
8. Zane Grey Theatre (Thurs. 7:30-8:00)	KSLA	37

1. Sea Hunt (Fri. 8:30)	KSLA	Ziv-UA	43	70	Tel Hour; Mitch	KTBS	18
2. Brothers Brannigan (Tues. 8:00)	KSLA	CBS	31	53	Thriller	KTBS	26
3. Tombstone Territory (Wed. 7:30)	KSLA	Ziv-UA	29	48	Price Is Right	KTBS	32
4. Dangerous Robin (Thurs. 9:00)	KSLA	Ziv-UA	28	60	Life; Groucho	KTBS	18
5. Coronado 9; Show Mo. (Sat. 9:30)	KSLA	MCA	26	55	Rifleman	KTBS	21
5. Shotgun Slade (Sun. 9:30)	KTBS	MCA	26	44	What's My Line	KSLA	33
6. Manhunt (Thurs. 8:00)	KTBS	Screen Gems	24	42	Gunslinger	KSLA	32
7. Blue Angels (Sat. 6:00)	KSLA	CNP	20	49	News; Weather; Sports	KTBS	24
8. Lock-Up; Life (Thurs. 9:30)	KTBS	Ziv-UA	17	39	Wanted, Dead or Alive	KSLA	28
9. Pony Express (Sat. 10:00)	KSLA	CNP	16	42	News; Weather	KTBS	28
					Hong Kong; How Great	KTBS	17
9. Two Faces West (Wed. 9:30)	KTBS	Screen Gems	16	33	Steel Hr.; Circle Theatre	KSLA	33

ST. JOSEPH

STATIONS: KFEQ, WDAF, KCMO, KMBC. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Andy Griffith (Mon. 8:30-9:00)	KCMO	36
2. Gunsmoke (Sat. 9:00-9:30)	KCMO	33
3. Ernie Ford (Thurs. 8:30-9:00)	WDAF	32
3. Wagon Train (Wed. 6:30-7:30)	WDAF	32
4. What's My Line (Sun. 9:30-10:00)	KFEQ	30
5. Real McCoys (Thurs. 7:30-8:00)	KMBC	29
6. Candid Camera (Sun. 9.00-9:30)	KFEQ	28
7. Groucho Marx (Thurs. 9:00-9:30)	WDAF	27
7. My Three Sons (Thurs. 8:00-8:30)	KFEQ	27
7. This Is Your Life (Thurs. 9:30-10:00)	WDAF	27

1. Huckleberry Hound (Thurs. 6:00)	KMBC	Screen Gems	19	44	Weather; Markets; News	KFEQ	15
					News-D Edwards	KFEQ	14
1. Third Man; Show Mo. (Sat. 9:30)	KCMO	NTA	19	36	Fight; Show; Auction	KFEQ	23
					Fight; Show; Spare; Auc.	KFEQ	19
2. Death Valley Days (Thurs. 9:30)	KMBC	U.S. Borax	18	32	Life, Your Life	WDAF	27
2. Sea Hunt (Sat. 6:00)	WDAF	Ziv-UA	18	49	Sat. News	KFEQ	15
					Heres Allen	KFEQ	9
3. Shotgun Slade (Tues. 8:00)	KFEQ	MCA	15	25	Tom Ewell	KCMO	19
4. Man From Cochise (Mon., Wed., Fri. 6:00)	KMBC	NTA	14	34	Weather, Markets; News	KFEQ	17
					News-D. Edwards	KFEQ	16
5. Lock-Up (Wed. 9:30)	WDAF	Ziv-UA	13	27	Steel Hr.; Circle Theatre	KCMO	15
6. Jeff's Collie (Sat. 5:30)	WDAF	ITC	12	44	Bowlin With Molen	KMBC	8
7. Coronado 9 (Thurs. 8:00)	KMBC	MCA	9	14	My Three Sons	KFEQ	27
8. Mr. Magoo (Sat. 11:00; 9:30 a.m.)	WDAF	TV Pers. Inc.	8	24	Spy King	KFEQ	11
					Fight; Show; Auction	KFEQ	23

MONTGOMERY

STATIONS: WSFA, WCOV. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Wagon Train (Wed. 6:30-7:30)	WSFA	59
2. 77 Sunset Strip (Tues. 8:00-9:00)	WSFA	56
3. Tall Man (Sat. 7:30-8:00)	WSFA	48
4. Americans (Mon. 6:30-7:30)	WSFA	47
5. Andy Griffith (Mon. 8:30-9:00)	WCOV	46
5. Deputy (Sat. 8:00-8:30)	WSFA	46
5. Ernie Ford (Thurs. 8:30-9:00)	WSFA	46
5. Groucho Marx (Thurs. 9:00-9:30)	WSFA	46
5. Gunsmoke (Sat. 9:00-9:30)	WCOV	46
6. Adv. In Paradise (Tues. 6:30-7:30)	WSFA	45

1. Manhunt (Fri. 9:00)	WSFA	Screen Gems	39	62	Twilight Zone	WCOV	23
2. Two Faces West (Thurs. 7:30)	WSFA	Screen Gems	37	62	Zane Grey Theatre	WCOV	23
3. Lock-Up (Thurs. 7:00)	WSFA	Ziv-UA	36	62	Angel	WCOV	22
4. Slade; Life (Thurs. 9:30)	WSFA	MCA	34	65	Flintstones	WCOV	18
5. Third Man (Thurs. 8:00)	WSFA	NTA	32	50	Gunslinger	WCOV	32
6. Jim Backus; Astaire (Mon. 8:00)	WSFA	CNP	31	48	Danny Thomas	WCOV	34
7. Flight (Fri. 7:30)	WSFA	CNP	29	44	Route 66	WCOV	37
8. Honeymooners (Mon. 8.30)	WSFA	CBS	23	33	Andy Griffith	WCOV	46
9. Coronado 9 (Wed. 9:30)	WSFA	MCA	22	51	Steel Hr; Circle Theatre	WCOV	22
10. Mike Hammer (Wed. 8:00)	WCOV	MCA	21	32	Perry Como	WSFA	45

SPRINGFIELD-HOLYOKE

STATIONS: WWLP, WHYN, WTIC, WNHC. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Rawhide (Fri. 7:30-8:30)	WTIC	44
2. Ed Sullivan (Sun. 8:00-9:00)	WTIC	39
2. Untouchables (Thurs. 9:30-10:30)	WHYN	39
3. Candid Camera (Sun. 10:00-10:30)	WTIC	38
3. Flintstones (Fri. 8:30-9:00)	WHYN	38
3. Perry Mason (Sat. 7:30-8:30)	WTIC	38
4. Gunsmoke (Sat. 10:00-10:30)	WTIC	36
5. Have Gun, Will Travel (Sat. 9:30-10)	WTIC	32
5. Dennis The Menace (Sun. 7:30-8:00)	WTIC	32
5. Jack Benny (Sun. 9:30-10:00)	WTIC	32
5. 77 Sunset Strip (Fri. 9:00-10:00)	WHYN	32
5. Price Is Right (Wed. 8:30-9:00)	WWLP	32
5. Wagon Train (Wed. 7:30-8:30)	WWLP	32

1. Tombstone Territory; Show Mo. (Sat. 10:30)	WTIC	Ziv-UA	29	48	Fight	WHYN	18
					Fight, Spare	WHYN	17
2. Mr. Ed (Sun. 7:00)	WTIC	MCA	23	36	Walt Disney	WHYN	18
2. Shotgun Slade; Life (Thurs. 10:30)	WWLP	MCA	23	48	Closeup, Take Look	WHYN	9
3. Manhunt (Fri. 10:30)	WHYN	Screen Gems	20	34	Michael Shayne	WWLP	21
4. Jim Backus (Thurs. 7:00)	WTIC	CNP	19	36	Weather, News	WWLP	22
					Mass Highlights	WWLP	15
5. Death Valley Days (Fri. 7:00)	WTIC	U.S. Borax	17	39	Weather, News	WWLP	18
					Mass Highlights	WWLP	13
5. Rough Riders (Tues. 7:00)	WTIC	Ziv-UA	17	33	Weather, News	WWLP	19
					Mass Highlights	WWLP	17
6. Phil Silvers (Sun. 6.00)	WWLP	CBS	16	34	Cannonball, Jungle Jim	WHYN	13
7. Dangerous Robin (Wed. 7:00)	WTIC	Ziv-UA	15	31	Weather, News	WWLP	18
					Mass Highlights	WWLP	16
7. Huckleberry Hound (Thurs. 6:00)	WHNC	Screen Gems	15	31	Feature Film	WTIC	17

(Continued on page 38)

Two Views of the Badge

One of these days, some Manhattan desk sergeant with a flair for symbolism is going to replace the familiar globes flanking the police station's entrance with the masks of tragedy and comedy.

Even then, the building isn't likely to be mistaken for, say, the Lunt-Fontanne Theatre—except maybe in a very heavy fog—but the logic behind the new adornments would be hard to challenge.

For the real-life, day-to-day drama of a busy police precinct makes every station-house a kind of theatre-in-the-round. (What's more, the newspaper "reviews" often make the front pages, and even "Death of a Salesman" never got *that* kind of treatment.)

So rich are the dramatic possibilities in the highly charged atmosphere of a metropolitan police precinct, that a professional author can find just about any material he needs.

A serious novelist like Ed McBain turns an X-ray eye on the professional and personal lives of a group of big-city detectives and weaves his observations into an artfully-told suspense story. On the other hand, a master humorist like Nat Hiken takes a long look at the long arm of the law and sees nothing but its funnybone. Point of view.

We didn't choose the examples of McBain and Hiken at random. They happen to be the creators of two new series that NBC will be unveiling with considerable pride this fall.

McBain will be represented by "87th Precinct." Hiken is responsible for "Car 54, Where Are You?" Both shows are headquartered in a metropolitan station-house; other than that, they have about as much in common as "Victory at Sea" and "Mister Roberts."

TO CLEAR UP one point immediately, Ed McBain is actually a pseudonym of novelist Evan Hunter, whose "The Blackboard Jungle," "Strangers When We Meet" and—most recently—"Mothers and Daughters" were all greeted most warmly by the critics, the public and the Bureau of Internal Revenue.

Hunter's (or McBain's) striking gift for narrative and characterization has been just as evident in his "87th Precinct" novels, the first

eleven of which have already sold more than two million copies.

A televiewer not familiar with McBain's detectives in his books will learn in short order that there isn't a stereotype in the bunch. And this same aura of credibility surrounds the cases on which they work, the police procedures they follow and the assorted characters they meet in the course of their working day or night.

THE PARTICULAR CITY in which this hour-long, Monday night series takes place doesn't have a name. It might be described as a composite of half a dozen large, bustling, problem-ridden cities somewhere between the Mexican and Canadian borders and the Atlantic and Pacific Oceans.

But the innate authenticity of whatever happens in the 35-block area covered by the 87th Precinct will be appreciated by all kinds of viewers—whether they happen to live in a bursting-at-the-seams metropolis or in some sleepy little town that's never even had a trolley car to scratch its back.

We promise no such authenticity for the Nat Hiken-created "Car 54, Where Are You?" Oh, physically speaking, it'll be as true-to-life as a documentary. In fact, much of it will be filmed right on the streets of New York. But as for the situations in which Hiken's lovable cops will be finding themselves—well, let's just say they'll be as credible as the barracks shenanigans of the Sergeant Bilko crowd. In other words, you'll laugh your head off.

A case in point is the "Car 54, Where Are You?" episode in which the lads at the precinct plan to surprise their foot-sore house sergeant with an anniversary gift of a pair of badly-needed orthopedic shoes.

The big problem, of course, is to make a plaster mold of the sergeant's feet without tipping him off to the surprise.

We won't do any tipping-off here, either, except to say that the attempted solutions to that problem make for some of the most hilarious sequences TV has ever seen. And it matters not a whit to us that such a situation would happen in real life about once a millennium (and then, only if the wind were right).

The aforementioned "Bilko" series was created by the very same Mr. Hiken. As we recall, it was an excruciatingly funny show with but one major, unforgivable flaw: It was on another network.

We remember, too, that the Pentagon (which could easily have been miffed at the weekly irreverence for Army brass) not only enjoyed the series but came to consider it an invaluable aid in the Army's recruiting program.

TODAY, when many of our nation's cities—including New York—are finding it difficult to recruit enough men for their police forces, it's conceivable that "Car 54, Where Are You?" may well be the laugh-getter to turn *that* trick.

Come to think of it, many such crucial shortages might be solved with the right kind of comedy program. There aren't nearly enough psychoanalysts, for example. If Hiken can just come up with a show about...well, let's see... there's this handsome, sophisticated couple living in a Manhattan duplex...they're both analysts...he's a Freudian, she's a Jungian and her mother's a Philadelphian... and when the mother unexpectedly phones to say she'll be visiting them for a few weeks...

But that's another series.

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(Continued from page 35)

SOUTH BEND–ELKHART

STATIONS: WNDU, WSBT, WSJV. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG
1. Garry Moore (Tues. 9:00-10:00)	WSBT	46
2. Gunsmoke (Sat. 9:00-9:30)	WSBT	42
3. Untouchables (Thurs. 8:30-9:30)	WSJV	37
4. Have Gun, Will Travel (Sat. 8:30-9	WSBT	36
5. Andy Griffith (Mon. 8:30-9:00)	WSBT	34
5. What's My Line (Sun. 9:30-10:00)	WSBT	34
6. Candid Camera (Sun. 9.00-9.30)	WSBT	33
6. Checkmate (Sat. 7:30-8:30)	WSBT	33
6. My Three Sons (Thurs. 8:00-8:30)	WSJV	33
7. Red Skelton (Tues. 8:30-9:00)	WSBT	32

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Coronado 9 (Sat. 9:30)	WSBT	MCA	37	55
2. Sea Hunt (Sun. 10:00)	WSBT	Ziv-UA	33	56
3. Shotgun Slade (Sat. 10:00)	WSBT	MCA	30	54
4. Manhunt; Life (Thurs. 9:30)	WNDU	Screen Gems	25	40
5. Brothers Brannigan (Fri. 10:00)	WSJV	CBS	21	36
5. Jim Backus (Thurs. 9:30)	WSJV	CNP	21	33
6. Four Just Men (Tues. 8:00)	WSBT	ITC	20	33
7. Dangerous Robin (Mon. 10:00)	WSJV	Ziv-UA	15	29
8. Best of Post; Take Look (Thurs. 10)	WSJV	ITC	14	26
8. Cannonball (Fri. 6:00)	WSJV	ITC	14	35

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Fight; BB	WSJV	18
Fight; Sports	WSJV	14
Edition; Weather	WNDU	14
Theatre; Astaire	WNDU	12
Fight; Theatre	WSJV	16
Video Theatre	WSJV	13
Jim Backus	WSJV	21
News; Weather	WSBT	23
Sports; Jack Paar	WNDU	17
Manhunt; Life	WNDU	25
Thriller	WNDU	19
News; Weather	WSBT	29
Sports; Show; JFK	WSBT	16
News; Weather	WSBT	26
Sports; Jack Paar	WNDU	17
News; Weather	WSBT	19
News-D. Edwards	WSBT	19

BAKERSFIELD

STATIONS: KERO, KLYD, KBAK. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Wagon Train (Wed. 7:30-8:30)	KERO	46
2. Bonanza (Sat. 7:30-8:30)	KERO	34
2. Laramie (Tues. 7:30-8:30)	KERO	34
3. Outlaws (Thurs 7:30-8:30)	KERO	30
4. Hawaiian Eye (Wed. 9:00-10:00)	KLYD	28
4. Tall Man (Sat. 8:30-9:00)	KERO	28
5. Rawhide (Fri. 7:30-8:30)	KBAK	27
6. Real McCoys (Thurs. 8:30-9:00)	KLYD	26
7. Rebel (Sun. 9:00-9:30)	KLYD	25
8. Bachelor Father (Thurs. 9:00-9:30)	KERO	23
8. Bat Masterson (Thurs. 8:30-9:00)	KERO	23
8. Dobie Gillis (Tues. 8:30-9:00)	KBAK	23
8. Lawman (Sun. 8:30-9:00)	KLYD	23
8. Maverick (Sun. 7:30-8:30)	KLYD	23

1. Two Faces West (Wed. 8:30)	KERO	Screen Gems	24	38
2. Best of Post (Tues. 7:00)	KERO	ITC	23	40
3. Californians; Operations (Wed. 7:00)	KERO	CNP	21	43
4. Award Theatre (Mon. 7:00)	KERO	Screen Gems	20	36
5. Jeff's Collie (Thurs. 7:00)	KERO	ITC	19	33
5. Sea Hunt (Tues. 8:30)	KERO	Ziv-UA	19	27
6. Pioneers (Sun. 8:30)	KERO	Roebeck	17	25
7. Highway Patrol (Mon., Wed., Thurs. 7:00)	KLYD	Ziv-UA	14	27
7. Quick Draw McGraw (Tues. 6:30)	KBAK	Screen Gems	14	25
8. Lock-Up (Mon. 8:00)	KERO	Ziv-UA	13	21
8. Tombstone Territory (Tues. 7:00)	KBAK	Ziv-UA	13	22

Nelson Family	KLYD	19
Tombstone Territory	KBAK	13
High Patrol; Operations	KLYD	11
Highway Patrol	KLYD	15
Highway Patrol	KLYD	16
Dobie Gillis	KBAK	23
Lawman	KLYD	23
Award Theatre	KERO	20
Jeff's Collie	KERO	19
Calif; Operations	KERO	21
This Day 1961; Weather	KERO	26
Huntley-Brinkley	KERO	29
Cheyenne	KLYD	22
Best of Post	KERO	23

LITTLE ROCK

STATIONS: KARK, KATV, KTHV. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Andy Griffith (Mon. 8:30-9:00)	KTHV	44
2. Wagon Train (Wed. 6:30-7:30)	KARK	39
3. Perry Mason (Sat. 6:30-7:30)	KTHV	35
4. Garry Moore (Tues. 9:00-10:00)	KTHV	33
4. Leave It To Beaver (Sat. 7:30-8:00)	KATV	33
4. Rawhide (Fri. 6:30-7:30)	KTHV	33
5. Real McCoys (Thurs. 7:30-8:00)	KATV	32
6. Dennis The Menace (Sun. 6:30-7:00)	KTHV	31
6. Red Skelton (Tues. 8:30-9:00)	KTHV	31
6. Route 66 (Fri. 7:30-8:30)	KTHV	31

1. Sea Hunt (Fri. 8:30)	KTHV	Ziv-UA	24	37
2. Blue Angels; Life (Thurs. 9:30)	KARK	CNP	17	38
2. Trackdown (Sun. 9:30)	KTHV	CBS	17	38
3. Rescue 8 (Sun. 8:00)	KATV	Screen Gems	15	27
4. Coronado 9; Show Mo. (Sat. 9:30)	KTHV	MCA	13	21
5. Grand Jury (Sun. 9:30)	KARK	NTA	12	27
5. Lock-Up (Wed. 7:30)	KTHV	Ziv-UA	12	18
5. U.S. Marshal (Thurs. 9:30)	KATV	NTA	12	27
6. Best of Post (Thurs. 9:00)	KTHV	ITC	11	19
6. Men Into Space (Thurs. 7:30)	KARK	Ziv-UA	11	18

Tel Hour; Mitch	KARK	35
What's My Line	KTHV	16
Winston Churchill	KATV	16
Chevy Show	KARK	23
Premiere Theatre	KARK	35
Trackdown	KTHV	17
Price Is Right	KARK	31
Blue Angels; Life	KARK	17
Groucho; Life	KARK	17
Real McCoys	KATV	32

PHOENIX

STATIONS: KTVK, KPHO, KOOL, KVAR. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1. Untouchables (Thurs. 8:30-9:30)	KTVK	45
2. My Three Sons (Thurs. 8:00-8:30)	KTVK	37
3. Candid Camera (Sun. 8:00-8:30)	KOOL	35
3. Real McCoys (Thurs. 7:30-8:00)	KTVK	35
4. What's My Line (Sun. 8:30-9:00)	KOOL	34
5. Alcoa Presents (Tues. 9:00-9:30)	KTVK	33
5. Andy Griffith (Mon. 7:30-8:00)	KOOL	33
5. Gunsmoke (Sat. 8:00-8:30)	KOOL	33
5. Lawrence Welk (Sat. 7:00-8:00)	KTVK	33
6. Hawaiian Eye (Wed. 8:00-9:00)	KTVK	32

1. Sea Hunt; Show Mo. (Sat. 8:30)	KOOL	Ziv-UA	24	37
2. Huckleberry Hound (Wed. 6:30)	KPHO	Screen Gems	21	40
3. Death Valley Days (Tues. 9:30)	KTVK	U.S. Borax	20	39
4. San Francisco Beat (Sun. 9:00)	KOOL	CBS	19	30
5. Best of Post (Sun. 9:30)	KPHO	ITC	15	28
5. U.S. Marshal (Thurs. 9:30)	KPHO	NTA	15	27
6. Brothers Brannigan (Mon. 9:00)	KOOL	CBS	14	25
6. Trackdown (Fri. 9:00)	KOOL	CBS	14	28
6. Quick Draw McGraw (Thurs. 6:30)	KPHO	Screen Gems	14	30
7. Bold Journey; Med 61 (Fri. 8:00)	KPHO	Banner	13	21
7. Shotgun Slade (Sat. 9:00)	KOOL	MCA	13	21
7. State Trooper (Tues. 9:30)	KPHO	MCA	13	25

Fight	KTVK	30
Fight; Spare	KTVK	29
Price Is Right	KVAR	15
State Trooper	KPHO	13
Islanders	KTVK	27
Winston Churchill	KTVK	19
Ann Sothern	KOOL	15
Adv. In Paradise	KTVK	28
Detectives	KTVK	27
Guestward Ho	KTVK	19
77 Sunset Strip	KTVK	26
Fight; Roaring 20's	KTVK	31
Roaring 20's	KTVK	27
Death Valley Days	KTVK	20

Hagerty Threatens to Quit

Continued from page 21

stations were tuned in, was private business.

The morning of the closed-circuit telecast, Hagerty, in a memo entitled "ABC Television Program Notes," gave a bullish accounting of his six months as boss of ABC News. Some of the same material contained in the memo was repeated for the affiliates, although the threat to resign was an entirely new note.

"News Final," now carried on ABC owned & operated stations in N. Y. and Washington, has the promise of Sunoco network sponsorship if it gets enough stations to clear time for it. But, by all accounts, the clearances are going to have to exceed 20 stations by at least three times that number. (Sunoco is presently sponsoring it in the two markets.)

There are some contradictory elements in the rise of Hagerty as a tv-radio news executive. Obviously, the network, which previously cried poverty when it came to programming news and public affairs, has, relative to its former tightness, opened its purse strings. On the one hand, as Hagerty pointed out last week, ABC has "more than doubled the size of (his) network news staffs," and such personnel expansion has to cost some money. Yet, on the other hand, one network tv producer reporting to Hagerty, was reluctant to spend approximately $1,500 last month to alter a small segment of a special preview program on the "manshoot" into space to include the report that an approximate date had been selected for the manned launch.

In his June 20 memo, Hagerty said, "I gave myself two and a half to three years to get off dead-center and run to the head of the line. I don't mind telling you . . . that we're way ahead of schedule. Way ahead."

Talking of the Project Mercury (manshoot) program as "our first big challenge," he said the network "threw everything it had to spare and a little more into that effort"—everything, it seems, except enough coin to allow for pertinent re-editing.

Schiller, Weiskopf To Develop CBS Shows

Hollywood, June 27.

CBS-TV has inked Bob Schiller and Bob Weiskopf to pen plot for "Pete And Gladys" series and also "to develop new properties" for the web. Pair join network after six years with Desilu during which they worked on "I Love Lucy," Ann Sothern skein and others.

Parke Levy, who created "Pete," recently let it be known he was going to ease some of the production load—particularly plottage—this coming season. He retains financial stake in series, of course, as well as top-tier production authority.

Collingwood's Labor of Love

Continued from page 22

ready to tackle the issue of "Are Newspapers Doing Their Job?" the title of tomorrow's show.

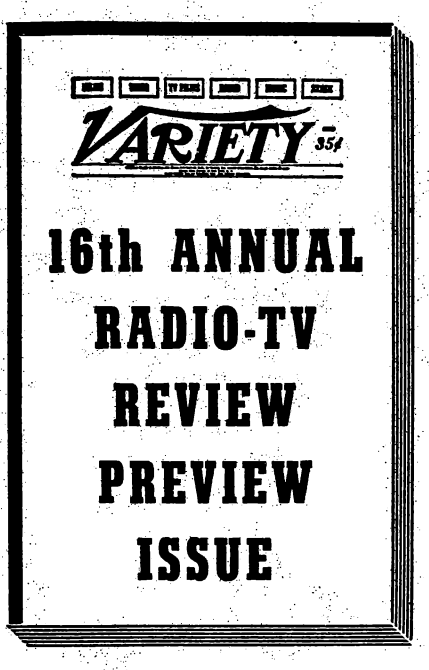
Speaking about the series, Collingwood said "I have had more freedom on the show than any program with CBS the past 20 years." He referred to his freedom to state his opinions freely and frankly. He does discuss his material with management, but he says he's never been overruled on anything. At the beginning, there was some management objections that his criticism can apply equally to the tv medium as well as to the press. Objections though, were swallowed and it was agreed that "WCBS-TV Views the Press" would be a one man's opinion show, rather than criticism by a committee, which Collingwood calls impossible.

The show, as Collingwood says, has been in the hopper since the death of Don Hollenbeck, who did a similar stanza years back on CBS Radio. It was put on the air at a time of growing criticism of tv in the press, both in the news and editorial columns. As far as Collingwood is concerned, though, that's a happenstance. He's offering press criticism in the same way the better newspapers offer tv criticism.

Show, without the visual aides, also is done by Collingwood on WCBS Radio Sunday nights. Series is picked up by WGBH-TV, Boston, the educational outlet. Latter also will telecast the half-hour special July 3 at 7:30 p.m.

Detroit—Gene Avram, of WXYZ, has been elected prexy of the Detroit local of the American Federation of Radio and TV Artists. Other officers are: Doug Wright, freelancer, first veepee; Shelby Newhouse, WWJ, second veepee; Betty Bahr, freelancer, recording secretary, and Bill Carnett, freelancer, treasurer.

for YOU★ YOU★ YOU★ and YOU★



Variety's 16th Annual Radio-TV Review-Preview Issue turns midsummer into a hot, new buying season for talent, broadcasting stations†, networks, TV Film syndicators, as VARIETY staffers and the industry's major spokesmen offer authoritative insight into the past and the future of TV and Radio.

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† (Note: Last summer one TV station previewed every single one of its fall programs in a two-page VARIETY ad that resulted in an unprecedented near sellout of its fall schedule BEFORE the season started!)

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That Rating Fever Gets 'Em All, Even Purex & Its 'Hands-Off' Policy —On Other Madison Ave. Fronts

By BILL GREELEY

Producer-writer Robert Alan Aurthur, one of the several witnesses who have been scalding sponsors and agencies and networks at the FCC's current Foley Square probe into tv program practices, had one of the sadder stories to tell in relating how Purex lost [illegible] clarity.

The [illegible] soap company came [illegible] of sponsors back as a sponsor for the Aurthur produced "Sunday Showcase," a noble experiment in a return to "quality drama" that was slotted against Ed Sullivan on the premise, Aurthur said, that it would lose money [illegible] as well do it artistically.

In [illegible] by press and public [illegible] program [illegible] in backing [illegible] controversial shows on "Sunday Showcase," Purex decided to back NBC [illegible] in three "controversial" shows for the 1961-'62 season.

Aurthur was to have the established control, but this soon began to fall apart and the producer entered the following letter in the FCC hearing record as an example of the changing scene:

"From Edward H. Weiss & Co., Chicago, to Dick Linkroum, NBC:

"Dear Dick: We were very disappointed in 'John Brown's Raid' (first of the three specials). We felt that the show never really got off the ground. It was completely disjointed and excessively noisy. We were surprised that you and your associates were so enthusiastic about the show. It seems to us that you recognized its shortcomings, but were so close to air time that you found it impossible to remedy the situation effectively. We're sure you tried because we have confidence that all of your people are professional enough to recognize a problem and deal with it as best you can. This would account for Bob Aurthur's comments in his letter to me, pointing out the extensive number of splices necessary to complete the show. However, all of your 'knowhow' could not keep 'John Brown's Raid' from being our first real flop for the Purex Corp.

"We have not yet received the script for the 'Guliano Story' (later aired under another title, although we have set a time period for it Tuesday, Jan. 24, 1961, 10-11 p.m. We understand that you plan to begin taping the show Nov. 15.

"As you know, we have an avowed policy of 'hands off' in the preparation of scripts once the story has been approved. Similarly, we have no intention of dictating to you how a show should be produced. We know that you have consistently [illegible] that you would like to do all of our shows on location. Whereas we could see the value of the authenticity of Harpers Ferry, we wonder if it is wise to tape the 'Guliano' show on location. Since we have not yet seen the 'Guiliano' script, we are not in a position to know how the show develops. However, we suggest that it may be more desirable to tape the show in a studio, providing that it would be in keeping with the script. It is possible that you can thus achieve greater control over the production values of the final product.

"You are probably aware that Trendex [illegible] seventy Arbitron rating was exceedingly disappointing in spite of an excellent lead in. We do not know what the final Nielsen rating for the show will be, but we suspect from all information available now and our analysis of other shows in the same time period that the rating will be much lower than we would wish.

"We realize that you and your group have a stake in each of the Purex shows. You, on the other hand must understand that we and Purex have an even greater stake. Each show which you produce calls for an outlay of $250,000 on the part of Purex. Naturally, we would like to achieve the highest rating possible. We are responsible for selling Purex products and it therefore behooves us to seek shows that will reach as many women as possible. To date the shows which you have produced have been good and have reached fairly large audiences. We cannot afford another show like 'John Brown's Raid.' We hope that you will take our criticism and comment in the spirit in which they are made. We continue to seek high quality shows that will attract large audiences. We would be derelict in our duty to the Purex Corp. if we settled for anything less. Cordially, Nathan Pinsot, media director."

Thus Purex slid from an approach as pure as a bar of Procter & Gamble's Ivory soap to a rating fever as high as a P&G media man's.

The end of Aurthur's sad tale was that the third "controversial" production was cancelled by sponsor and agency after a welter of off-camera controversy with Linkroum and his associates.

Just in Time

With government-video lashups current, Simon & Shuster has a timely forthcoming novel by ex-flack Walter Ross in "Ask Me No Questions," slated for release early next year.

Book deals with the controversy between the Senate and the tv industry. Ross, now a senior editor at Coronet, was formerly pubrelations director of BMI.

Y&R Nipups

Young & Rubicam should complete tie-up with the Dentsu ad agency, Japan's largest and fifth largest in the world, by next fall.

Arrangement will see each agency functioning with branch offices at the locations of the other.

Grey's New Topline

Grey agency has realigned its top exec team with Herbert D. Strauss, formerly an exec veepee, becoming president.

Arthur C. Fatt, who has been president, becomes board chairman and chief exec officer. Lawrence Valenstein, formerly chairman of the exec committee and board chairman, will continue to serve as executive committee chairman.

K&E Promotions

Kenyon & Eckhardt directors have elected Hilton N. Wasserman, formerly director of personnel services and a veepee, to post of administrative veepee.

Fred Hauser has been named to succeed Wasserman as personnel head, and Alfred Norcott, secretary, takes on additional duties as controller.

London Agencies

London, June 27.

Plan International, agents for the Australian Directorate of Trade, got together with Mather and Crowther, agents for the Sainsbury chain store here, and produced an industrial pic, "A Basinful of Sun," to coincide with the Australian Food Fortnight. Associated - Rediffusion provided the facilities and screened the show . . . Major part of a fully integrated campaign to launch Nysil Stockings for Ballito Hosiery will be peak time tv spots, throughout September and well in October says agents G. S. Royds . . . Industrial Market Research, Ltd. are currently in N. Ireland investigating distribution of consumer goods at the request of UTV and agencies . . . J. Haddon and Co. preparing a big attack on the domestic electric appliance market for Philips Electrical via tv . . . National campaign to launch Ewbank carpet shampooer is being contemplated by Entwisle and Keyon through agents F. John Roe. Expect to see first commercials in the fall . . . Lintas testing reaction to a new soap for Lever Bros. on Tyne Tees-TV. If results are good, Lever Bros. want a national tv campaign . . . Webster Ridgeway and Partners take over the Brockhouse organization account . . . And Standard Fireworks went to Tibbenham and Co. . . . New accounts for G. J. Lashbrook include: camera-manufacturer K. G. Corfield, Joseph Freeman, Sons and Co., and Telemechanics.

Cleveland — Westinghouse AM outlet KYW has named Dex Card, formerly with WCOP in Boston, as morning deejay, replacing Big Wilson, who has moved to WNEW, New York.

Radio Reviews

SUSPENSE
(Call Me At Half Past)
With Bernard Grant, Elspeth Eric, Sarah Fussell, Lawson Zerbe, Jack Grimes, Freddie Chandler
Prod.-Dir.: Bruno Zirato Jr.
Writer: Allen Sloane
25 Mins.; Sun., 6:35 p.m.
CBS, from N.Y.

The 20-year-old "Suspense" series returned to CBS radio last Sunday (25) after a sixmonth hiatus with a weirdie drama completely in keeping with its long-running format. For AM'ers who want a respite from "the music and news" format, the series offers a good change of pace and being back-to-back with "Johnny Dollar," it's a strong hour of meller time.

The opening drama, scripted by Allen Sloane, had the right elements to establish the "Suspense" angle. It concerned a mentally disturbed woman out to kill her husband whom she held responsible for the death of her child. The buildup was steady and the denouement effective.

The cast, headed by Bernard Grant as the husband and Elspeth Eric as the wife, was topnotch. Bruno Zirato Jr.'s production and directorial efforts kept everything taut and precise. *Gros.*

MUSIC MAGAZINE
With Abram Chasins, others
Producer: Chasins
55 Mins., Mon., 9:05 p.m.
SMITH, BARNEY & CO.
WQXR, N. Y.

WQXR music director Abram Chasins' new Monday night hour features fine music, but it doesn't lack the informality of anybody's deejay outing. On show caught (12), conductor Alfred Wallenstein was guest, and Chasins addressed him throughout as just plain "Wally."

The pair centered their segue chats around the swing to outdoor concerts in the United States, something that's been a European tradition for years—"Music is a great outdoor sport," said Chasins, and continentals have been aware of this for a long time.

In discussing outdoor music he's been connected with, Wallenstein said there has been considerable improvement in American musical tastes, that auds in the last 10 years had gotten away from the "pop idea."

Also discussed were the hazards of weather, and it was agreed that of all performers, pianist Arthur Rubenstein has the best pull with the elements. He draws crowds and a full moon, it seems.

Above comments should give an idea of the casual air of "Music Magazine." Music is plentiful and adroitly inserted. All in all, a most pleasant quality disk and chatter show. *Bill.*

THE BROWNE BEAT
With Brian Browne Trio; Jim Terrell, announcer
Producer: Peter Shaw
30 Mins.; Mon., 12:15 p.m.
CBC, from Ottawa

The unusual thing about The Browne Beat is that it's a summer replacement for the corniest stanza anywhere, "Don Messer's Islanders," a top-ranker hoe-down aimed at rurals. There's no corn about the Brian Browne Trio, and nothing unusual either. Browne, a student of Oscar Peterson, is a natural-born solid 88er and one of Canada's fastest upcoming jazz keyboarders. His work is first-rate, subtle, gentle at times, imaginative, seldom cute and always under strict control. His ad-libbing shows he knows what he's about and Browne doesn't caper or show off. He makes full use of his bass, Peter Fleming, and drummer, Doug Johnston, for an over-all sound, letting the piano through when it should and blending it when called for, although the dialer is always aware that Browne's fingers are at work. Threesome did a Latino "Poincianna" and a medium tempo "Lover." show caught and Browne's solo was a wistful handling of "Laura."

Segment is headed for big attention via CBS's Trans-Canada AM web out of the Ottawa studios, and could locate Browne and his boys among the country's top-flight jazz groups, where they belong. *Gorm.*

B'casters Ask More Clarification On FCC's 'Confusing' Anti-Plugola Rules

Time's B'cast Subsid

Time Inc. is consolidating all tv and radio broadcast activities under one company, Time-Life Broadcast Inc.

Prexy of the new org is Weston C. Pullen Jr., who's been v.p. in charge of radio-tv. Veepees and new directors include F. S. Gilbert, formerly general manager of Time mag; and Sig Mickelson, formerly CBS News prexy.

Time group of stations includes KLZ-AM-TV, Denver; WOOD-AM-TV, Grand Rapids, Mich.; WFBM-AM-TV, Indianapolis; and WTCN-AM-TV, Minneapolis. Company has one radio news show in production, and is developing other radio-tv program services.

Japanese Telecast Of Hagerty's Ikeda Taping Brews Up a Rhubarb

Tokyo, June 27.

The ABC-TV hour-long interview of Prime Minister Ikeda by Jim Hagerty and Tokyo bureau chief Ray Falk, broadcast here last week over Nippon Education Television (NET), drew protests from the Foreign Office and from competitive commercial stations.

The public info office at the Foreign Office claimed that the interview, taped at NET studios during Hagerty's visit and on the eve of Premier Ikeda's trip to Washington, was permitted for overseas telecasting only and that it was unreasonable for NET to air it domestically. Sore points on this score appear to be feeling that Premier might have responded differently to questions if he had known interview would be seen in Japan and fact that one commercial station had an exclusive with the head of state.

Sentiments at NET indicate that Government cannot prohibit such a broadcast, claiming the tape was bought directly from ABC. It is also believed that NET offered use of the tape to other commercial stations here on condition that it would benefit from their exclusives. A NET spokesman also stated that Premier Ikeda had been told that the interview would be telecast in Japan.

CORNELL NAMED NEWS DIRECTOR AT WMCA

Vet newsman Cameron Cornell has been named news director of N.Y. radio indie WMCA.

Cornell most recently was news director for radio station WGSA, Savannah, Ga., and before that was a documentary producer on ABC Radio.

In the last six months, WMCA has expanded the news department with three local-scene reporters and Newsweek mag's general editor Philip C. Clarke as a Sunday night commentator.

WWL-TV's Modern-Dress 'Caesar' in Prime Tune

New Orleans, June 27.

WWL-TV, CBS-TV affil here, has slated a local production of "Julius Caesar" in modern dress, presented against a background of the Cuban revolution. Show will be done in prime time, tomorrow (Thurs.) night from 8 to 9:30 p.m.

Another half hour will be devoted to community issues before the public, under the banner of "Channel 4 Reports," a tri-weekly outing. The half-hour from 9:30 to 10 p.m. on the same night will be entirely unrelated problem. "Channel 4 Reports" that night will be a discussion between the New Orleans Dock Board and the Audubon Park Commission over the proposed new wharf in the back of a riverfront park.

Station, topped by Larry Carino, recently produced a pub-affairs outing on the school integration problem in New Orleans, titled "Crisis in Our Times."

Washington, June 27.

Federal Communications Commission's proposed anti-payola plugola rules don't shed enough light to enable broadcasters to see the line they should toe.

This general criticism was leveled in comments filed before deadline last Friday (23) on FCC's rulemaking aimed at implimenting payola and plugola sections of last year's omnibus broadcasting bill.

The bill revamped the sponsor identification requirements of Section 317 and added a new Section 508 of the Communications Act requiring production personnel to report acceptance of pay-offs or other considerations for inclusion of program material. A list of 36 examples, mostly from the House Commerce Committee report on the bill, are provided as guides as to what does and doesn't constitute payola or plugola.

NBC, CBS, Alliance of Television Film Producers and 17 stations represented by the D.C. law firm of Covington and Burling were among major broadcasting interests filing briefs in the docket.

NBC, CBS and the Alliance joined in supporting fight of MPAA to win exclusion of feature films from the proposed requirements (see story in Picture Section).

Coming in for most criticism was a clause in the rulemaking which, according to the comments, would leave parts of the March, 1960, Public Notice on payola-plugola still in effect. This was the document which caused such a ruckus by edicting, among other things, that stations couldn't play freebies without announcing them as such. The revision of Section 317 by Congress was aimed primarily at resolving the confusion created by the Notice.

But CBS, joined by NBC and the TV Alliance, said the current rulemaking leaves the implication that those parts of the 1960 Public Notice not specifically superseded by the new list of examples would still remain in force. CBS brief, by its general counsel Thomas K. Fisher, said that instead of clarifying matters for broadcasters, the rule "will inevitably muddy the waters." "If allowed to stand," brief continued, "it will result in considerable confusion."

CBS urged FCC to declare the Public Notice "no longer operative."

Objections were also raised to some of the examples. Under one, CBS said, the interpretation could be made that announcement is required of both the corporate name and name of product for sponsor identification purposes. Under present rule, either one or the other, but not both, must be disclosed.

The Covington and Burling clients, including WTOP radio and tv of the Washington Post here, rapped the new law as the upshot of "quite complex and not sufficiently informative legislative draftmanship." (National Assn. of Broadcasters aided in shaping the provisions).

The C&B brief urged clarification of how gifts from record distributors to disk jockeys and other station personnel would affect playing of the distributors' records. It suggested as long as there is no "agreement or understanding" that disks will be aired in return for gratuities, no announcement should be required.

The law firm also told FCC it should spell out more clearly the requirement that "reasonable diligence" be exercised by broadcasters to ferret out payola in their studios. The proposed rules, C&B stated, "do not attempt to inform the licensee of specific steps that should be taken in order that it may discharge its obligation of 'reasonable diligence'."

Cata to CBS

Alberto H. Cata was made special representative for Latin America for CBS-TV's stations division. Former veep of Goar Mestre & Associates, Cata will base in N.Y. and "work closely" with Howard L. Kany, director of international business relations for CBS-TV's station setup.

The move for Cata was a natural, since right now, CBS and Mestre are "associated" in partial ownership of PROARTEL in Buenos Aires and Pentel in Lima, both tv production companies.

SEVEN ARTS' "HIGH AND MIGHTY" DOMINATES NEW YORK MARKET

HERE ARE THE FACTS: ARBITRON

	AVERAGE QUARTER-HOUR RATING	AVERAGE QUARTER-HOUR SHARE
WOR-TV–"The Big Preview"	24.2	38%
Station A	17.5	28%
Station B	9.0	14%
Station C	7.0	11%
Station D	4.0	6%
Station E	1.0	2%
Station F	0.9	1%

on WOR-TV's "The Big Preview" Premiere

On Tuesday, June 20th, 9:00 P.M. to 11:15 P.M., Warner Bros. "Films of the 50's" scored again, topping such competition as "Tom Ewell", "Thriller", "Stagecoach West", "Red Skelton", "Garry Moore", "Alcoa Presents", "Dangerous Robin", and all the 11:00 P.M. network station newscasts combined.

Thus the critical New York TV audience further confirms the popular appeal of Seven Arts' "Films of the 50's". These Warner Bros. greats have won audience domination in top markets* such as Los Angeles, Calif.; Philadelphia, Pa.; Detroit, Mich.; San Francisco, Calif.; St. Louis, Mo.; Minneapolis, Minn.; San Diego, Calif.; Miami, Fla.; Rochester, N.Y.; Fresno, Calif.; Davenport, Iowa; Charlotte, N. C.; South Bend, Ind.; Asheville, N. C.; Wichita Falls, Texas, and Cedar Rapids, Iowa.

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DALLAS: 5641 Charlestown Drive ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

*Your nearest Seven Arts district manager has all the evidence of "Films of the 50's" audience-gathering force. Just call him.

Foreign Television Reviews

MEET MR. HOLLOWAY
With Stanley Holloway, The George Mitchell Singers
Producer: Harry Carlisle
35 Mins.; Thurs.; 7:55 p.m.
BBC-TV, from London

Harry Carlisle plumped for a confined set, based on a London saloon in the 1920s, to present the veteran talent of Stanley Holloway. And Carlisle's lack of camera tricks for 90% of the show was 100% right for the party piece Holloway put over. If the producer had fallen for the "big" idea some carefully constructed cameo would have been swamped.

Holloway, of course, clicked, clicked and clicked again in a showcase hardly long enough to let him really open up. What viewers saw was a rich mixture of characters seemingly bursting to emerge from "Old Father Show Biz." None was developed past one number. They ranged from the disgusted-cockney rendering of "Brown Boots," through the old soldier's account of "Sam, Pick Up Thy Musket" to his "My Fair Lady" classic, "Get Me To The Church On Time," which was the fadeout.

Holloway cracked gags, too, which were a trifle whiskery but fitted the general genteel air that hung round the production. And they set the moppets, who were scattered about the set in floppy hats and long underwear, a-giggling. If anybody was looking for faults they might ask what young "ladies" were doing in a 1920 saloon.

On the whole, however, the show zipped along pleasantly and it's certainly a change to find a British producer who can resist cluttering up a set with bits and pieces and things that dangle.
Watt.

THE TRUTH ABOUT BILLY NEWTON
With John Welsh, Mary Hinton, Fabia Drake, Ann Firbank, Ilana Pravda, John Brooking, Yvonne Coulette, Richard Hart, Clemence Brittany, Michael Alexander, William Greene, Timothy Pearce, Malcolm Gerard
Producer: Brandon Acton-Bond
Writer: Doris Lessing
90 Mins., Mon., 8:40 p.m.
BBC-TV, from Bristol

Doris Lessing, who's notched herself into the current novel with several cogent items, has also authored a couple of plays that haven't, unaccountably, found London legit backers. "The Truth About Billy Newton," second in line, had a provocative airing at a provincial repertory, and, on the strength of it, was taken up by the go-ahead West of England outfit of BBC-TV. The writer's name guaranteed intellectual stimulus for those familiar with it, and this was forthcoming, despite shortcomings in the shaping of the whole and lack of lustre in the central character.

Miss Lessing chose to revive an out-of-favor dramatic form — the play of ideas as conceived by Bernard Shaw. Idea was that Billy Newton (John Welsh), a philosophical pundit who'd achieved 80 years of life, was made the unwilling subject of a "This-Is-Your-Life"-type tv program. He was descended upon by technicians and the wives and offspring he'd gathered during his lifetime. The play, which took place during the preparations for the show, was thus an examination of the stature and purposes of Newton, and it attempted to show that all his prophetic ideas were based on an untidy private life and an egotism that were quite the opposite of what he was preaching.

Said collection of spouses included a Commie from Moscow, a do-gooder campaigner for banning the bomb, and an aristocrat who was more Tory than Macmillan. Also present were a long-lost and beatnik son who was sparing with the words but expressed himself at boring length on the clarinet, and a girl press-reporter who turned out to be Billy Newton's much-desired daughter, by a mistress.

All the characters sparked off some lively and crisply-written comment on moral issues. The sex war was mocked in the tantrums of a wife who hadn't bedded her husband in many moons, but constantly suspected him of extramarital activities. Political pomposities were portrayed in the person of a socialite Socialist who'd climb on any popular band wagon. In fact, so many stimulating issues were broached that the piece tantalized the mind throughout.

But, unfortunately, it wasn't a play. The truth about Billy Newton proved an academic search, for the character never lived and was merely a vehicle for argument. Similarly, the play was practically inert, enlivened by isolated scenes but having no dramatic momentum.

There were moments of crisis, and these were finely taken by Fabia Drake, as the second wife, by Yvonne Coulette, as the frustrated spouse, and by Ann Firbank, as the journalist, heavily derived from Ellie Dunn in Shaw's "Heartbreak House." But the chief drawback was that John Welsh could do little with Billy Newton but give him the air of an anguished prophet, without motivation.

Brandon Acton-Bond produced with stolid ability, but couldn't provide much in the way of visual excitement. The result was a brisk, and frequently searching, talkie-piece, which threw up ideas by the score without being able to harness them in dramatic terms. *Otta.*

ABRACADABRA
With Roy Ward Dickson, Shirley Dickson
Director: Tig Roe
30 Mins., Thurs., 8:30 p.m.
Associated-Rediffusion, from London

This wordy game returned to the commercial web for a second summer run, and judging by the initialer, a shaky, complicated affair, will reach no greater heights than it did last year. Roy Ward Dickson emceed enthusiastically but could not prevent viewers from floundering in a welter of rules and promises of prize-money. Dickson's wife, Shirley, sat behind a large dictionary, came out three times and blew a kiss—which was her only contribution in the whole half-hour.

Idea of the quiz is for contestants to win letter-tiles, which they pick eyes-closed, by answering a question correctly. They then build words, or try to, on the "Abracadabra board." Each tile on the board is worth $5.60. If they spell out a word they are worth a lot more. If they spell out two words even more, and so on. A very bright (and an extremely lucky) participator who makes a word with his first four tries can win an auto, but the odds are stacked too heavily against this for the show to give away many of them. Prizes are much easier to get in Michael Miles' "Take Your Pick."

First contestant this time took up half the show, never made a word and went home with only $28 in his pocket. Second hopeful, a housewife from Newcastle, looked as though she had more chance but the program ran out of time, so she will return the following week.

Maybe the quiz seemed complicated because Dickson decided to explain the rules as the show went along, and he spent too much time with each contestant. After 10 minutes or so their "stage nerves" wore off and they started acting it up for the studio audience. Show needs a lot of work if it is to keep the masses home on summer evenings. *Watt.*

Foreign TV Followup

The Variety Show

Granada TV attempted to enliven this edition of "The Variety Show" by introducing an emcee, Peter Dulay, who acted more as a host than an announcer. Previously, Granada has relied on dapper young men who've remained remote from the proceedings and thus behaved like miniature iceboxes. Dulay had the right idea and all that's needed now is added expenditure on a gag-writer, for his interpolations were largely flat and forced and, in this international roundup, it was a great error to make him speak what he called "French."

Topping the bill were the Peters Sisters, who purveyed their reliable close-harmony without putting the corpuscles out of orbit. "Who Stole the Jam?" was a lively offering, and they also gave a nice "Without a Song," "Until," and closed with an up-tempo version of "Down by the Riverside." It was a fluent act, which might have done better closing the first half, rather than rounding off the whole.

A new British group, the Belltones, launched the show with a mixture of trumpet-blowing, which was agreeable, and close-harmony, which wasn't close enough. The foursome could blow their horns in unison, but their voices were puny and lacked a strong bass.

America's Garry Morton, on a return visit, provided a middling string of gags, which took in old movies on tv and women's clothes. Nothing much there—and Morton, otherwise amiable, made the fatal mistake of not translating his material into the English language. Like many others before him, his first yock-raiser fell flat because no one had told him that "gift-wrap" is not a word in common currency over here.

From the Paris niteries, Vicky Autier contributed a passable piano-cum-singing act, delivering "Milord" without effacing the memory of Piaf and playing "Tea for Two" with her left hand and other tunes simultaneously with her right. It passed the time, but seemed to need soft lights and/or bustling waiters to distract the attention.

Local dancers, the brother-and-sister team of Joyce & Lionel Blair, were slotted in twice. They warbled and terped to "Two Lost Souls," and followed with a ballroom-dancing sketch from their current legit revue. The latter prodded its point home until the ribs ached, and a subtle touch wouldn't have come amiss.

Lajos Puposy and a delectable, low-cut damsel called Lili went in for puppet-work—a take-it-or-leave-it affair which depended on agility with the strings. On technical level, it was fine that a puppet could mime to a disk and move his moustaches, but more visually effective was a skeleton dance, which pleased with its gentle originality.

Band backing was reliably supplied by Peter Knight's outfit, and Mark Stuart's direction was less static than usual, though he should have warned Mlle. Autier which camera she was looking at, and when. *Otta.*

Play of the Week

For this 90-minute "Play of the Week," Associated-Rediffusion chanced a peep-into-the-future type play by Henry Bentinck, "Countdown at Woomera." By and large, it justified the experiment, for the script was adult, crammed with credible detail, and was generally on the ball in its convincing look at the kind of political machinations behind launching a man on the moon.

Set in Australia and in 1968, the piece concerned the rocketing of Robert McKerrell (Neil McCallum) moonwards. Collusion between the British Government Security chief (John Welsh) and a policeman on the ground (Allan Cuthbertson) ensured that a mysterious package was sent up with the pilot. It proved to contain a noxious germ that could infect the entire surface of the moon, and thus be a warning to the rest of the world that Britain had a superiority in military power that couldn't be gainsaid. Crisis came when McKerrell discovered the nature of his parcel, and refused to leave it, making his return journey with its diabolical contents intact. If he landed, the world would be decimated, and the complication was that the pilot has lost communication with home base. He could speak to them, but they couldn't talk to him.

It was thus a tense and compelling situation, and scripter Bentinck made it credible with a fund of technical detail, which was authentic throughout. Trouble was that he didn't leave well alone, entering a side issue which concerned a girl psychologist. She loved the man, and had telepathic communication with him in the outer regions. Accordingly, she could tell him what to do—but she didn't. Although Bentinck linked the amorous connection neatly with his main strand of plot, it still detracted from his main point.

Nevertheless, enough came through to make this an intriguing topical dramatic event. In a huge cast of close on 40 people (most of them one-line men), Neil McCallum impressed as the pilot, going through the gamut from quiet dedication to hysterical solitude ably. Sylvia Kay also clicked as the thought-reading girl-friend, and sturdy support came from Patrick Barr, Allan Cuthbertson, and John Welsh.

Cyril Coke directed—and achieved his finest job to date. He fitted in film of rocket-work, and conveyed admirably the purposeful atmosphere at base. On the strength of this, Bentinck, a newcomer to the commercial channel (he's a talks producer for BBC-TV), showed promise in his ideas, and skill in handling a mighty subject. All he seemed to need was a pruning of the imagination to manageable limits. *Otta.*

Inside Stuff—Radio-TV

WBBM-TV, the CBS o&o, paced Chicago stations in the local Emmy Awards competition last week, winning in seven categories. WBKB (ABC-TV) ran a close second with six awards, and indie WGN-TV and educational station WTTW each got two. WNBQ, the NBC anchor, trailed with only one award, that being for Joseph Gallichio as best musician.

Irv Kupcinet, Sun-Times columnist, who conducts "At Random" on WBBM-TV, repeated as "TV Man of the Year" and copped a second trophy for best entertainment program. Dr. Dan Q. Posin of WTTW was the only other individual to win two awards.

Affiliation with CBC's supplementary tv network slices the profits of a non-CBC station, claimed E. L. Bushnell, w.k. Canadian broadcast figure. President of CJOH-TV in Ottawa and joint owner of CJSS-TV in Cornwall, Ont., Bushnell made his claim as he applied to the Board of Broadcast Governors for BBG's okay for CJSS-TV to disaffiliate with CBC web. He said CBC supplementary stations were required to carry sustainers at cost and suggested a new arrangement be set up to overcome this money-losing system. CJSS-TV, said Bushnell, would link with CJOH-TV in Ottawa and CFCF-TV in Montreal if BBG okayed its departure from the CBC net and would probably join the new CTV web eventually.

Communist propaganda broadcasts have reached a new high of 3,200 hours a week, a 54% jump during the past four years, according to U.S. Information Agency.

USIA reported in its latest rundown on Red International propaganda efforts that the increased output is largely being directed to the pivotal Latin American and Far Eastern regions. Europe and the Middle East are getting about the same dose of Communist bloc broadcasts as before.

ABC-TV exploitation chief Sid Mesibov, ad-promo director Dean Linger and Eli Henry, the web's Coast press boss, headed a contingent to Dallas early this week to run the fourth annual ABC clinic for the promotion managers of its affiliates in the southwest. Twenty-three local promotion men attended the two-day session at the Sheraton Dallas, with affiliate WFAA-TV hosting. George Biderman (Biderman & Tolk), who handles Ralston's "Expedition" series, addressed the session, as did B. B. Randolph of Alcoa.

Betty Furness was made new president of the N. Y. Chapter of the Academy of TV Arts & Sciences by the local's board of governors last week. She replaces Henry White, general manager of WNTA-TV, N. Y. Other officers elected are Bob Banner as first veep, Larry Lowenstein as second veep, Evelyn F. Burkey as secretary and Arthur Kent as treasurer. (Last term Miss Furness was second veep of the N. Y. Chapter and is a national trustee.)

Phila. Mayor's TV Blast at Press

Philadelphia, June 27.

Mayor Richardson Dilworth took to television last Friday night (23) on WCAU-TV to condemn Philadelphia's press in its criticism of his administration. The mayor has been under fire because of disclosures that payola was passed out by a private contractor working on city transit construction.

Mayor Dilworth went to WCAU-TV v.p. general manager John A. Schneider requesting time on the station to answer Philadelphia's three dailies—which were also represented on the program by two political reporters and a managing editor. On the air, the Mayor accused the newspapers of reporting as fact unsubstantiated stories about corruption in the Democratic administration. He further reasserted his stand that he will "fight to the end" against the current demand for a grand jury investigation into City Hall corruption.

A last-minute attempt by city Republicans to get a court order preventing the mayor from discussing the investigation on the program was turned down by the court. Philadelphia dailies and radio stations gave this opposition manuever big play Friday evening. WCAU-TV will make a similar primetime half-hour available to Republican spokesmen this Thursday (29) with the same newspaper panel participating.

Collins

Continued from page 22

ferred other structural changes pending a study. In the eyes of some observers, the meeting can hardly be chalked up as a hands-down victory for Collins in this regard.

Carlisle, referring to dislike of many industryites of the New Frontier, told the North Dakota meeting that the "New Frontier" for broadcasting "began the day Charles Van Doren 'told all'."

"Our new frontier began when payola scandals provided fodder for our friendly newspaper competitors. Our new frontier began even before John Doerfer resigned as Chairman of FCC. A mounting pressure of regulatory, legislative and public opinion was gathering storm, not on the horizon but directly overhead.

"Broadcasting was in trouble whether individual broadcasters permitted themselves to realize it or not . . . And broadcast programming is still under the gun today. Newton Minow is the chief gun and it is believed that he can count on a substantial majority in most regulatory matters. That's not the way we like it, but that's the way it is."

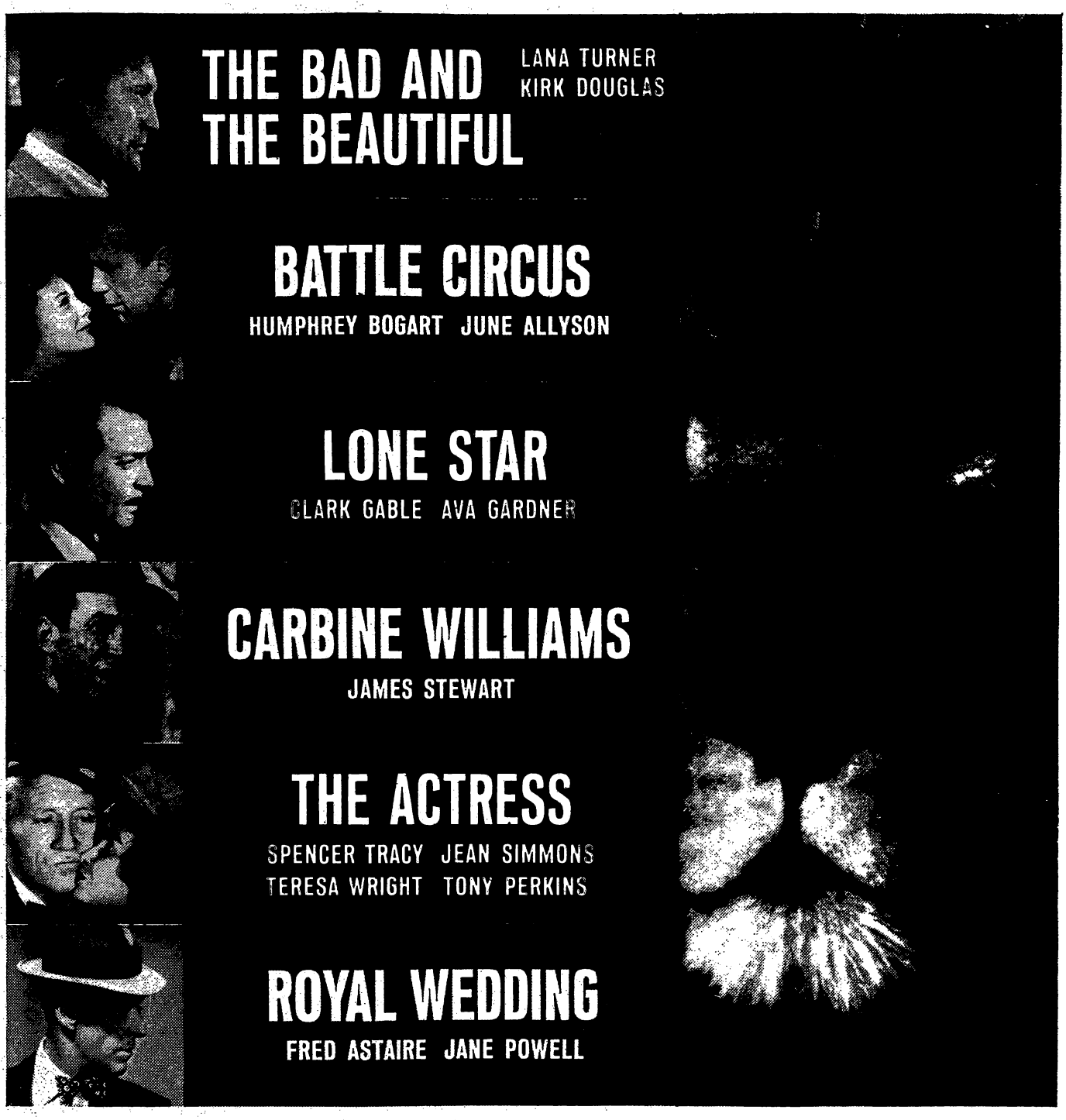
Carlisle said the industry, through NAB, has to "lead from strength" which, he said, must come from putting broadcasting's house in order. Referring to Collins' criticisms of broadcasting's shortcomings, he declared:

"Will any one of you tell me that there is not too much crime and violence on the video screens of your children? Forget, if you wish, the possibly bad effects on kids (if such there is) but ask yourself simply if excessive murder and mayhem is 'good programming,' as you conceive good programming."

Collins wasn't hired to be "the family psychiarist of the broadcasting industry." "If you want somebody to whom you can pay a large annual salary in order that he may talk to you, soothe you, praise you, periodically psychoanalyze you, protect you from all criticism, and travel from state to state and meeting to meeting telling you how good you are and what an SOB the FCC Chairman is . . . . you don't want Collins!"

Text of Carlisle's speech was issued from NAB headquarters here to the trade press, and thus obtained policy clearance from the Association.

Pittsburgh—E. Wuerch becomes assistant program manager of KDKA-TV. Wuerch comes from KPIX, in Frisco, which like KDKA is one of the Westinghouse chain.



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Give USIA 'New Look' or Junk It, Murrow Told

Washington, June 27.

Either give U.S. Information Agency a "new look" or junk the whole operation. This harsh advice was tendered Director Edward R. Murrow by one of USIA's harshest critics, Sen. Allen Ellender (D-La.).

Occasion was Murrow's appearance before a Senate Appropriations Subcommittee to ask for partial restoration of House cuts in the USIA budget for the fiscal year beginning July 1. The House okayed $127,150,000 or $14,080,000 less than President Kennedy requested for the nation's overseas propaganda effort.

Murrow asked the Senate unit to restore $9,498,000, or about two-thirds, of the cuts inflicted by the House. Of this, the former CBS commentator urged full restoration of the $1,050,000 lopped off funds for the Information Media Guarantee Program, which helps distribution of flims, books, magazines and records in certain foreign lands.

The House allowed only $7,150,000 of the $10,580,000 requested for additional Voice of America facilities. However, Murrow asked merely for restoration of $398,000 for new transmitting operations in England, called "Project North." Other major VOA item slashed by the House was for speeding construction of the transmitter in Liberia.

Ellender aimed his criticism at USIA operations in Latin America which, along with those in Africa, would be beefed up under the agency's budget. The Louisiana Democrat told Murrow that USIA centres south of the border are commonly viewed by the local folk as vehicles for spreading American "imperialism" and therefore not very beneficial. Unless revamped, Ellender declared, agency operations "will keep on getting worse."

As head of the agency, Murrow should make it "more effective or get rid of it," the Senator averred.

Asked by Ellender whether he wasn't disappointed in the deterioration of Uncle Sam's image abroad, Murrow said of course he was. However, he argued that impact made overseas by USIA efforts can't compare with those of the commercial motion picture distributors, wire services and tv syndicators.

Subcommittee Chairman John McClellan (D-Ark.) told Murrow he hoped improvements could be made, while Sen. John Pastore (D-R.I.) said that while waste shouldn't be tolerated, the programs should not be discarded because of a "few" defects.

Granada's Young People Repertory

London, June 27.

Granada TV starts a new series of plays about, written, and acted by young people, on Friday (30). Initiator is this unprecedented venture is "The Rabbit Set" by Jeremy Kingston. A special repertory company of 26 has been formed and will appear in all 11 skedded dramas which will be nationally networked.

Titled "The Younger Generation," the skein had its beginnings in July last year when the first of 11 unattributed writers was pacted to Granada-TV after some 200 auditions.

Each thesp in the repertory company will appear in at least one lead role and will work with the same directors over a six-month period. Producer of the skein is Peter Wildeblood.

WAST's ETV Gift

Albany, June 27.

WAST-TV, Stanley Warner-owned, has donated a microwave system complete with transmitter and special receiver, to the Mohawk-Hudson Council for Educational Television.

The equipment, presented by general manager William A. Riple and accepted for the Council by its executive director, Donald Schein, is valued at $3,000.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Binghamton, N. Y. ● STATIONS: WNBF, WINR ● SURVEY DATES: FEB. 16 - MAR. 15, '61

WNBF Average Rating: 5 Average Share: 63

MONDAYS 11:30-1:15
Program: WORLDS BEST MOVIES

Feb. 20 **"THE BOSS"**
John Payne, William Bishop
1956, UA Repeat.
Feb. 27 **"THE WICKED WIFE"**
Nigel Patrick, Moira Lister
1955, Allied Artists, M&A, Alexander, Repeat
Mar. 6 **"PASSAGE TO MARSEILLE"**
Humphrey Bogart, Michele Morgan
1944, UA, Warner Bros., Repeat
Mar. 13 **"CHAIN LIGHTING"**
Humphrey Bogart, Eleanor Parker
1950, UA, Warner Bros., Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WINR 3

WNBF Average Rating: 4 Average Share: 44

TUESDAYS 11:30-1:00
Program: WORLDS BEST MOVIES

Feb. 21 **"THE STRANGERS"**
Sydney Greenstreet, Geraldine Fitzgerald
1946, UA, Warner Bros., Repeat
Feb. 28 **"THE WINDOW"**
Arthur Kennedy, Barbara Hale
1949, RKO, Television Indus., Repeat
Mar. 7 **"CROSSFIRE"**
Robert Mitchum, Robert Ryan
1947, RKO, Television Indus., Repeat
Mar. 14 **"THE PHILADELPHIA STORY"**
Cary Grant, Katherine Hepburn
1940, MGM, MGM-TV, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WINR 5

WNBF Average Rating: 5 Average Share: 63

WEDNESDAYS 11:30-1:30
Program: WORLDS BEST MOVIES

Feb. 22 **"HELL DIVERS"**
Stanley Barker, Peggy Cummings
1958, MGM, MGM-TV, Repeat
Mar. 1 **"THE LAST BRIDGE"**
Maria Schell, Bernard Wickl
1957, Flamingo, Repeat
Mar. 8 **"LILLIAN RUSSEL"**
Don Ameche, Alice Faye
1940, 20th Fox, Fox Dream., Repeat
Mar. 15 **"VIRGINIA CITY"**
Errol Flynn, Miriam Hopkins
1940, Warner Bros., UA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WINR 4

WNBF Average Rating: 4 Average Share: 57

THURSDAYS 11:30-2:00
Program: WORLDS BEST MOVIES

Feb. 16 **"JEZEBEL"**
Bette Davis, Henry Fonda
1938, Warner Bros., UA, Repeat
Feb. 23 **"PRINCE & THE PAUPER"**
Errol Flynn, Claud Rains
1937, Warner Bros., UA, Repeat
Mar. 2 **"LAS VEGAS STORY"**
Jane Russell, Victor Mature
1952, RKO, Television Indus., Repeat
Mar. 9 **"TENDER COMRADE"**
Robert Ryan, Ginger Rogers
1944, RKO, Television Indus., Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WINR 4

WNBF Average Rating: 9 Average Share: 69

FRIDAYS 11:30-1:30
Program: WORLDS BEST MOVIES

Feb. 17 **"PRIDE OF THE MARINES"**
John Garfield, E. Parker
1945, Warner Bros., UA, Repeat
Feb. 24 **"RICHARD III"**
Laurence Olivier, Clair Bloom
I. E. Lopert, UAA, Repeat
Mar. 3 **"ADVENTURES OF DON JUAN"**
Errol Flynn, Viveca Lindfors
1948, Warner Bros., UAA, Repeat
Mar. 10 **"ANTHONY ADVERSE"**
Fredric March, Olivia De Havilland
1936, Warner Bros., UAA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WINR 6

WNBF Average Rating: 12 Average Share: 86

SATURDAYS 11:30-1:15
Program: WORLDS BEST MOVIES

Feb. 18 **"THE THIRD KEY"**
Jack Hawkins, John Stratton
1956, Repeat
Feb. 25 **"THEY LIVE BY NIGHT"**
Farley Granger, Cathy O'Donnell
1950, RKO, Television Indus., Repeat
Mar. 4 **"ANGELS WITH DIRTY FACES"**
James Cagney, Humphrey Bogart
1938, Warner Bros., UAA, Repeat
Mar. 11 **"WATCH ON THE RHINE"**
Bette Davis, Paul Lukas
1943, Warner Bros., UAA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Shock Theatre 11:30-12:30	WINR 4

Urge 2d Com'l Web, ETV, Tint For British TV

London, June 27.

Britain needs another commercial tv web, a body to coordinate educational programs, color tv and a 625-line standard. So recommends the National Broadcasting Development Committee in a report to the Pilkington Committee currently studying the future of broadcasting. NBDC's proposals were outlined here by Lord Lloyd, chairman of the committee.

First point the group wants to get across is that although the commercial web broke BBC's tv monopoly, it set up a monopoly of its own. The only way to combat this, says the report, is to set up another network on similar lines. NBDC, successor to the Popular Television Assn., which campaigned successfully for the introduction of commercial tv, says this channel could be run in Band 3. Group would also like to see the duplication on 625-lines, on channels 4 and 5, of all channel 1 and 3 services (which would be in 405-lines).

On educational tv, NBDC recommends the setting up of an authority with power to supervise and coordinate programs (including radio) and says: "While a great deal of educational programs for children are adequate, the equally important field of education for adults is gravely inadequate." The report goes on to say, emphatically, that tv and radio should be much more devoted to educating the public morally, socially and culturally as well as just entertaining them.

Besides calling for the early introduction of commercial radio and color tv, NBDC supports toll-tv "for minorities which feel neglected by programs as they stand at present."

ABC Mulls New Daytime Kidstrip

A decision on a change in ABC-TV daytime programming is due July 15 and apparently the switch hinges on whether to do a kidvid cultural strip called "Periscope" in part of what is now Dick Clark "Bandstand" time.

"Periscope," to be produced by Jules Power, for a daily 5-5:30 p.m. anchorage, will evidently not be scheduled unless a substantial degree of advertising support can be found. It's understood, so far, that ABC-TV has been able to attract the promise of limited business from two bankrollers, the amount apparently not sufficiently large to exact a firm commitment on "Periscope" from ABC-TV.

Deadline on a decision is the mid-July date. Otherwise, Clark will probably maintain the 5 p.m. slot as well as his 4-5 hour.

WLIB'S NEW ALL-NEGRO SLANT ON WEEKDAYS

WLIB, N.Y., will target its entire Monday through Friday program schedule to the metropolitan Negro market. Change, effective Monday (26), restricts programs appealing to other ethnic groups to weekends.

Station topper Harry Novik attributed the change to the economic and cultural growth of the large Negro population in metropolitan New York. In line with the switch, jazz pianist Billy Taylor has been named music coordinator for the station. Taylor will be responsible for changes in music programming and presentations conforming to the new programming policy.

The "Billy Taylor Show," formerly heard each Saturday from 4 p.m. to sign-off on the daytime outlet, has been extended to a six-a-week Monday-through Saturday series. New time for the extended series will be 5 p.m. to sign-off.

WLIB's new policy also will call for greater public service and special events programming dealing with Negroes both in the U.S. and Africa.

JAYARK

PRESENTS AN EXCITING NEW CONCEPT IN TV PROGRAMMING

HOLLYWOOD Hist-o-Rama

208 five-minute factuals—unique magazine portrayals of the greatest stars in the history of Hollywood:

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★ GARY COOPER ★ JOHN BARRYMORE ★ W. C. FIELDS ★ JEAN HARLOW

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Produced by: Julieart Productions, Inc.

Fred Coe's FCC Switch

Continued from page 21

controversy sake and violence for violence sake."

At the same time, Coe lamented the lack of live drama on tv today, and said he'd also like to see more sporting events—"the most exciting thing I've seen on tv is when Navy beat Army in the last minute and I knew it was happening as I saw it."

McCleery's Pan on H'wood

McCleery, most recently producer of the experimental "CBS Workshop," scored Hollywood and emphasis on production values as the source of programming woes.

He said writing talent gravitates to New York because it's the centre of the publishing business. Hollywood in 40 years, for all its power and money, hasn't been able to move the publishing business west, he declared. Out of more than 300 original scripts for NBC-TV "Matinee Theatre," he pointed out, only about 40 came from the Coast.

Like Coe, he said he never had a censorship problem with sponsors. Censorship problems arise, he said, in shows done by committee, "Hollywood style," where there's a gray area of responsibility.

He likened tv's mania for production values ("which have rocketed costs") to the old N.Y. Hippodrome that was elaborate to the point of disappearing elephants.

The Hippodrome is now a parking lot, he said, and warned it will happen again if the sight and sound medium doesn't change. McCleery also cited the "tyranny of the child" who controls the tv set from 3 to 9 p.m. as one of video's major problems. It was Dick Clark's "Bandstand"—"the sexiest show on tv, greatest camera work outside of Italy"—that knocked out his "Matinee Theatre," he said.

McCleery predicted a big change of tv programming the season after next by public demand. "The public," he said, "has a powerful weapon in its wrist."

He proposed credits or a special listing of the people of show purchasers—the account exec, the ad manager, and the web programming exec—so that these people might feel a more personal responsibility for what they put on the air.

Irv Mansfield Concurs

Producer Irving Mansfield, calling for more variety drama and the return to quiz shows, seconded McCleery's prediction for many changes the season after next. "I would like to see a balanced program. I think that perhaps the year after next we will see it."

He said the responsibility for taste should reside with the networks. "It seems a shame we have to be guided by the numbers and by share of audience, but, as they say, that's show business and I think there really is no answer. I certainly cannot answer it."

Proposal for a Federal network came from H. William Fitelson, general counsel of the Theatre Guild, managing director of the Guild's radio and tv department, and managing director of the "U. S. Steel Hour." The Government would carry nonsponsored shows in the area of public events and controversial programs the commercial webs wouldn't handle. He predicted that tv's greatest talent would want to join in on the Government effort.

Fitelson also proposed divorcement of networks from their production facilities, with the webs functioning as a sales and distribution wing.

New York hearings should wind up tomorrow (Thurs.) with Dave Garroway and Perry Como among scheduled witnesses today (Wed.).

Audrey Gellen's Plaint

FCC hearing examiners got a schizoid earful on tv's advertiser-producer relations on Monday (26) as their inquiry entered its second week.

On the entertainment and dramatic side, Paramount-Talent Associates producer Audrey Gellen scored advertisers and agencies with a recitation of specific malignments and restrictions, stating at one point that "most of the time we had to espouse the political views of the organization."

She was followed to the stand by Fred Friendly, exec producer of "CBS Reports," who, in outlining the web's absolute sponsor hands-off policy on pubaffairs and news, told of the net's refusing a $200,000 bankroll on a show because the sponsor wanted four words deleted.

Friendly was joined in testimony by pubaffairs heads of the other networks, Irv Gitlin, exec producer of creative projects at NBC, and John Secondari, exec producer of special projects at ABC. Besides Miss Gellen, witnesses repping entertainment were Compass Production's George Schaefer and CBS variety show emcee Garry Moore.

In blazing the exodus of good writers from television on the advertiser's soft approach, Miss Gellen said, "You can't go to Reggie Rose and ask how about doing 'Goodie Two Shoes'." She outlined agency pressures (BBDO) on the final Du Pont show, an original script (the series' first) by Horton Foote, "Night of the Storm." Even though it was about a mother and a boy—"which is not too controversial"—she said there were long letters of suggestions and complaints: "Couldn't we put some jokes in it?; How could a mother feel that way about a son?" "There was this watchdog attitude throughout the production," she said. "They came to all our rehearsals."

In discussing restrictions on political, racial and other grounds, Miss Gellen said, "You didn't find a wonderful original script about how big business corporations lobby in Washington and bribe Senators and expect to get it on the DuPont show . . . Most of the time we had to espouse political views of the organization."

She told of attempted agency interference in DuPont's adaptation of "Member of the Wedding." Agency requested that a scene in which a Negro maid sang a hymn to white children on her lap be played "without the physical intimacy," and wanted to know if in another scene the maid and children absolutely had to eat at the same table. "We got around that one by saying that all children eat with their 'mammies' down south." The other scene also stayed at insistence of all production hands.

After okaying "The Lincoln Murder Case," agency came down with a "tome of notes" on Dale Wasserman's initial treatment of the adaption, Miss Gellen said. She called the memos meandering, and said they went to the lengths of citing specific words in the script. "Lincoln" production, she said, wound in a "terrible fight. A psychosis of fear permeated everything . . . The director went out of his head." At one point, she said, the agency complained, "These are patriotic figures. You can't knock 'em."

On the "Ethan Frome" adaption, she said the agency asked, "Couldn't you brighten it up a bit?" On another show that opened with a man plummeting from a ship's mast, they asked, "Can't we get some action in that opening?"

No Sponsors' Wives

Moore, on the other hand, outlined a policy of nearly complete freedom from sponsor pressures on his variety show, and said his contract prevented blurbs on personal products. Pointing out his multiple sponsorships, he said, "We avoid the problem of the sponsor's wife not liking a singer."

He said the shortage of talent was one of tv's genuine woes—"God only gave us one Benny."

George Schaefer defended advertisers to a degree, citing the great risk of original productions, where a flop can hurt products and sales through loss of prestige.

CBS turndown of some $200,000 in sponsor coin was on the "Polaris" special, Friendly said. A sponsor looked at the show, he said, and offered to bankroll it if the words, "look like the doors of doom" were deleted. The web left the words in and another sponsor bought it.

The deletion, said Friendly, wouldn't have hurt the show much, but could have hurt the journalist who wrote the words.

In discussing the web's policy of no outside pubaffairs packages, Friendly compared the situation to the New York Times turning over its Sunday mag to an "outside packager." He said a pubaffairs "rate" was developing, what with all nets selling some of the shows for time charges plus a part of the production costs.

ABC's Secondari defended his web's acceptance of outside material in pubaffairs, stating that full editorial control was maintained throughout production.

NBC's Gitlin cited the coming year as the "make or break season" for pubaffairs and news documentaries, and said the critical area was in keeping with the current quality under conditions of greatly expanded production.

Sullivan's Defense

Hearings closed out the first week last Friday (23) with the first friendly (to tv) witness in Ed Sullivan, whose Sunday CBS variety show wound up its 13th year recently. Sullivan was upbeat all the way, except in critical remarks about testimony of previous witnesses, primarily David Susskind.

Sullivan charged Susskind with a "conflict of interest," like the ones he had talked about from the stand in criticism of alleged package booking and monopoly by MCA. Sullivan said Susskind had been fired from MCA, hence his attack.

"Nobody has been given more opportunity in television than Susskind," said Sullivan, "and that's why people in tv reject his attacks on the industry."

Sullivan said he noted via a VARIETY story that Susskind had deals for pilot funds from both NBC and CBS, "so when he's talking about the upcoming season as a new low, I'm afraid he's talking about some of his own product." (The Susskind pilot money, however, is for '62-'63 projects.)

In a prepared statement, Sullivan defended the ratings and programming, declaring there will always be a wasteland while the nets are burdened with providing 10,950 hours of shows annually against a total of some 125 hours for Broadway theatre and 600 hours for Hollywood feature films. The emcee-newsman's calculations, however, did not take into consideration summer reruns, repeats, etc.

Attacking previous testimony, Sullivan said, "An innocent bystander reading about these sneers at highly rated tv shows could almost be deceived into believing they only attract morons . . . Ratings are mass instincts translated into figures."

Citing the presidential campaign tv debates, he said, "If the ridiculous philosophy of those who sneer at high-rated tv shows were to prevail, it follows that Nixon now should be President because he got fewer votes than President Kennedy."

In the q. and a., Sullivan told Bryant he couldn't discuss a good many of the primetime shows because he saw very little of them, what with many nights at the theatre and two nights a week working on his own show.

Sullivan was pretty much a loner in his upbeat remarks, and a later witness, director Vincent Donehue ("Peter Pan") accused him of a "defeatist view."

Sameday witness, producer Bob Banner, viewed video programming's decline as caused by slanting so many shows to have a kid appeal.

Saudek's Licensing Plan

Other first-week witnesses slammed the webs and sponsors hard. "Omnibus" producer Robert Saudek called for a plan to level webs to status of program distributors licensed by FCC and declared, "The unlicensed networks of today do not own the air they use, or the 47,000,000 homes they go into, and they must not be allowed to go on polluting the air in the name of freedom."

Saudek's proposals called for the three-web schedules to be divided into three segs—morning, noon and night—with a separate, nonprofit programming authority for each. Authorities would select shows on a competitive basis offered by indie producers, who would be organized for profit, as would the webs.

Saudek said his "Omnibus" had been turned down by all three nets for the coming season, even though over the years the show has returned $9,000,000 in ad revenues to the networks.

Both Saudek and writer Gore Vidal took a dim view of the "Golden Age of television," the mid-50's, touted so highly by earlier witnesses. "Looking back over 13 years of tv," said Saudek, "I see no Golden Age. What once looked like a promising child has become victim of retarded development; and at 13 years old, there is nothing more pitiable."

Vidal, who scripted 20 plays during the "so-called Golden Age," cited a raft of taboos working against writers then as now.

He fingered advertisers as the video villains, and said fear of offending anyone in the audience had led them to insist more and more on safe shows. He said ad agency men feared his anti-war play, "Visit to a Small Planet," would offend folks who favored war.

He declared tv commercials "easily the most immoral thing in the country," especially in fake appeals to kids.

No Opinionated Newsmen

Vidal had none of the acclaim of earlier witnesses for the webs' pubaaffairs and news efforts. He said web newsmen "are announcers, really, telling Americans in a nice warm voice that everything's going to be all right—and now a word from our sponsors." Missing, he said, were the opinionated newscasters of radio's heyday, like Walter Winchell, Drew Pearson and Elmer Davis.

Aurthur's 'Stone Age'

Producer Robert Alan Aurthur, who has fled video for a return to feature films, rapped both the webs and sponsors in a rundown of his experiences with NBC's "Sunday Showcase" and three proposed "controversial" shows (see separate story) for Purex—"who was then intrigued by controversy."

He told of going to the ad agency (Benton & Bowles) in hopes of getting Procter & Gamble to hold-off on the order to break into "What Makes Sammy Run" with four blurbs instead of the three called for in the script.

"I knew when I looked into the cold, slitted eyes of the agency men," he said, "I was fighting a losing battle. They told me, 'The Crest (toothpaste) story is very important'."

Aurthur knocked NBC for economy waves and production "only for profit." In his final days at the web, he said all he heard was "Mr. Stone says no, Mr. Stone says no, Mr. Stone says no (Robert Stone, who was upped to a top management post earlier this year).

At NBC, it's the "Stone Age," he said.

Other witnesses scored ratings, primarily yet showman George Jessel, who called surveys "the curse of television." He also charged video violence with an adverse effect on kid viewers. "More people have been killed in the last three months on tv westerns than were ever in the west," he asserted.

"Hallmark Hall of Fame" producer Mildred Freed Alberg made a switch, charging network salesmen with using ratings as a crutch to sell when creative pitches would bring more "quality" sponsors of "quality" shows into the medium.

Susskind's Marathon

Marathon witness Susskind (close to four hours of testimony) charged the networks with "death grip" control of programming; the major talent agencies with monopoly; advertisers with ignorance; and the FCC itself with gross negligence.

Appearing under subpoena because, "I've made 100 speeches and it's all in the record," he nevertheless added a few pages to the book.

Among specific charges, Susskind said he had been forced to relinquish 50% ownership of his current tv show, "Way Out," to CBS before the web would slot it. He also had to give up credit for his production firm, although his shop is responsible all the way.

He charged MCA with interference in casting, and said that in his opinion the giant talent agency was in violation of federal antitrust laws in acting as both booking agent and producer (Revue Productions).

Accusing MCA of trying to force package deals in several instances where a single desirable performer was being sought, Susskind related attempts by MCA in the U. S. to block Sir Laurence Olivier's appearance on his "The Moon and Sixpence" tv drama after deal had been firmed with the actor and MCA in London. U. S. office, he said, was trying to force a production package deal.

Webs' grip on programming, he said, developed with the quiz and payola scandals as an excuse and has seen the selection of shows fall excluisvely into the hands of three men—the prexies of the three nets.

He was bitter about the turndown of his proposed series featuring Harry S. Truman, and declared he would produce the shows and sell them to local stations himself.

He rapped some longtime sponsors of Talent Associates shows, saying that after four years of significant video drama, duPont had "succumbed to the cigaret, soap and candy thinking and underestimation of the public."

In citing sponsor troubles with several shows, Susskind told of trying to peddle "Mon and Sixpence" along Madison Ave. He said he was told, "artists are kooks," and was asked, "who's Laurence Olivier?" ("My answer was, 'He's Vivian Leigh's husband'.")

WNTA-TV's "Play of the Week" producer Worthington Miner said the high talent fees demanded by booking agents and the move to Hollywood and films were the cause of video's program ills.

Playwright Paddy Chayefsky, who more or less gave a brief lecture on American culture and morality, said America very definitely had a culture, but video failed to reflect it in any way.

N. Y. Daily News' Editorial

The tabloid N.Y. Daily News which boasts "more than twice the circulation of any other newspaper in America" sounded off on the FCC probe in an editorial captioned, "Maybe TV Will Learn," and subcaptioned, "Sponsors Swing Too Much Weight," as follows:

"Several TV writers testified bitterly here Tuesday, at a Federal Communications Commission hearing, that so many TV shows are so lou-say because the networks let the sponsors do all the deciding as to what programs they will or will not bankroll.

"Newspapers and their advertisers found out decades ago that it is very bad business, to say nothing of bad ethics and morality, for editors to take orders from advertisers as to what goes into the non-advertising columns of the paper.

"The sooner the TV networks and their sponsors learn this fact of life in the world of communications, the sooner the average quality of TV shows should improve."

BBC's Waldman Not So High on Satellites As Int'l Program Boon

London, June 27.

All the talk about international television via communication satellites is a shade too optimistic because of the vast time differences involved. This is the opinion of Ronald Waldman, general manager of BBC-TV Promotions.

Despite all the learned voices raised at the technical symposium of the Montreux Festival of Television Arts and Sciences, from a programming point-of-view ocean-transcending satellites would not prove useful, he said. It would mean, says Waldman, that some countries would receive, say, "The Perry Como Show" at 3 a.m.

Another problem, as pointed out by Dr. Erik Esping, director of the Swedish postal telegraph service, who read a technical paper at Montreux, is the prerequisite of such an international development—standardization of broadcasting systems. But he thinks this could be achieved within two years once an agreement was reached.

Waldman contends that many Americans think that satellites will open the gateway to increased sale of U.S. tv product. This he doubts. Instead he sees complications with the varying commercial and state-run set ups. Radio, in Waldman's opinion, is a good yardstick as it has been in a position to broadcast on a world-wide basis for years, but there has been little interchange of programming.

Big (unscientific) benefit from satellite tv must be from a news angle with significant international events, such as a summit meeting, being available as instant tv to the whole globe. "But," says Waldman, "as far as entertainment goes, who wants to watch Perry Como at 3 in the morning?"

TAKE A SECOND LOOK!

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

DULUTH—SUPERIOR

STATIONS: KDAL, WDSM. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Candid Camera (Sun. 9:00-9:30)	KDAL	57	1.	Highway Patrol; Life (Thurs. 9:30)	WDSM	Ziv-UA	39	64	Issues Ideas, McCoys	KDAL	22
2.	Garry Moore (Tues. 9:00-10:00)	KDAL	55	2.	Third Man; Show Mo. (Sat. 9:30)	KDAL	NTA	34	49	Fight	WDSM	37
3.	Hennesey (Mon. 9:00-9:30)	KDAL	50							Fight; Film; News	WDSM	34
4.	Andy Griffith (Mon. 8:30-9:00)	KDAL	49	3.	Huckleberry Hound (Fri. 6:30)	KDAL	Screen Gems	30	50	Masterson; Maverick	WDSM	30
5.	Ed Sullivan (Sun. 7:00-8:00)	KDAL	47	4.	Sea Hunt (Sun. 9:30)	WDSM	Ziv-UA	28	39	What's My Line	KDAL	44
5.	Steel Hour; Circle Theatre (Wed. 9-10)	KDAL	47	5.	Mr. District Attorney (Wed. 10:15)	KDAL	Ziv-UA	26	62	Jack Paar	WDSM	17
6.	Checkmate (Sat. 7:30-8:30)	KDAL	45	5.	Quick Draw McGraw (Mon. 6:30)	KDAL	Screen Gems	26	43	Americans	WDSM	34
6.	I've Got A Secret (Wed. 8:30-9:00)	KDAL	45	6.	Meet McGraw (Fri. 10:15)	KDAL	ABC	25	60	Wea.; Skiing; Paar	WDSM	17
7.	What's My Line (Sun. 9:30-10:00)	KDAL	44							Jack Paar	WDSM	17
8.	G.E. Theatre (Sun. 8:00-8:30)	KDAL	43	7.	Mr. Ed (Sat. 6:00)	KDAL	MCA	24	59	Detectives	WDSM	17
8.	Have Gun, Will Travel (Sat. 8:30-9)	KDAL	43	8.	Woody; Yogi (Thurs. 6:30)	KDAL	Kellogg-Screen Gems	23	42	Outlaws	WDSM	32
				9.	Manhunt (Fri. 9:00)	KDAL	Screen Gems	22	35	Michael Shayne	WDSM	40

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A great network schedule does not automatically assure consistent, dominant leadership — it also takes dedicated and knowledgeable community programming and service, plus aggressive promotion.

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* Sales Management population estimates, January 1, 1961.

From The Production Centres

Continued from page 26

Lennon, of "Lawrence Welk Show," tendered her Saint Monica (Calif.) high school diploma in special ceremonies at Uline Arena here. On hand were Welk and uncle John Lennon, a local resident . . . **Joseph Goodfellow**, NBC veepee and general manager of WRC-TV, accepted National Education Assn. award for outlet's youth—panel show, "Teen Talk" in Atlantic City ceremonies.

IN BOSTON . . .

U. S. Information Service requested films taken by **Rex Trailer**, cowboy personality of WBZ-TV's "Boomtown" show, on recent Haiti trip to deliver planeload of goats for needy farmers . . . WBZ-TV news ed **Ira Lurvey** began handling new interp of the news segment on station's expanded Sunday 6 30 news Sunday (25). **Jack Borden** continues as hand news reporter . . . **Al Benjamin** scored two big beats on WNAC, first a half-hour exclusive on the flop on sale of turnpike bonds for the Mass turnpike extension into Boston, and scored again by at least an hour with report that GOP candidate Robert Beaudreau had withdrawn his name as public safety commissioner . . . WBZ did a special pictorial interview feature on the Old Howard Theatre, 116 year old landmark following the fire which destroyed it, taping **Phil Silvers, Bert Lahr, James Barton** from New York; **Bud Abbott** from Hollywood, and **Ann Corio** from Boston . . . **Dave Mohr** named news director of WHAR-TV and WJAR radio, succeeding **Warren S. Walden** elevated to public relations director . . . **Paul J. Dugas** to WORL news staff from WBBX, Portsmouth, N. H., where he was news and sports dir. . . . **Joe Sabia** summer replacement in WEEI news dept. . . . **Norman Knight** stations appointed **Mildred Alpert** as fashion director and commentator, **Thomas Y. Gorman**, WEEI g.m., received special plaque from officers and crew of USS Wasp for station's contrib to Wasp and naval aviation . . WMTW-TV bought NTA's "'61 For '61" package of feature films for tv, most of the films are post-1950 productions.

IN SAN FRANCISCO . . .

KPIX producer-director **William E. Wuerch** named assistant program manager at Westinghouse's "mother ship," KDKA-TV, Pittsburgh . . . ABC western v.p. **James Riddell**, KGO-TV's **Dave Sacks** and KABC-TV's **Elton Rule** tossed dinner party for visiting ABC execs at World Trade Club Monday (26)—it's all part of the ABC mid-year meeting . . . KFRC promotion manager **Bill Sweeney** off to New Jersey for a three-week vacation . . . KCBS general manager **Jules Dundes** named director of United Cerebral Palsy Association of Frisco . . . KRON turning on some promotional heat to counter KPIX's "PM East/West" . . . KPIX added **William P. Hessian, Jr.**, ex-KSBW-TV, Salinas, to sales staff.

IN CLEVELAND . . .

Ray Tannehill, upped to news director of WERE, took off for West Texas U. to inspect school for Peace Corps members as his first assignment . . . **Michael Ruppe Jr.** is new KYW Radio advertising-sales promotion manager, coming here from WIL, St. Louis . . . Cleveland Electric Illuminating Co. to launch new series of five-minute programs booming Cleveland on WERE, WABQ, WDOK and WGAR, with **Bruce MacDonald** doing the narration . . . **Bob Forster** sits in for **Frank Sweeney** on KYW record show . . . **Sid Andorn** back on TV soon with "Caucus," opinion program on WJW. Andorn operates "Open Forum" on WGAR Radio, had been absent from video for several years . . . **Terry Atkinson**, WJW salesman, was burned when his cruiser exploded and sank.

IN PITTSBURGH . . .

Don Trageser, KDKA's sales chief and assistant general manager, returned from N.Y. where he had three luncheons for 100 ad agency execs. With him was station's top-rated artist, **Rege Cordic**. Trageser supplied each guest with a full length LP album of Cordic's most famous programs. He has had 1,000 made up for other ad agencies and the local press . . . **Vic Skaggs**, director and assistant program manager at KDKA-TV for the past 11 years, is leaving the station to become production manager of "PM East" in N.Y. under producer **Ben Park** . . . **Brace Gilson** joins KDKA-TV this week as staff announcer and Bell Telephone weather reporter, replacing **Adam Lynch**. He comes from WNAC New Haven . . . **Carl Ide**, WTAE newscaster, will oppose his former colleague, **Bill Burns** of KDKA-TV, in a 15-minute noon news show starting July 3 . . . **Rod Roddy** has left KQV as an announcer . . . **Diane Means** is the new pressagent at WKPA . . . **Nick Corvelle** of the same station has added week-end announcing duties to his sales work. He was formerly on the air for WHLL, Wheeling . . . The Variety Club Telethon didn't fare too well on June 16-17 due to the low economic state of the area. Pledges came to a little over $50,000. Largest amount taken in on this telethon series was in 1956 when **Perry Como** brought his whole show into town and racked up $135,000 . . . "Route 66" will begin shooting in the Pittsburgh area on July 27 . . . A 30-minute industrial film written and narrated by KDKA's **Jim Westover** won a National Safety Film Award.

IN PHILADELPHIA . . .

WCAU and the Philadelphia Eagles pacted a new two-year contract which gives station exclusive radio rights for the pro football broadcasts for 1962, 63. This season, the 11th consecutive year that WCAU has aired the games, is a sellout, with the regular 14-game schedule fully sponsored. As previously, sports director **Bill Campbell** will do the play-by-play . . . **Tom Hagner** named account exec in the sales dep't of WCAU-TV. He replaces **Jack Wade**, who has been promoted to CBS television stations' national sales in Chicago . . . **Roy Neal**, ex WRCA-TV newsman now with NBC, in Hollywood (he was coordinator on the space shot at Cape Canaveral) is finishing a book on space activity . . . **Sam Serota**, special events director at WPEN, to stage the Hero Scholarship Fund show at the Municipal Stadium for the fifth year (Sept. 8) . . . WRCV's "Ask the Doctor" cited by the Pennsylvania Academy of General Practice for "consistent enthusiastic report from the general public and excellent acceptance by all physicians, Academy members and others" . . . **Hugh Ferguson**, WCAU farm director, to attend the National Association of Television and Radio Farm Directors convention, in Washington, D.C. (July 9-12). Ferguson is veepee of the NATRFD.

IN BALTIMORE . . .

The Multiple Sclerosis 18-hour telethon carried over WBAL-TV from Mergenthaler High auditorium reached "in excess of $60,000" at close . . . Stars who helped were **George Jessel, Cab Calloway, Lorne Greene, Carmel Quinn, the Smothers Brothers, Buster Crabbe** and **Connie Hines** . . . Connie is sister of **Henry Hines**, promotion and advertising director of WBAL-TV, who resigns his post July 1 to study for Holy Orders of the Episcopal Church. Taking his place is **Donald Peacock**, formerly promotional assistance with station . . . **Alex Dietrich** has left Evening Sunpapers advertising to become director of promotion and publicity for Claster Enterprises . . . "Romper Room Day" at the Zoo drew estimated crowd of 7,000. Miss Nancy was on hand and sponsors obliged with giveaways . . . **Ken Calfee** has departed Claster Enterprises to go out on own as package salesman . . . **Jack Marsh**, WJZ-TV newsman, has been awarded Certificate of Honor by Baltimore Police Dept. "in recognition of oft-rendered assistance to officers in performance of their duties" . . . "Spectrum," new hour-long public affairs variety program, bowed Sunday (25) on WJZ-TV. **Bob Jones** is host of show which will range from topic to topic.

IN DETROIT . . .

Retired Federal Judge **Frank A. Picard** will be WWJ-TV's "Profile" subject this week with newsman **Britton Temby** doing the interviewing . . . 35 tv stations across the nation carried a total of 84 kines and tapes produced by the U of Michigan Television Center during the week of June 11. Subject matter ranged from Shakespeare to America's westward expansion, abdominal surgery and astronomy. Figure marked a high for UM-TV, according to UM broadcasting director Garnet R. Garrison . . . WJBK-TV's documentary "Detroit Speaks" will show filmed highlights of the "Project Hope" hospital ship which sailed on a missionary cruise to the Far East last year . . . Romper Room, CKLW-TV's kindergarten for children celebrates its first birthday this week . . . Rural Newsreel and the Junior Fitness Club are two new entries in the Saturday daytime slot on WXYZ-TV.

IN ST. LOUIS . . .

Host **Russ Carter** marking his third anniversary on KSD-TV's "St. Louis Hop" . . . **Roy McCarthy**, KMOX Radio, named prexy of the Media Theatre. Also elected: **Pete Martin**, KXOK, vice president; **Jo Lovins**, KMOX Radio, secretary, and **Dave Allen**, KMOX-TV, treasurer . . . KMOX-TV offering musical tributes to Municipal Opera with "Musical for a Sunday Afternoon" every Sunday, with Muny Opera stars as guests . . . **Robert Hyland**, CBS vice president and general manager of KMOX Radio, announced that the station's "At Your Service" all-talk programming has resulted in an average increase of 28% in ratings in comparison to previous music programming . . . The Katz Agency named national rep for both KSD-TV and KSD Radio . . . KMOX Radio and WIL were recent recipients of the National Safety Council's 1960 Public Interest Awards . . . **Paul Wischmeyer** named sales service and merchandising manager for KMOX-TV . . . **Rita Allen Taylor**, former public relations and publicity director for KPLR-TV, named an account exec with Glastris Advertising.

TV Poser

Continued from page 1

market franchises. And again, tv as a "growth" industry holds a somewhat limited future, however, lucrative it is in terms of current continued earnings.

Some operators, of course, are content to ride with the earning power of their tv-radio operations. Others, looking to continued corporate growth, have begun like Taft to explore other areas. Question is whether to remain in allied fields like tv and electronics or to move into completely foreign fields such as the Taft buy, which includes a restaurant business as well as the bowling lanes and amusement park.

Triangle Stations, the brodcast subsid of Walter Annenberg's Triangle Publications, went the electronics route, for example, buying into a television equipment manufacturing firm recently. American Broadcasting-Paramount Theatres has been concentrating its new diversification efforts in electronics, purchasing blocks of stock in new companies with major growth potentials.

There's still another diverisification gambit—entry of broadcasters into stable, existing fields which yield good returns but aren't especially notable for growth potential. Metro/Media, which controls Metropolitan Broadcasting, moved into the outdoor advertising field over a year ago with its purchase of control of Foster & Kleiser, the western outfit. And Goodson-Todman, the tv packaging outfit, last week bought their fourth newspaper, the Delaware County Daily Times in Chester, Pa. They already control the Pawtuckett (R.I.) Times, the Elizabeth (N.J.) Journal and the Trenton Times.

Detroit—John O. Gilbert, general manager of WXYZ Radio here, has become a veep of WXYZ Inc., an ABC-owned subsidiary.

TV In a Corner

Continued from page 21

having been committed to film most of the way down the line.

The trouble really lay in the fact that the networks locked up so early. Having closed out their schedules in March, with even hefty sponsor money in tow, they made most of their commitments as early as February. And in February, the only research results they had to date on their programming reflected ratings up to January.

This year, the decline of the action shows set in after the first of the year. So what really happened was that the networks programmed for next fall without the slightest idea of what happened to audience trends this season. In other words, they programmed "blind," and they got caught with their pants down.

Even without the Minow blasts, it's likely that the networks would have looked to the future for a new accent on quality programming, what with the beginning of the end for action shows. But the way Minow captured the public imagination and set up a chain reaction not only caught them by surprise as much as the decline of the actioner, but also added fuel to the fire of their frustration.

At this point, some programming execs feel that the rush to lock up a schedule is a mistake, even without the special consequences that attended it this year. They say they should remain flexible as late as June, since even an hour vidfilm doesn't have to start production until then. At the same time, they can assess audience trends for a full season instead of a half, they can measure the sponsor market more analytically and they can move more easily with the tide of public opinion.

As for the old saw about moving quickly to tie up the best available properties before the competition gets to them, one network veep wryly asked:

"So howcum even when we get all the 'best' shows, so many of them turn out to be dogs anyway?"

Ottawa—CFRA, indie AM and FM station here, has scheduled $800,000 for expansion on its new 580 kilocycle band, including upped power to 50,000 watts, new antenna, and expanded building for both AM and FM operations. Frank Ryan is CFRA president.

WBBM

Continued from page 23

Shakespearean theatre. By design it is to be both entertaining and educational.

Station's exec producer, Don Dillion, who will oversee the drama projects, has been screening local talent for several months and says he has files on nearly 300 auditioneers. Of that number, he says, about 80 are good enough to work on the shows. Very likely a number of the installments will be prepared out of the shop by the drama departments of such local schools as Northwestern, Chicago, DePaul, and Goodman Theatre.

Station has put out a call for original tv plays for the prime time specials which indeed promise, if the material suffices, to bring some excitement back to local tv. This, says Clark George, veep and general manager of the station, is precisely what motivates the project. Careful not to get carried away with his enthusiasm, George said, "Some of the things we do aren't going to be the greatest shows to come down the pike, but at least they'll be an effort."

Understood that one of the shows under consideration is a tv adaptation of a WBBM Radio special last year, "Ballad of the North and South." It had been aired locally and then repeated on the CBS network.

JWT

Continued from page 23

from JWT's Hollywood operation, but Jim Swift of BBDO publicity is staying with his agency in another capacity. (Pat Hogan of Young & Rubicam on the Coast signed on with IA for his staff of two.)

IATSE had served notice on agency and indie publicists that only members of the Publicists Assn. would be allowed on sets where telefilm was produced, otherwise IA crafts would walk off if non-members came on the stages. Scale is the same as studio publicists but higher than that signed with the networks by IBEW and NABET.

Move would not affect JWT's agency publicity operation, operating mainly on industrial and product accounts and headed by Joe Boyle. Unit in jeopardy is Al Durante's program publicity operation.

FMers Prep Stereo

First units of RCA's new FM stereo generator have been shipped to five stations preparing to enter the stereo broadcasting field. Five stations are WQXR-FM, N.Y.; WDTM, Detroit; KLSN, Seattle; KIXL, Dallas; and WUPY, Lynn, Mass.

Shipped equipment were preproduction units.

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Billie's Registry
Billie, formerly with Radio Registry, announces the opening of her own 24 hour "round-the-clock" telephone service. . . . A message service for STAGE, RADIO and TV Artists. . . . located at
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HOW SMALL PUBS STAY AFLOAT

Disk Counterfeiting, Trans-Shipping, LP Prices in Focus at ARMADA Meet

Hollywood, Fla., June 27.

The problems of disk counterfeiting, distributor transshipping and LP pricing policies once again were the central problems facing the American Record Manufacturers & Distributors at its second annual convention winding up here today (Tues.). Unlike last year, however, when ARMADA was only able to make promises about combatting some of the vexing industry malpractices, the organization was considerably bolstered for a year-long record of concrete achievement, particularly in helping law enforcement officials crack down on the disk racketeers.

Symbolic of ARMADA's success in this field was the presence of Rep. Emanuel Celler (D., N.Y.) as the convention's guest speaker at last night's closing banquet. Celler, who introduced a bill into Congress this session which would impose heavy civil and criminal penalities against disk counterfeiters, was scheduled to make a hardhitting talk against the shady operators who are cheating legitimate disk companies, artists and the Government itself. ARMADA prexy Art Talmadge, also stressed this issue in his report to the membership.

A symposium on transshipping, in which a distributor sells merchandise at a discount to stores outside of his area, was moderated by Sigmund H. Steinberg, of the firm, Blanc, Steinberg, Balder & Steinbrook, legal counsel for ARMADA. In this area, only voluntary cooperation among the distributors, with help from the manufacturers, can prevent transshipping since the antitrust laws make any specific ban on the practice illegal.

Also discussed was the varied package deals offered by all the labels and their effect on the list price structure. ARMADA also pitched an insurance program for its members via a talk by Kenneth K. Walch, manager of the Philadelphia Life Insurance Co.'s group department.

Woody Woodbury, comic on the Stereoddities label, and Pat Harrington, who has cut a comedy album for United Artists, were on hand to entertain the convention. UA also arranged a preview of the Ingrid Bergman starrer, "Goodbye Again," for convention delegates.

Big 3 Gets Sheet Music Action From TV Themes

Video theme music, which has been racking up good disk sales, is now making a modest bid in the sheet music market. The Big Three (Robbins, Feist & Miller) has been putting out a series of such video themes on sheet editions with photos of the tv show stars on the cover and merchandised as "TV Musical Themes." The lineup includes music from such shows as "National Velvet," "Adventures in Paradise," "Hong Kong," "Shirley Temple Show," "Asphalt Jungle," "Klondike" and "Moment of Fear."

Several of the themes have already come up for second and third printings, indicating a sale of about 20,000 copies. The sheet music, moreover, has sparked more coverage of the themes by diskeries for both single and album output.

Can't Infringe Educ. Material Even If in P.D.

In a suit with important consequences in the educational music field where public domain material is extensively used, Consolidated Music won a temporary injunction in N.Y. Federal Court last week against Ashley Publications, barring the latter from distributing one of its educational folios. Consolidated claimed that the Ashley book, "Easy Classics to Contemporaries," infringed one of its own books, "Easy Classics to Moderns."

Interesting angle in the suit is that both books contain piano material substantially in the public domain. However, Consolidated alleged to have included a considerable amount of editorial matter, such as marks of fingering phrasing and expression designed for an easier understanding of the compositions. Consolidated claimed that this editorial edition was copyrightable. More than one-third of the selections of the Consolidated book appeared in the Ashley publication. In addition, there was a claim that the similarity in titles between the books would cause confusion in the minds of the public.

In awarding the temporary injunction, Judge Thomas Murphy pointed to seven specific selections in the Consolidated book where he saw "substantial appropriation" by the defendant. Furthermore, the order of a group of pieces as well as an original title, and two errors in common to both publications were considered by the court to be "unmistakable signs of copying."

The Consolidated book was part of a series entitled "Music for Millions," which was devised by the late Jack Robbins. Consolidated was bought from Robbins in 1955 and became part of a firm that includes Embassy Music, Dorsey Bros. Music, and Amsco Music. Up to last year, Al Ashley had been associated with Consolidated but gave up his interest to go with Music Dealers Service, sheet music wholesale operation owned by Larry Richmond. Consolidated is owned by Paul Gewirtz with Herbert Wise being general manager.

Sam Fox Music Teams With Film Co. for New Tack in Educ. Market

Sam Fox Publishing and the Educational Films Division of John Sutherland Productions will team up to produce a completely new audio-visual concept for the school and music class.

This concept will involve an extensive series of educational films on various school music subjects, as well as correlated publications and recordings. The films, prepared by Sutherland, will utilize both animated and live action. They will involve all phases of music instruction starting at grade school level. The text and supplementary recordings will aid the insructional techniques projected on the film.

The project will be under the supervision of music educator, Dr. Richard Berg, chairman of the audio visual committee of the Music Educators National Conference.

VIRGIL THOMSON, DAVID TO AGAC'S DIRECTORATE

Longhair composer Virgil Thomson and pop tunesmith Hal David have been added to the council of the American Guild of Authors & Composers in a move to strengthen broad representation of the cleffer organization's ruling body.

AGAC is also launching a life insurance plan for its members to be administered by the Goodman-Pollack Agency and underwritten by the N.Y. Life Insurance Co.

Gayle Reactivates Label

Chicago, June 27.

Tim Gayle, artists rep and indie record producer, is reactivating his Advance label. Frank Laverne, who wrote "Pretend" and other pop tunes, will serve as a&r director for the label.

First record planned is by Nina Gaylo, former thrush with Ralph Flanagan, and will be cut in about three weeks.

UNIQUE ANGLES BUILD PROFITS

How are the medium-to-small music publishers keeping afloat during these days of non-existent pop sheet music sales and all-but-vanished royalties from single disks? By coming up with special angles, scrambling for renewals, developing foreign contacts, cutting masters for resale to established diskeries, managing artists, entering the educational market and hoping for the best with whatever financial cushion is available from ASCAP and/or BMI performance money. The fact is that a flock of lesser publishers, despite the inevitable wailing, are not only staying alive, but are prospering these days as never before.

Case of Howie Richmond's publishing enterprises may not be precisely typical of the other publishers, but represents the type of enterprise and ingenuity being shown in the music industry. A boy publishing wonder about 10 years ago when his firm came up with a phenomenal succession of disk clicks, Richmond, with his associate Allie Brackman, has now adapted to a business pattern in which the single hits are only so much gravy.

Richmond was among the first of the upcoming publishers to see the need of acquiring valuable copyright renewals. He wrapped up a deal with the Roy Turk estate for pieces of such oldies as "I'll Get By," "Are You Lonesome Tonight" and "Just Another Day," among numerous other standards. Another deal with Sam H. Lewis gave Richmond ownership of such

(Continued on page 52)

Cocktail Klatch For Disk Execs

An informal luncheon arena for exchange of disk exec views has now been launched with the formation of the International Record Men's Club in New York. Art Talmadge, United Artists Records v.p. and general manager, initiated the idea and the group will hold its first meeting Aug. 16.

There'll be no regular officers for the club with each luncheon to be chairmanned by a different member selected by the group. Initial chairman assignment went to Gene Moretti, MGM Records director of foreign operations, with Sidney Shemel, who holds the same position at UA, named vice chairman.

There'll be no dues in the club. Members will be free to bring guests to each of the luncheons which will feature a speaker. The club is planning annual awards to the topselling disk, artist, etc., limiting itself to the foreign market. Awards to foreign artists who have clicked in the U.S. are also on the agenda. It's expected that Connie Francis will be the first guest artist at the August luncheon.

Interest in the club idea has now spread to Europe where chapters are being set up in England, Germany and France. There'll be an exchange of ideas and information among the various groups, according to the present prospectus.

Manie Sacks Memorial

Philadelphia, June 27.

Congregation Beth Israel, one of Philadelphia's oldest synagogues of which Manie Sacks was president until his death several years ago, is publishing a "Manie Sacks Memorial Book" in honor of the late RCA Victor and NBC exec's memory. The synagogue's 121st annual yearbook is being used to raise funds to relocate the congregation in new community here.

Lester Sacks, Manie's brother, is now president of the synagogue, continuing the tradition set by their father.

Philips of Holland Buys Mercury For Around $3-Mil.; Execs Stay On

In the second deal involving a European company's takeover of a major U. S. diskery, the Philips Co. of Holland, via its U S subsidiary, Consolidated Electronics Industries Corp., has bought Mercury Records, Chicago-based label. While the amount of cash and stock involved in the deal was not disclosed, understood that the total purchase price was around $3 000,000, including a Richmond, Ind., pressing plant owned by Mercury's president Irving Green and Merc's Coast distributor, Hank Fine. A few years ago, Electric & Musical Industries (EMI), of England, bought out Capitol Records

Philips' interest in a U. S diskery was sparked by the early expiration of its reciprocal distribution deal with Columbia Records which is planning to handle its disks overseas under its own label. Acquisition of Mercury gives Philips a firmly established operation for distribution of its disks in the U S. but its phonograph lines as well.

No changes in personnel or policy are in store for Mercury following its acquisition by Philips. As with the Capitol-EMI setup, it's expected that the deal involves a continuation of Merc's present executive staff.

Mercury will handle both the pop and classical catalogs controlled by Philips abroad and will give it separate label identification. Philips currently is operating in 32 countries with its own pressing plans and distribution facilities in each area.

Caedmon Expanding From Words to Music

For the first time in its nine-year history, the Caedmon label is going in for music. Label, which has devoted all its output to the spoken word, is breaking into the music market with two albums, "Songs of Courtship" and "Songs of Seduction," anthologies of early English folk material collected by Alan Lomax and Peter Kennedy

The two LPs are part of a five-LP series, under the title of "Folk Songs of Britain." The first packages are due for release this week The collection was begun in 1950 by Lomax and Kennedy.

Reader's Digest Takes Helm Of RCA Disk Club

Presaging a sharply stepped up competitive struggle for the disk club market, the Reader's Digest has taken over the RCA Victor Record Club operation from the Book-of-the-Month Club Harry Scherman, chairman of the Book-of-the-Month Club, said his company sold the disk business to concentrate in the book field.

Reader's Digest has set up a wholly-owned subsidiary, Reader's Digest Music Inc., to handle the Victor club operation at its Pleasantville, N.Y., headquarters The magazine became interested in the club after a successful foray into the disk market with a couple of 12-LP packages which Victor's custom record division produced and pressed for Reader's Digest. Circularized among its 8,500,000 subscribers at a $16.95 price tag, the 12-LP sets in the longhair and pop idioms went over the 1,500 000 sales mark. It was a spectacular return for a mail order campaign

Like Book-of-the-Month Club, Reader's Digest will buy from Victor the disks to be distributed and will pay all handling and promotion costs. DeWitt Wallace, Reader's Digest editor and publisher, indicated that the mag's subscription lists would provide the basis of the club's market. He said "We are particularly happy that our millions of readers in the U S now have the opportunity to purchase, on a regular and convenient basis, the fine recordings offered through the RCA Victor Record Clubs."

Columbia's record club is currently leading in this market with over 1,100,000 subscribers Unlike Victor, Columbia operates its club through its own facilities First in the field, the Columbia club now accounts for more than 50% of the diskery's total volume.

Pirated Disks From Taiwan Flood Hong Kong

Hong Kong, June 27.

A segment of this colony's booming record business is a racket Pirated records pressed in Taiwan or Nationalist China are sold openly by unscrupulous dealers who are reaping sizable profits and getting away with it. Representations will be made through official channels to urge the Taiwan authorities to clamp down on such underhand business.

Legitimate Hong Kong disk dealers, seeking police help, are planning a coordinated drive to stamp out this kind of business These pirated records are popular because a single disk often has recordings of the best of Elvis Presley and Pat Boone among other headliners.

Col's Bill Gallagher Sez Disk Club Moves Too Slow To Handle Single Sales

Although Columbia Records is exploring new areas to promote its singles records artists, Bill Gallagher, veepee in charge of sales, wants it known that it will not peddle its single products through its record club.

According to Gallagher, the singles market is too fast moving for the club to handle. The club process of mailings and promotions, he says, take too long to keep up with current pop single market trends Gallagher still regards the disk jockey as the prime mover of pop single product.

Gallagher also contends that Col is gearing its product for the adult as well as the teenage market

In pointing up the time it takes for the record club to start working on an item, Gallagher cited the case of the original cast album of "Camelot." It was on Col's regular release last December but the club did not have it until May of this year.

DOT, CAPITOL, COL CLEARED OF PAYOLA

Washington, June 27

Clearing its dockets of payola cases, Federal Trade Commission tossed out charges that Dot, Columbia and Capitol distributing and or sales subsids handed out payola. In addition, Interstate Electric Co, New Orleans distrib had its complaint dismissed

Basis of these and previous actions by FTC dismissing the slew of payola charges issued last year is that the anti-payola law enacted last September provides adequate remedy for the sub rosa practice

Pete Fountain Combo Toplines N.O. Pops Dates

New Orleans June 27

Jazz clarinetist Pete Fountain will headline the Summer Pops jazz nights Aug 11 and 12 at Municipal Auditorium here Fountain will appear with his combo from his own French Quarter Inn

Conductor of the jazz nights will be Milton Bush. An original work by New Orleans composer Vincent Lala will be a highlight.

Jocks, Jukes and Disks

By MIKE GROSS

Bernadette (Beach): "GIMME GIMME" (Leeds*) is a cute rhythm number tailored nicely by this songstress for the teen market. "CLASS RING" (Criterion*) is a fair juve-styled ballad.

Gene Bianco (Fleetwood): "WALLFLOWER" (Beejay-February†) is a lilting instrumental entry with a melodic line on Gene Bianco's harp that could follow down the click groove of "Calcutta." "HEAVENLY SWING" (Havenbrook*) is a swinging side also highly listenable.

The Edsels (Capitol): "BONE SHAKER JOE" (Fiore†) rocks with a vocal group power that could excite a lot of spinning turns to give it a sales start. "MY JEALOUS ONE" (Fiore†) is ordinary rocking ballad fare that could move in some spinning areas because of the lead vocal.

The Four Lads (Kapp): "GIUGGIOLA" (Comet*) is an Italian-styled melody with a lively beat that could brighten up some programmer's turntable time. "OCEANS OF LOVE" (E. H. Morris*) may attract some attention because of the big ballad beat.

Joni James (MGM): "GO AWAY" (Sunbeam) puts the thrush in a moaning folk blues setting and she makes it quite effective. "I GAVE MY LOVE" (Sunbeam†) is the folk tune refashioned by the singer with a stay quality.

Leslie Uggams (Columbia): "He DOESN'T KNOW" (Paramount*) is a ballad from the "LADIES' MAN" pic that's enhanced for pop play by the vocal renditions. "I LOVE HIM" (Pogo*) is a fine ballad that probably won't make it this time around but it does have long-lasting qualities.

The Truetones (Felsted): "SINGING WATERS" (Mellin†) falls into a nice melodic ballad groove and there will be some programmers who will spring to it. "BLUSHING BRIDE" (Bourne*) has a rhythmic ballad step with a moveforward potential.

Richard Turley (Dot): "I WANNA DANCE" (Buckeye†) steps along ordinary dancing lines but it does have all-inclusive teen angles. "SINCE I MET YOU" (Buckeye†) is a fair ballad

Janie Jone (Jama): 'DEAR DIARY" (Beechwood†) is a ballau loaded with rocking touches that is sure to win teen approval. "MY FIRST ROMANCE" (Beechwood†) works up a few ballad kicks for the young disk set with a wispy vocal styling.

William Allen & Orch (Laurie): "SPACE FLIGHT FREEDOM 7" (World*) puts the astronaut's flight into a blues orbit for only mild results. "THEME FROM FREEDOM 7" (World*) plays up the same blues theme without the A-OK patter.

Buzz & Al (MGM): "WEIRDO" (Acuff-Rose†) has enough wild sounds and ideas to attract some teenager attention. "SECRETLY" (Jimskip†) has a slow shuffle-ballad mood but it'll have trouble stepping out on the spinning circuits.

Roberta Wynn (Jubilee): "SINCE GARY WENT INTO THE NAVY" (Starfire†) has the kind of lyric plot and melodic line that can stir up some teenage pleasure. "DREAM BOY" (Howe-Lee*) has the standard rocking quality but it lacks the extra push to keep it going.

Bobby Freeman (Josie): "PUT YOU DOWN" (Benell†) plays around with a blues strut that has chances for some pop impact. "SHE SAID SHE WANTS TO DANCE" (Chockus†) has a chance to create some terping action around the juke areas.

Eddie Vinson (Bethlehem): "CHERRY RED" (Leeds*) fools around with a hot blues shout that the r&b jocks like to promote. "KIDNEY STEW" (Cherio†) is strictly for the r&b trade but the noise could rub off on some pop jocks.

*ASCAP. †BMI.

Best Bets

BOBBY DARIN ORCH ..... **COME SEPTEMBER**
(Atco) ..... **Walk Back To Me**
Bobby Darin Orch's "Theme From 'Come September'" (Adaris†) is a surefire instrumental pic title click that'll keep Darin's name on top even though he's batoning and not vocalizing. "Walk Back To Me" (Adaris†) has an okay instrumental blues feel.

* * *

KRIS JENSEN ..... **PISTACHIO ICE CREAM CONE**
(Kapp) ..... **Danny's Dream**
Kris Jensen's "Three Vanilla, Two Chocolate, One Pistachio Ice Cream Cone" (Emily-Hollyjo) shapes up as this year's summer novelty click because of its breezy and flavorsome quality. "Danny's Dream" (Garland*) has likable ballad qualities that's good for occasional programming.*

* * *

JOHNNY MATHIS ..... **LAURIE, MY LOVE**
(Columbia) ..... **Should I Wait**
Johnny Mathis' "Laurie, My Love" (Nomat) is in the folk genre but the warm vocalizing on a charming lyric will bring it to the pop jorejront for a big payoff. "Should I Wait" (Nomat*) has a ballad quality that will go far in the long pull because of the understanding vocal approach.*

* * *

IVORY JOE HUNTER ..... **BECAUSE I LOVE YOU**
(Capitol) ..... **I'm Hooked**
Ivory Joe Hunter's "Because I Love You" (Millharen-Lucky Hit†) is a ballad with a strong rocking sound that the sharp vocal makes attractive to all spinning elements to bring it into the payoff bracket. "I'm Hooked" (Millharen-Lucky Hit†) has a lively rocking quality that a lot of teeners will enjoy.

* * *

AL HIRT ..... **I'M ON MY WAY**
(RCA Victor) ..... **Perky**
Al Hirt's "On My Way" (Jupiter) swings with a solid pop impact to give this trumpeter as important a sales standing in the singles field as he's already developed in the LP market. "Perky" (Shapiro-Bernstein*) has a bouncy quality that the programmers will find to their liking.*

* * *

GENE McDANIELS ..... **A TEAR**
(Liberty) ..... **She's Come Back**
Gene McDaniels' "A Tear" (Ludix†) flows in a big ballad vein with lots of spinning impact and since it follows his "100 Pounds of Clay" click, it can't be stopped. "She's Come Back" (Cedarwood†) has a vibrant gospel sound that could stir up lots of spinning interest.

* * *

THE DEMENSIONS ..... **COUNT YOUR BLESSINGS**
(Coral) ..... **Again**
The Demensions' "Count Your Blessings" (Berlin) rocks up the pleasing Irving Berlin melody in a way that grips teenager interest and should be as big as their "Over The Rainbow" click last year. "Again" (Robbins*) puts another good ballad into the rocking vein and the kids will have lots of fun with it.*

* * *

DAMITA JO ..... **I'LL BE THERE**
(Mercury) ..... **Love Laid Its Hands On Me**
Damita Jo's "I'll Be There" (Progressive-Trio†) is a snappy rhythm piece with attractive vocal lines to get it moving on all spinning levels. "Love Laid Its Hands On Me" (Tree-Betablin) is the gospel groove which the thrush belts with fervor.*

* * *

FRANKIE AVALON
VOYAGE TO THE BOTTOM OF THE SEA
(Chancellor) ..... **The Summer of '61**
Frankie Avalon's "Voyage To The Bottom Of The Sea" (Debmar-Robbins) is a pic title tune with strong melodic touches and it's developed into a highly attractive pop item despite the cumbersome title. "The Summer of '61" (Debmar*) is just a so-so ballad tiein with the season.*

LAWRENCE WELK

Proudly Presents His Fourth-in-a-Row Dot Hit Record **"YELLOW BIRD"** B/W "Cruising Down The River."

Artist-Disk Deals

Coral: The Demensions

The Demensions, young vocal group, will now record under the Coral banner. The group, which clicked last season with an indie label release of "Over The Rainbow," is debuting on Coral with "Count Your Blessings" and "Again."

Henry Jerome, Coral's artists & repertoire producer, negotiated the deal.

Myers: College Three

College Three, a combo of students from Villanova College near Philadelphia, has been inked to Myers Records. Trio, composed of Butch McNally, John Livezey and Bob Redmond, has been concertizing on an eastern college circuit.

Longplay Shorts

Capitol Records' "Judy At Carnegie Hall" will be available this week in limited deluxe editions. Distribution of these boxed units will be made only on the N.Y.-New England area, where requests for the **Judy Garland** package are heaviest. Complete national distribution of the album in its regular double jacket, is expected to be accomplished by mid-July . . . **Bobby Vinton**, whose latest Epic LP is "Bobby Vinton Plays For His Li'l Darlins," will tour the south for one week in a rock 'n' roll package which includes **Bobby Vee** and **Del Shannon** . . . **Julie Andrews**, now appearing in the Broadway tuner "Camelot," will do an album for Columbia . . . **Jerry Murad & His Harmonicats** are recording their second Columbia album between shows at N.Y.'s Radio City Music Hall . . . Riverside Records is launching this week its new "Artist of the Month" promotion program, which will showcase a different recording artist each month. Spotlighted for July is jazz trumpeter **Blue Mitchell** . . . **George Jessel** introduced his new Strand LP, "Seeing Israel," on the **Jack Paar** tv show last Wednesday (21) . . . Columbia Records will have 17 new albums on release for July while Epic will hit the market with five . . . Candid Records' "Summer Jazz Star Program" will include five new packages and a 15% bonus in free goods on the new release as well as the label's entire catalog . . . **Aretha Franklin**, disker on the Columbia label, opens at N.Y.'s Village Gate July 11 for three weeks . . . Coast singers **"Big" Miller** and **Hannah Dean** will recreate their roles in **Jon Hendricks'** "Evolution of the Blues" (a Columbia LP) at the Newport Festival.

RCA Victor spotlighting jazz classics from its vaults in its July album release with four LPs devoted to **Lionel Hampton, Django Reinhardt, Dizzy Gillespie** and **Glenn Miller**. Victor is also debuting with a new gospel singer, **Bob Daniels**, in a set titled "Gentle Shepherd" . . . RCA's custom department making available a new anti-static compound for stereo LPs for all customers after using it exclusively for a year-and-a-half under the "Miracle Surface" tag . . . Elektra prexy **Jac Holzman** recording on the Coast this week and returns to New York next week for a European trip with Theodore Bikel . . . Trumpeter **Blue Mitchell**, featured with the **Horace Silver** Quintet, being spotlighted by Riverside Records this month in conjunction with his latest "Smooth As The Wind" package.

Album Reviews

Mantovani: "Theme From 'Carnival' and Other Great Broadway Hits" (London). This is fashioned along the same lush lines as "Mantovani Plays Song Hits From Theatreland," which clicked off a hot sales rackup a couple of years ago. With "Carnival" the big come-on, this package also includes nifties from "West Side Story," "Sound of Music," "Camelot" and "My Fair Lady," among others to hold the show buffs who go for a handsome instrumental presentation.

Roger Williams: "Yellow Bird" (Kapp). Roger Williams will hold on to his clicko franchise with this one. Again the keyboarder presents a well-rounded LP repertoire that shows off enough moods to capture interest throughout. The softly rhythmic title song, the beguiling "Gigi" and the pulsating "Roger's Bumble Bee" are top samplings of the variety offered. Backing the star's keyboarding are orchs conducted by Frank Hunter, Marty Gold and Gene Von Hallberg.

Earl Grant: "Ebb Tide" (Decca). Earl Grant has retired his pipes for this LP outing to concentrate on his organ and piano styling. Result is a flashy instrumental package loaded with inventiveness and imagination. Grant coaxes a lot of sound out of such faves as "Misty," "Canadian Sunset," "Theme From Exodus" and the title song among others.

Dinah Washington: "For Lonely Lovers" (Mercury). The setting for Dinah Washington's vocalistics here is colorful and full-blown. Matched perfectly to her rich vocal sounds, the sides emerge as perfect programming fodder that will surely stir up sales interest. The familiar items are the best in the batch and they include "You've Got Me Crying Again," "Stardust," "Harbor Lights" and "Don't Go To Strangers."

George Jessel: "Seeing Israel With George Jessel" (Strand). For the stay-at-home who enjoy making vicarious visits to far-off places, this travelog of Israel will easily fit the bill. With George Jessel as guide, the trip is warm, enjoyable and authentic. In addition to Jessel's sincere wordage, there are sounds and music of the country that give it a true touristy flavor.

James Darren: "James Darren Sings The Movies" (Colpix). Although the album cover plays up the "Gidget Goes Hawaiian" title, current Columbia Pictures release, James Darren is given a flock of tunes from other pix to play with. From the "Gidget" pic, he has the title song as well as "Wild About The Girl," but there are stronger items in "Not Mine," "Until The Real Thing Comes Along" and "Because They're Young." Darren's got a phrasing vocal quality that is especially attractive to the femme jean-ager.

Andre Kostelanetz: "A Kostelanetz Festival" (Columbia). Andre Kostelanetz is at his best when he takes a familiar melody out of the classical catalog and dresses it up with his colorful instrumental flourishes. It always adds up to strong programming material and there always seems to be a market for this kind of stuff. In this package, he takes material from Offenbach, Gounod and Debussy for a merry ride.

Olatunji: "Afro Percussion" (Columbia). Olatunji's drums plus flutes, plus trumpets plus a choir add to some of the most exciting sounds that have been put into the groove in some time. Olatunji has been developing a strong jazz following of late but the beat relayed here will widen his following. The tunes are all originals running the gamut from the passionate African beat to the sensuous Latin style. All are built with steady musical impact.

Charlie Parker: "Bird Is Free" (Charlie Parker). The jazz buffs have something solid to grab hold of here. Although it has a "home-made" sound effect, the tapes do present a vivid sampling of the late alto saxist's revolutionary jazz style. The tapes were made during a concert in 1950 and are expertly edited for this package presentation. The album is distributed through Carlton Records.

Jose Duval: "Song of Juan Valdez-Music of Colombia" (RCA Victor). Juan Valdez is Colombia's "everyman" and he's effectively portrayed here in a series of native songs expertly delineated by Jose Duval. The tunes include ballads, folk items, uptempo dances and colorful instrumentals. Ray Martin's orch gives 'em all a flavorsome and appropriate backing for Duval's vocalizing.

Frank DiFabio Trio: "Late Hours-Open House" (Brunswick). The jazz presented here is pegged along an easy-going swinging route. The arrangements are set for easy listening and easy dancing and the tempo has an intimate rhythmic feel. The repertoire has some oldies like "Yesterdays," "Let Me Off Uptown" and "Sweet and Lovely" as well as a flck of less familiar material but the thing they all have in common is a good swinging beat. The trio, which features Frank DiFabio on piano, includes Eddie Schwager on bass and Lee Schwartz on drums. *Gros.*

JACK TRACY RETURNS TO MERC FOR JAZZ A&R

Chicago, June 27.

Jack Tracy is going back to Mercury as recording director in charge of jazz and special recording projects after two years as jazz recording director at Argo Records. In the newly-created special recordings position, Tracy will seek out offbeat material for documentary and spoken word recordings. During his first tenure with Mercury, he was responsible for bringing Mike Nichols & Elaine May to the label.

On the jazz side, Tracy will, in conjunction with Hal Mooney, beef up the catalog and will also have a hand in merchandising and promotion.

Briggs on Bernstein

"Leonard Bernstein" by John Briggs (World; $4.50), is the result of 20 years' research effort by yet musical writer and reviewer, who covered Bernstein's Philharmonic debut for N.Y. Post. Author subtitles his tome, "The Man, His Work and His World," and in sprightly, discerning prose analyzes his subject thoroughly in each category.

"Bernstein," Briggs declares, "is the Renaissance Man from Boston." Exploring the paradox of Bernstein's musical achievements in diverse fields, writer believes the conductor-composer is "not far from being The Compleat Musician." Work follows this general affirmation, but does not neglect attitudes of the opposition. Book contains updated Bernstein discography and illustrations. It is a penetrating, useful study of one of this century's musical greats. *Rodo.*

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	2	8	MOODY RIVER Pat Boone	Dot
2	1	7	RAINDROPS Dee Clark	Vee Jay
3	8	6	QUARTER TO THREE U.S. Bonds	Legrande
4	5	10	TRAVELIN' MAN Rickie Nelson	Imperial
5	3	6	BOLL WEEVIL SONG Brook Benton	Mercury
6	4	11	RUNNING SCARED Ray Orbison	Monument
7	7	7	STAND BY ME Ben E. King	Atco
8	10	7	ALWAYS HURT ONE YOU LOVE Clarence Henry	Argo
9	9	7	I FEEL SO BAD Elvis Presley	Victor
10	6	10	HELLO MARY LOU Rickie Nelson	Imperial
11	17	6	BARBARA ANN Regents	Gee
12	19	4	DANCE ON LITTLE GIRL Paul Anka	ABC Par
13	11	8	BILBAO SONG Andy Williams	Cadence
14	27	3	TOSSING AND TURNING Bobby Lewis	Beltone
15	28	5	TEMPTATION Everly Bros.	WB
16	24	7	EVERY BEAT OF MY HEART Pipps	Vee Jay
17	13	14	HELLO WALLS Faron Young	Capitol
18	12	9	LITTLE DEVIL Neil Sedaka	Victor
19	18	9	OLDIES BUT GOODIES Little Caesar	Del-Fi
20	36	5	YELLOW BIRD Arthur Lyman	Hi Fi
21	37	7	RAINING IN MY HEART Slim Harpo	Excello
22	20	11	BRAND NEW BROKEN HEART Connie Francis	MGM
23	32	13	I FALL TO PIECES Patsy Cline	Decca
24	14	12	I'M A FOOL TO CARE Jor Barry	Smash
25	47	2	HATS OFF TO LARRY Del Shannon	Big Top
26	15	11	DADDY'S HOME Shep & Limelighters	Hull
27	38	8	RONNIE Marcy Joe	Robbie
28	45	3	CUPID Sam Cooke	Victor
29	23	4	WRITING ON THE WALL Adam Wade	Co-Ed
30	31	10	GIRL OF MY BEST FRIEND Rral Donner	Gone
31	50	3	SAN ANTONIO ROSE Floyd Cramer	Victor
32	16	9	LITTLE EGYPT Coasters	Atco
33	44	9	BIG BIG WORLD Johnny Burnett	Liberty
34	48	5	I LIKE IT LIKE THAT Cris Penner	Instant
35	56	5	TONIGHT Velvets	Monument
36	46	4	OLE BUTTERMILK SKY Bill Black Combo	Hi
37	41	6	KNOCK ON YOUR DOOR Eddie Hodges	Cadence
38	76	2	DUM DUM Brenda Lee	Decca
39	26	15	ONE HUNDRED POUNDS OF CLAY Gene McDaniels	Liberty
40	34	3	YELLOW BIRD Lawrence Welk	Dot
41	39	4	DOWN ON MY KNEES Walter Vaughan	Liberty
42	25	10	TRAGEDY Fleetwoods	Dolton
43	21	6	IT KEEPS RAINING Fats Domino	Imperial
44	58	7	RIGHT OR WRONG Wanda Jackson	Capitol
45	54	7	EXODUS Eddie Harris	Vee Jay
46	22	11	PEANUT BUTTER Marathons	Arvee
47	55	2	HEART AND SOUL Jan & Dean	Challenge
48	53	6	HOW MANY TEARS Bobby Vee	Liberty
49	62	12	LOUISIANA MAN Rusty & Doug	Hickory
50	40	4	FOOL THAT I AM Etta James	Argo
51	59	3	NATURE BOY Bobby Darin	Atco
52	49	10	HALF WAY TO PARADISE Tony Orlando	Epic
53	51	7	OLD BLACK MAGIC Bobby Rydell	Cameo
54	42	5	RAMA LAMA DING DONG Edsels	Twin
55	33	5	JIMMY MARTINEZ Marty Robbins	Col
56	72	2	YOU CAN'T SIT DOWN Phil Upchurch Combo	Boyd
57	52	4	STICK WITH ME Everly Bros.	WB
58	66	3	SACRED Castells	Era
59	67	6	WILD IN THE COUNTRY Elvis Presley	Victor
60	93	2	EVENTUALLY Brenda Lee	Decca
61	29	10	MAMA SAID Shirelles	Imperial
62	85	2	SEA OF HEARTBREAK Don Gibson	Victor
63	30	15	RUNAWAY Del Shannon	Big Top
64	71	3	PRESIDENTIAL PRESS CONFERENCE Sicknik	Amy
65	—	1	TOGETHER Connie Francis	MGM
66	65	2	LAST NIGHT Markeys	Satellite
67	35	17	JUST FOR OLD TIMES SAKE McGuire Sisters	Coral
68	—	1	TE TA TE TA TA Ernie K-Doe	Minit
69	—	1	I'LL NEVER BE FREE Kay Starr	Capitol
70	78	2	LET'S TWIST AGAIN Chubby Checker	Parkway
71	57	8	WAYWARD WIND Gogi Grant	Era
72	—	1	DREAM Etta James	Argo
73	82	3	I WILL LOVE YOU Shelby Flint	Valiant
74	83	3	MY KIND OF GIRL Matt Monroe	Warwick
75	—	1	BLUE TOMORROW Billy Vaughn	Dot
76	43	16	MOTHER IN LAW E. K-Doe	Mint
77	68	9	A LITTLE FEELING Jack Scott	Capitol
78	79	4	A LOVE OF MY OWN Carla Thomas	Atlantic
79	—	4	RING OF FIRE Duane Eddy	Jamie
80	—	7	BABY FACE Bobby Vee	Liberty
81	60	13	BONANZA Al Caiola	UA
82	77	12	TRIANGLE Jani Grant	Caprice
83	88	3	NOW AND ALWAYS Clippers	Tri
84	—	1	JUST FOR A LITTLE WHILE Marvin McCullough	Boyd
85	89	15	HIDEAWAY Freddie King	Federal
86	95	2	WHEN TWO WORLDS COLLIDE Roger Miller	Victor
87	—	1	HAVE A DRINK ON ME Buddy Thomas	Todd
88	—	1	WATER BOY Don Shirley Trio	Cadence
89	—	1	PLEASE STAY Drifters	Atlantic
90	—	1	BO DIDDLEY Aztec	Checker
91	87	3	NEVER ON SUNDAY Don Costa	UA
92	—	6	SINCERELY YOUR FRIEND Benny Joy	Decca
93	—	5	GOT MY FINGERS CROSSED Teresa Brewer	Coral
94	99	2	THREE STEPS TO THE PHONE George Hamilton IV	Victor
95	—	1	I CAN JUST IMAGINE Floyd Cramer	Victor
96	98	13	GREAT SNOW MAN Bob Luman	WB
97	—	1	LITTLE REUBEN Al Gardner	SRG
98	64	3	SUMMERTIME Marcels	Colpix
99	80	4	BLACK VEIL Burl Ives	Decca
100	61	8	BUZZ A DIDDLE IT Freddie Cannon	Swan

On the Upbeat

New York

The Four Freshmen have signed with the newly formed VIP agency . . . Society maestro **Dick Gasparre** in his 15th year at Long Island's Lido . . . **Joe Candullo Quartet** currently at Park Ave.'s Cafe Pompei . . . **Gladys Shelley**, who did the lyrics for **Nat King Cole's** latest Capitol slice, "Make It Last," on a 16-city tour plugging the side . . . **Frankie Avalon** has been added to the "Dick Clark Caravan of Stars" when it plays the Kansas Centennial Exposition in Wichita, Aug. 21-27 . . . Pianist **Billy Taylor** set as music co-ordinator for WLIB. In addition, he'll host a jazz show.

Soprano **Candida Pills** and tenor **James Cosenza** held over at the Roma di Notte . . . There was a "Pat Ballard Memorial Dash" at the final spring harness racing matinee at Alparaon Community Park, Troy, Pa., June 25 . . . Roulette Records has acquired the master of "The Wizard of Love" by the **Ly-Dells** on the Master Records label out of Philly . . . **Mike Serby**, prexy of Artcraft Recording Studios in Brooklyn, has formed Taurus Records . . . **Peter Walters** has opened his 11th season at the piano at Stonehenge, Ridgefield, Conn. . . . Singer **Martin Walker** scheduled for a series of one-nighters starting in July.

London

After eight years **Dick James** is to split with Bron Music to form his own published org . **Mrs. Eric Coates**, widow of the composer, got together with Chappell & Co. and came up with the Eric Coates Memorial prize which will be presented annually by the Royal Academy of Music and is worth $280 to the winner. Anita O'Day arrives July 29 and departs Aug. 13 . **Tubby Hayes** Quartet and singer **Frank Holder** will represent the O.K. at the Hot Club of Belgium's Summer Jazz fest... Britain's **Don Rendell** signed for U. S. Riverside Records... **The Springfields**, who made their disk bow two months ago, now have two 15-minute shows on BBC-TV, July 20 and 27.

The HIT! OF THE WEEK

CONNIE FRANCIS

Sings

TOGETHER

AND

TOO MANY RULES

K 13019

M-G-M Records

Eyde Gorme, Lawrence In Row With British Tooter Union, But Settle It

London, June 27.

Eyde Gorme and Steve Lawrence have patched up their hassle with the Musicians' Union which threatened to sabotage their four-weeks cabaret engagement at the Pigalle. After a two-night layoff the couple are back warbling. Spat started when the singers claimed that horn-player Johnny Frosk and drummer Jerry Gilgor were an integral part of their act, but the MU disagreed and banned them from appearing.

Miss Gorme and Lawrence opened on Sunday (18) with two British substitutes, but, manager Ken Greengrass said: "The act fell apart next show. Though Frosk was adequately replaced at a Tuesday rehearsal, the team realized they needed drummer Gilgor and declined to appear on Tuesday and Wednesday night."

MU executives watched the rehearsal and agreed to let Gilgor go on providing the American Federation of Musicians would okay the Yank appearance of a British drummer at some later date. With the cable received, the act was resumed on Thursday night (22). Miss Gorme stressed that their two-night "strike" was no reflection on the British musicians, merely that much of the music in their act was not written down.

Incident pinpoints the need for a clarification of a situation which has had Betty Hutton, Johnnie Ray, Lena Horne and Nat King Cole running into similar trouble, while Nellie Lutcher and Patti Page have had no bother. With Peggy Lee due at the Pigalle on July 17, accompanied by a quartet from the States, the Pigalle bosses are wondering if they're scheduled for a similar headache.

Jack Paar Premium LP Passes 1,000,000 Mark

General Harmonic & Video, the parent company of Record Products Inc., has launched its disk premium operation with a bang. The company's first album, a compilation of tapes from Jack Paar's tv shows, was offered as a premium with Jiffy Sew, a liquid mending product, and is reported to have passed the 1,000,000 sales mark in its first several weeks on the market.

The Paar-Jiffy Sew package was offered to consumers at $1.47. The Jiffy Sew item sells regularly for 98c. The package is being sold through supermarket and variety stores.

The firm, which is headed by Lee Matison and Jerry Matison, is currently lining up other top names for additional premium tie-ins. The artists tagged will participate in the profits of the merchandising campaign. Right now, the firm does not plan to do more than eight or nine premium deals a year.

GENE KRUPA

QUARTET

Currently (June 30 - July 31)

METROPOLE, New York

Aug. 5, STONYBROOK JAZZ FESTIVAL, Stonybrook, L. I., N. Y. — Aug. 11-17, STEEL PIER, Atlantic City, N. J. — Aug. 25, RANDALLS ISLAND JAZZ FESTIVAL, New York City — Aug. 28-Sept. 23, METROPOLE, New York (Return Again!)

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Aaron Schroeder Forms Brit. Publishing Firm

London, June 27.

Aaron Schroeder Ltd. is the latest name in London's Tin Pan Alley.

The U.S. songwriter-publisher, responsible for numerous Elvis Presley hits, had this London outlet set up by Gerry Bron of Bron Music Ltd. Latter holds all copyrights of four other U.S. companies, Sealark Enterprises, January Music, Arch Music and Musicor Records. Currently, Bron is dickering with Decca for U.K. release of Musicor.

The British publisher says he has at least 50 songs to push now, initialer being the Rickey Nelson hit "Hello, Mary Lou." Bron's U.S. agent, Irwin Dash, was responsible for the Schroeder deal.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	25	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
2	2	29	**EXODUS** (Victor) **Soundtrack** (LOC 1058)
3	3	23	**GREAT MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3122)
4	4	44	**NEVER ON SUNDAY** (UA) **Soundtrack** (UAL 4070)
5	8	15	**FRANK SINATRA** (Capitol) **All the Way** (W 1538)
6	6	7	**CARNIVAL** (MGM) **Original Cast** (E 3946)
7	5	24	**LAWRENCE WELK** (Dot) **Calcutta** (DLP 2539)
8	9	60	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
9	16	11	**FRANK SINATRA** (Reprise) **Ringading Ding** (R 1001)
10	7	27	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
11	10	7	**EDDIE HARRIS** (Vee Jay) **Exodus to Jazz**
12	15	8	**MITCH MILLER** (Columbia) **Tv Sing Along** (CL 1628)
13	14	10	**BILLY VAUGHN** (Dot) **Orange Blossom Special** (DLP 3366)
14	12	20	**WILDCAT** (Victor) **Original Cast** (LOC 1060)
15	18	20	**KINGSTON TRIO** (Capitol) **Make Way** (T 1474)
16	11	36	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
17	20	14	**JOHNNY MATHIS** (Columbia) **I'll Buy You a Star** (CL 1623)
18	23	20	**MITCH MILLER** (Columbia) **Happy Times** (CL 1568)
19	17	15	**RAY CHARLES** (Impulse) **Genius Plus Soul Equals Jazz** (A-2)
20	27	3	**KINGSTON TRIO** (Capitol) **Going Places** (T 1564)
21	25	6	**MANTOVANI** (London) **Italia Mia** (LL 3239)
22	—	1	**ELVIS PRESLEY** (Victor) **Something for Everyone** (LPM 2370)
23	13	22	**LIMELITERS** (Victor) **Tonight: In Person** (LPM 2272)
24	32	3	**RICKEY NELSON** (Imperial) **Rick is 21** (LP 9152)
25	19	3	**STAN FREEBERG** (Capitol) **Presents the USA** (W 1573)
26	36	8	**BOBBY DARIN** (Atco) **Bobby Darin Story** (LP 33130)
27	29	24	**RUSTY WARREN** (Jubilee) **Knockers Up** (JLP 2029)
28	21	10	**AL HIRT** (Victor) **Greatest Horn in the World** (LPM 2366)
29	40	18	**DO RE MI** (Victor) **Original Cast** (LOC 2002)
30	—	2	**STARS FOR A SUMMER NIGHT** (Columbia) **Various Artists** (PM 1)
31	—	2	**ARTHUR LYMAN** (Life) **Percussion Spectacular**
32	24	11	**BRENDA LEE** (Decca) **Emotions** (DL 4104)
33	37	5	**JONATHAN WINTERS** (Verve) **Here's Jonathan Winters** (V 10525)
34	22	34	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WL 393)
35	—	1	**PAT BOONE** (Dot) **Moody River** (DLP 3384)
36	30	23	**FRANK SINATRA** (Capitol) **Swinging Session** (W 1491)
37	26	31	**MITCH MILLER** (Columbia) **Memory Sing** (CL 1542)
38	—	5	**RUSTY WARREN** (Jubilee) **Sensational** (DLP 2034)
39	—	22	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall** (LOC 6097)
40	—	1	**DICK GREGORY** (Colpix) **In Living Black and White** (CP 417)

Small Pubs Stay Afloat

Continued from page 49

evergreens as "For All We Know" and "I Believe In Miracles."

All in all, Richmond has about 20 robust renewals in his catalog, plus his own durable hits such as "I Believe," "Goodnight Irene," "Music, Music, Music" and others. With this under his belt, Richmond has been able to enter the educational market which has mushroomed for the pop standards. He has already published his own folios, plus made deals with other firms, to include the Richmond tunes in their books with the customary payoff.

Richmond has also cut a special niche with his various folksinging books which anticipated the current wave of singing combos like the Kingston Trio, the Limeliters, The Cumberland Three, etc. These books have proved to be effective showcases for the combos looking for new material to record. One Woodie Guthrie tune, "This Land Is Your Land," racked up 14 disk versions as a result of being discovered in one of the songbooks.

Richmond has also started to pitch for the campus singing market with a "College Song Book" and a new collection of humorous folksongs by Oscar Brand. As one of his most ambitious projects, Richmond is now planning to enter the educational market with a new piano method to be handled via special distribution methods.

Although a modest firm compared to Warner Bros. combine or the Big Three, Richmond has become big enough to warrant the use of an International Business Machines setup in his office. Via IBM punch cards, all royalty payments to writers are handled on an automated basis in which sheet sales and mechanical royalties are detailed on IBM statements prepared from data fed into it.

Lucky Carle Realigns Southern-Peer Pro Staff

Lucky Carle, who took over last week as professional manager of the Southern-Peer organization, is realigning his staff.

Roy Horton, in addition to being the manager of the country & western and rhythm & blues department, will be Carle's assistant professional manager for the eastern section. Jack Carlton will continue as manager of the Hollywood office and will be assistant professional manager of the western section. Horton has been with the firm since 1947 and Carlton joined in 1946.

NEWEST HITS!

THE BILBAO SONG
PERCY FAITH ..... COLUMBIA 4-41978
LeROY HOLMES ..... M.G.M. 12992
ANDY WILLIAMS ..... CADENCE 1398
TIL DIETERLE ..... UNITED ARTISTS

From the Warner Bros. Picture "PARRISH"
LUCY'S THEME
CLEBANOFF STRINGS ..... MERCURY 71815
GEORGE GREELEY ..... WARNER BROS. 5218
THE HOLLYRIDGE STRINGS ..... CAPITOL 4557
LeROY HOLMES ..... M.G.M.
FREDDY MARTIN ..... KAPP K-391X

ALLISON'S THEME
PETE FOUNTAIN ..... CORAL 62266
GEORGE GREELEY ..... WARNER BROS. 5218
RUTH WELCOME ..... CAPITOL 4562

PAIGE'S THEME
FREDDY MARTIN ..... KAPP K-391X

MAKE BELIEVE LOVER
CONNIE STEVENS ..... WARNER BROS. 5217

MUSIC PUBLISHERS HOLDING CORPORATION

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(1886-1961)

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"RAMONA"

1928

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SOME HAPPY SEVENTY-FIFTH BIRTHDAY YEAR

LATEST RELEASE

LET THE SUNSHINE IN

b/w

BROKEN BELL

Sung by

TEDDY RANDAZZO

#10228

Inside Stuff—Music

The orch playing for the Jehova Witnesses' meet at N. Y.'s Yankee Stadium last week consisted of over 100 musicians with many coming from the pro field. Among the pro tootlers are: Thomas Mitchell, trombonist, who is with the ABC orch and has played the Ray McKinley, Tex Benecke, Skitch Henderson and Sauter-Finnegan bands; vet maestro Andy Kirk is sitting in at tenor sax; Harold D. Blanchard, who plays sax and clarinet, used to be with Erskine Hawkins, Cab Calloway and Alberto Soccarros; Edward F. Boutillon, violinist, was a member of the NBC orch under the direction of Leopold Stokowski and played regularly with Walter Damrosch. The orch is conducted by Frank Leanza.

Eight young American composers will share $5,000 in the ninth annual Student Composers Awards sponsored by Broadcast Music Inc. Winners, with an average age of 20, included Stephen J. Albert, Mark Bernard DeVoto, Stephen D. Fisher, William Hibbard, Arthur Murphy, Robert Sheff and Fredric Edgar Myrow. Latter is the son of the ASCAP composer, Josef Myrow. Scholarship fund of $7,500 annually was set up by BMI in 1951 for promising student composers under 26. Prizes range from $500 to $2,500. Next year, the judging panel will have a total of $14,000 available for prizes, which includes coin which the panel chose not to distribute previously.

Recent songfest, Coq De La Chanson, gave its Coq D'Or prize to "Le Voyageur Sans Etoile" (Traveler Without a Star) of Eddie Marnay and Guy Magenta as sung by John William, with second entry "Ton Adieu" of Pierre Delanoe, Pierre Dorsay and Hubert Giraud sung by Jacqueline Nero, and third to "Dans Un Million D'Annee," (In a Million Years) of Pascal Mauriat sung by Mauriat. Voting was done on an audience level at the Olympia, in Paris, where it took place, and via radio listeners around the country. It was run by private radio station Radio Europe No. 1. Songs will now get plenty of waxing and air time and should emerge hits.

Elliot Horne, manager of pop publicity at RCA Victor, had another of his jazz lexicography pieces published last Sunday (25) in the N.Y. Times magazine section. Tagged "The Words For The Music," covered more than 50 new words that have come into the jazz lingo. Horne's first compilation of the hipsters' argot appeared in the Times in 1957 and since has been republished in The Dictionary of American Slang and "The Jazz Word."

Vincent Lopez will be promoting the "good neighbor" policy at N. Y. Hotel Taft tomorrow (Thurs.) with a special "Salute To Mexico." Lopez is inviting the dignitaries of Mexico and decorating the room a la a Mexican fiesta. A special broadcast of the fest will be aired over CBS.

NAME IRVING CHEZAR U.S. REP FOR PYE LABEL

Irving Chezar has been set as U.S. representative for Pye Records with headquarters in N.Y. Chezar will distribute Pye's product in this country and acquire American material for release by Pye in England and elsewhere.

Chezar finalized the deal during an April trip to London when he made a study of the British record scene and Pye's marketing and distribution system. Chezar was recently associated with General Artists Corp, where he was liaison between that agency and the Grade organization in London.

HEAR
TOMMY SANDS
Sing
LOVE IN A GOLDFISH BOWL
on CAPITOL RECORDS
and
FABIAN
Sing
YOU'RE ONLY YOUNG ONCE
on CHANCELLOR RECORDS
both from
PARAMOUNT PICTURE
LOVE IN A GOLDFISH BOWL
• • • • •
FAMOUS MUSIC CORPORATION
1619 Broadway New York 19, N.Y.

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"THE COW AND I"
ITS HIT THEME—
SONG OF THE RAIN
HIT RECORDS . . .
ROGER WILLIAMS on Kapp
20th CENTURY STRINGS
on 20th Fox
MILLS MUSIC, INC., New York 19, N.Y.

Harold Friedman Forms 'Sports-In-Sound' Label

Harold Friedman, formerly consultant to Top Rank and United Artists Records, is launching "Sports-In-Sound" Records. The new label, which Friedman will helm in conjunction with Lyle Engel, will produce a line of albums on sports subjects and is also preparing a children series as well as a "how to" line covering photography, gardening, etc.

"Sports-In-Sound," a tie-in with Sports Afield mag, has already produced six albums: "The ABC's of Archery," "Training Your Dog To Hunt, Point, Retrieve," "Wing, Trap and Skeet Shooting," "Camping-& Woodcraft," "Bass & Trout Fishing" and "Modern Boating—Inboard and Outboard." All of the albums are narrated by Sports Afield editors. The LPs are being sold through sporting goods dealers and negotiations are now under way for distribution through an established record firm.

Friedman explained that "Sports-In-Sound," the corporate title of the parent firm, will produce many lines of records that have special appeal.

Meyer Davis Unit Plays Date for Marshall Fields

A Meyer Davis orch, with Billy Marshall batoning, will play one of the top debutante parties of the year in Chicago tomorrow night (Thurs.). The unit will dish out the music for the shindig being tossed by Mr. and Mrs. Marshall Field Jr. at their home for their daughter, Joanne.

Davis, himself, fronted the orch last June 19 at another major deb affair in Grosse Point, Mich That was the party Mr. and Mrs. Henry Ford 2d held at their home for their daughter, Anne.

HOPE CANCELS NEWPORT

Unable To Adjust Earlier Contract On Durante Spec

Hollywood, June 27.

Bob Hope, who seldom shuts his eyes at night sans another commitment, has been forced to cancel his appearance at Newport Jazz Festival July 1 due to an earlier commitment to tape the NBC Jimmy Durante spec.

Comic reported he couldn't get taped show shoved back because of other commitments held by Janice Rule and Garry Moore, also on spec. With his sked on Metro's "Bachelor in Paradise" he wasn't able to fit in travel time for eastern jazz fete.

British Disk Best Sellers

London, June 27.

Runaway .....Shannon (London)
Surrender .....Presley (RCA)
Temptation .... Everly Bros. (Warner)
Hello, Mary Lou.....Nelson (London)
Frightened City .....Shadows (Columbia)
Pasadena Temperance Seven (Parlophone)
But I Do ..... Henry (Pye)
Halfway To Paradise.... Fury (Decca)
You'll Never Know Bassey (Columbia)
More Than I Can Say ....Vee (London)

Soviet Nyet To Royalties Burns British Songstress; Bid $1 Per Disk Minute

London, June 27.

Currently home after three years touring in the Far East and in Iron Curtain countries, songstress Gery Scott picks again the old item that's been hurting songwriters, publishers and singers for years—the pirating of copyright material and the absence of royalties in Russia and other countries.

Her tale runs this way. After recording in Prague on the Supraphon label for the sum of $100 (no royalties), she found the Czechoslovakian diskery was exporting her disks to Russia to the tune of 4,000,000 copies. So she negotiated concerts there, 56 in all, and impressed the natives, who offered her an LP on the state label at the rate of one rouble (approx. $1) per recorded minute. Again no royalties. On top of this, the Russians wanted her to record the songs she had already cut for Supraphon. They couldn't understand why she declined. After all, they said, Paul Robeson does it—and for much less money. The recording execs declared quite openly that they were not interested in another country's copyright.

Performing Rights Society here says that approach after approach has been made to the Soviets without a hint of success. The last official attempt at the end of 1959 was when the British Government met a Russian delegation to discuss cultural relations. When the issue of copyright came up the temperature of the talks went down to deep freeze. Numerous people at numerous times have tried since to no avail.

As Alan Holmes of Robbins Music Corp., who is to launch Metro's music man Bronislau Kaper on a goodwill trip to Russia, says: "It will be an interesting trip for Kaper—but that's all it will be. He won't get a penny for any of his music that they play. It's a disgusting situation and, unfortunately, it extends to the Far East, too. Unlimited pirating goes on there with no official action being taken to stop it."

'EXPOSITION OF MUSIC' TO THEME TEXAS FAIR

Dallas, June 27.

"Exposition of Music" will be the theme for the 1961 State Fair of Texas to be held here Oct. 7-22. The State Fair will carry out the theme with the staging of musical events of all types ranging from jazz to classical.

Among major musical events planned for the "Exposition of Music" are a Gospel Singing Festival, old fiddlers contest, the annual Texas Musical Festival sponsored by the Texas Music Educators Association, a Circus Night in the Cotton Bowl, a special children's concert, pageantry saluting "East Texas on Parade" and a college jazz concert.

A tie-in with the "Exposition of Music" is the show to be presented in State Fair Music Hall during the 1961 fair. This will be Rodgers & Hammerstein's Broadway hit, "The Sound of Music," to be staged here by the national company in 24 performances. The "Ice Capades," which will give 26 performances at the Fair, also will have numerous musical themes, including a "Salute to Rodgers & Hammerstein."

Ballroom Ops Cooperating To Stem Steady Decline In Name Dance Bands

Chicago, June 27

Two of the biggest buyers of dance bands, concerned with the diminishing number of large ballroom orchs, are cooperating to assure bookings for several dance units until well into 1962. Buyers are owner Lou Brecker and manager Joe Belford of the Roseland in New York and Don Campbell, manager of the Hotel Peabody in Memphis.

Chief recipients of the future booking insurance are the Russ Carlyle and Don Glasser orchs, both handled by Chi's Orchestras Inc., headed by Bill Black. Between the two ballrooms, Carlyle is signed for four weeks this year and 13 weeks in 1962, while Glasser is set for four more weeks in 1961 and 14 weeks for next year. Bookings are broken up into two, three and four week playing dates. One other spot, the Melody Mill in suburban Chi is independently buying nearly a year in advance to help the cause, and Sidney Banks, buyer for the Cavalier Beach Club in Virginia Beach, Va., is making similar negotiations with Black.

There is still a substantial number of larger dance bands around, but they are continually undercut on location engagements by local and pickup units and more than a few have thrown in the towel or formed smaller club units.

"Keeping the big organized dance bands together was getting to look a little desperate until the last few months," Black states. "However, this cooperation by the ballroom operators are also negotiating with other bookers and bands along the same lines and this will be good for the entire business. It's not exactly a renascence, but it does assure ballroom patrons good music from experienced organized bands, and it permits the orchestras to look ahead with some degree of certainty."

New NARAS Board

Twelve new members and eight veterans will comprise the new board of governors of the N.Y. chapter of the National Academy of Recording Arts & Sciences (NARAS).

Newly elected to the board are: Dorothy Collins, Lehman Engel, Dick Jacobs, Carolyn Leigh, Ray Hall, Billy Taylor, Eddie Sauter, Ace Lehman, Sascha Burland, Dom Cerulli, George Duvivier and Morton Gould. The holdover board members include: Manny Albam, George Avakian, Joe Csida, Nesuhi Ertegun, John Hammond, Alan Kayes, Henri Rene and Bill Simon.

The new board officers will be announced shortly.

EMI'S 'TOKEN' BOOST FOR ALL BRIT. LABELS

London, June 27.

Britain's largest diskery, EMI (Electric & Musical Industries), has extended its disk token (gift certificate scheme) to embrace all U.K. labels. Effective July 1, initial estimates say tokens will pull in $2,800,000 in the first 12 months. This new move means customers can buy any disk with the national token whereas, previously, only inter-diskery tokens were available.

Decca has been urging this scheme for some time but has always met a block from the EMI group which runs seven top labels. Reason for EMI's sudden change of heart is, says managing director L. G. Wood, that the trade and retailers believe the scheme will sell more disks. This view is endorsed by S. A. Beecher-Stevens, Decca's sales topper, who also sees a new type of customer for the token: the older person who wanted to buy a disk for a present but who could not make a choice.

SWEEPING THE COUNTRY!
NAT KING COLE'S
Capitol Recording
"MAKE IT LAST"
Words by GLADYS SHELLEY
Music by BEE WALKER
Comet Music Corp.

Reno Taps New Bonanza in Bra-less Revues; No Beefs From Civic Officials

By ART LONG

Reno, June 27.

Hyped nitery business at two of Reno's major show rooms is positively an assortment of bare breasts has more than just mammary values. Bill Miller, operator of the Riverside Hotel, and Bill and Jim Tomerlin, owners of the Golden Hotel, report record-breaking business since booking revues with the accent on the bra-less femmes.

At the Riverside, Le Crazy Horse Revue is reportedly breaking all house records since the theatre-restaurant began using top names more than 10 years ago. And at the Golden, Barry Ashton's "Playmates in Paris" is commanding a full house for the three shows nightly.

Le Crazy Horse cast includes eight dancers in various stages of undress in the chorus, four strippers, a femcee and two magicians, Mac Ronay and Channing Pollock. In the Golden Show (with a lineup of 15) only two of the girls are completely bare in the upper regions but others leave little to the imagination with diaphanous gowning about the upper torso.

'Reservations Suggested'

At both hotels the shows are prompting "reservations suggested," albeit both revues have been on the local boards for several weeks. And there's all indication the shows will be in for

(Continued on page 56)

ASBURY PARK CONV. HALL USING NAMES

Asbury Park's Convention Hall will again try name shows during the summer starting July 1 with its preem show headed by Dion. Harold Latham, of Shamrock Enterprises, will produce the layouts this year.

Support for the holiday show will include talent who have made headway through recordings. In the show will be Clarence "Frogman" Henry, The Coasters, Linda Scott, Richard Hayes and Frankie Calen. The Convention Hall policy this year will be two shows daily plus terping in the ballroom.

Herb Zane's band will back the shows and play for dancing.

Revenooers Quiz Milw. Nitery Op on Tax Debts

Milwaukee, June 27.

Peter Balistrieri, operator of Gallagher's, a local nitery, was examined by the Internal Revenue Service here in regard to the tax liabilities of Gallagher's and the defunct Town Tavern.

Quiz came three days after Federal Judge Robert E. Tehan denied Balistrieri's motion for an order to restrain the IRS from plying him with questions until a tax agent returned the books and records seized last March 23.

Philly's Latin Casino Shutters for Summer, Lines Up Top Fall Sked

Philadelphia, June 27.

Night life here lost its name power with the closing Sunday night (25) of the Pearl Bailey show at the Latin Casino, and the final appearances of Nelson Eddy & Gale Sherwood at Palumbo's.

The $2,500,000 Latin Casino, in Delaware Township, N.J., originally planned to operate the year 'round, but the decision to close for the summer was made several months ago. The banquet and reservation staff, along with some other departments, will remain in action through the hot weather. The management will take advantage of the layoff to install a Remington Rand system for inventory, controls, accounting and reservations, the first such system to be employed by a theatre restaurant.

The Latin Casino reopens Sept. 7 with Nat King Cole and Jean Carroll. Other bookings set for the coming year include Tony Martin and Dick Gregory, Sept. 21; Jerry Lewis, Nov. 2; Harry Balafonte, Nov. 16; Alan King and Steve DePass, Dec. 11, and return engagements of Steve Lawrence and Eydie Gorme, Sammy Davis Jr. and Louis Prima & Keely Smith.

CHARDAS, N. Y., TAKES HIATUS

The Chardas, N. Y., will take a six-week siesta during the summer months starting Monday (3), and will reopen Aug. 15.

Spot, in the Yorkville sector of New York, uses Continental acts primarily.

LILLIAN BRIGGS

Just completed 14 weeks in a feature part in the soon to be released Jerry Lewis motion picture "THE LADIES MAN."

Headlines the HOLIDAY HOUSE, Pittsburgh for two weeks opening July 3rd.

Manager: JACK PETRILL
162 West 56th Street, New York
CO. 5-5769
GENERAL ARTISTS CORP.

'Gang' Warfare In 2 Sydney Houses

Sydney, June 27.

Battle of the stageshows started here last week when indie producer Tibor Rudas brought "The Crazy Gang" into the Capitol Friday (23). In the same block, the Tivoli loop is preeming a new revue tagged "The Happy Gang" to take the edge off Rudas' production.

Rudas, who leased the Cap from Greater Union Theatres, spent about $65,000 to facelift the cinema for stage presentations. Prior to a falling out with the Tivoli management, he played such hits as "Oriental Cavalcade" and "Ziegfeld Follies" over the Tivoli circuit.

Following Rudas' differences with Tivoli, headed by Gordon Cooper and Lloyd Martin, he approached GUT for a Sydney house to play in opposition to the Tivoli. It's understood that GUT will also lease the State, Melbourne, to Rudas for a short term. Meantime, the trade is eyeing "Gang" warfare.

Despite Tough Tour, 'Holiday on Ice' Finds Big Show Biz Future in Africa

Africa as a show business potential offers much promise. But touring through the dark continent is a tough assignment according to Sid Cohen who returned to the U. S. last week after a stint as company manager for "Holiday on Ice," which wound up a State Dept. tour Saturday (24) after a six months tour.

In Africa's new independent countries, Cohen said, there is a scarcity of virtually everything. It's difficult to house a cast since the available hotels are generally filled with representatives of the governments of Soviet Russia, Red China and East Germany who are flocking in to be the early birds on this changing political scene.

Food is scarce and high priced. Power and water are difficult to obtain because of the lack of reservoirs. And water is turned off at 6 p.m. in a number of countries as a conservation measure. Under these conditions it's a strenuous task to tour any kind of show, especially an ice revue which has to provide its own refrigeration, and requires ample power and water to do so.

Tremendous Hits

Yet even under such adverse conditions ice shows are a tremendous hit in Africa. In every city on the "Holiday on Ice" itinerary, it played to full stadia at prices ranging from a shilling up to one pound. But despite the full houses, Cohen revealed, the show lost heavily. He added that "Holiday's" operator, Morris Chaffen, who is pioneering this type entertainment in Africa, was hoping to come out only even at best.

There were times when the unit arrived in a town only to learn that its equipment hadn't come in. Under those conditions the management had to pay and house the cast when no money was passing through the boxoffice. It was impossible to come out ahead even though the State Dept. provided a subsidy and the show played under commercial sponsorship.

Aside from a cast of some 50 performers, the production was faced with high operation costs which included transportation of 25 ton compressors to make its own ice. Frequently the show had to bring in its own water and set up its own power plants.

Ice a Novelty

One of the odd aspects of icers playing Africa, according to Cohen, is the fact that it is prob-

(Continued on page 56)

Centenary College Choir Set for Music Hall, N.Y.

The Centenary College Choir, of Shreveport, La., has been signed for an engagement at Radio City Music Hall, N. Y., concurrent with the film, "Fanny" (WB). It's a 23 voice group including 14 coeds.

The Group, which has done previous concert tours in the Far East, is directed by Dr. A. C. Voram. "Fanny" is due to preem at the Hall early in July.

Gaslite Club of Dallas Takes Bankruptcy Bath For $239,651; Assets 46½G

Dallas, June 27.

A voluntary bankruptcy petition was filed here Thursday (22) by the Gaslite Club of Dallas Inc. The petition, which lists $239,561 in debts and $46,554 in assets, contains a motion for reorganization of the business. The petition was signed by Norman A. Zable, the corporation president.

The Dallas club was permanently enjoined on April 7 by Federal Judge T. Whitfield Davidson from infringing upon the trade name of Gaslight Club Inc., a national chain.

Listed in the schedules was a total of 154 unsecured creditors having claims totaling $103,852. Secured creditors had claims of $88,263. The plan for reorganization states that the Dallas corporation currently has a contract with the Gaslite Management Corp. of Houston which allows the Houston firm to operate the Dallas club for half of all profits. The rest of the profits, and all profits from new memberships, after payment of taxes and commissions, goes to the Dallas firm.

The plan calls for a prorated payment to all unsecured creditors and monthly payments on club equipment to secured creditors.

2 ICE SHOWS SOLVE UPSTATE N.Y. DATES

Two major ice shows have reached an agreement on scheduling performances at the Onondaga County War Memorial, Syracuse, and the War Memorial Auditorium, Rochester. The cities will be played on an alternate basis by each show, so that there will be no overlap.

The towns are sufficiently profitable to support one iceshow, but not two during any season. The shows making the arrangement are "Ice Capades" and "Ice Follies."

Toronto Dance Clubs In Licensing Shutdown

Toronto, June 27.

Four dance clubs here have been charged with operating public halls without a license, but owners declared they will fight the charges. Included are The Caribbean, The Calypso, The Trinidad, which specialize in West Indian music, and The Blue Note, which features rock 'n' roll. The spots have no liquor licenses.

Harold Weintraub, owner-manager of the Calypso Club, claims his business is strictly limited to members; Al Steiner, owner-manager of the Blue Note, admits that he frequently stages floor shows as well as dancing. The narcotics squad of the Royal Canadian Mounted Police and city police raided his club last week and lined up members along the walls, searched them for nearly an hour, turned up one person charged with possession of an illegal sweepstakes book of coupons.

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7 WEEKS IN 1 SEASON

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300-303 BROADWAY
SOUTH BOSTON 27, MASSACHUSETTS
TELEPHONE: ANDREW 8-7000

June 24, 1961

Mr. Sam Vine
c o Blinstrub's
Boston, Mass.
Dear Sam:

The supper club circuit has a bright new star, Sam, and it is you! Your SRO opening at Blinstrub's at the beginning of the season, and your repeat now at the close of the season is just unprecedented in my book.

I must say that I undertook the booking of your hypno act into my club with a bit of trepidation, and frankly, I am amazed, just as the jam packed audiences are at your performances, at the way you have gone over to smash results and smash business.

The door is always open here, Sam, and I know that the nation's club owners will be bidding for you, for you are the world's newest astronaut in show biz!

Appreciatively,
Stanley W. Blinstrub

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CASINO NON-STOP
Oslo, Norway
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MAX LEFKO and ECKERT LUNDIN

Have Stolen Car—Must Travel
'WHITEY' ROBERTS
June 13, Million Dollar Elks, Santa Anna, Cal.
June 19, Band Masters' Assn. Chicago, Ill.
June 20, Optometrists' Conv., Denver, Colo.
June 25, Moose Conv., Memphis, Tenn.
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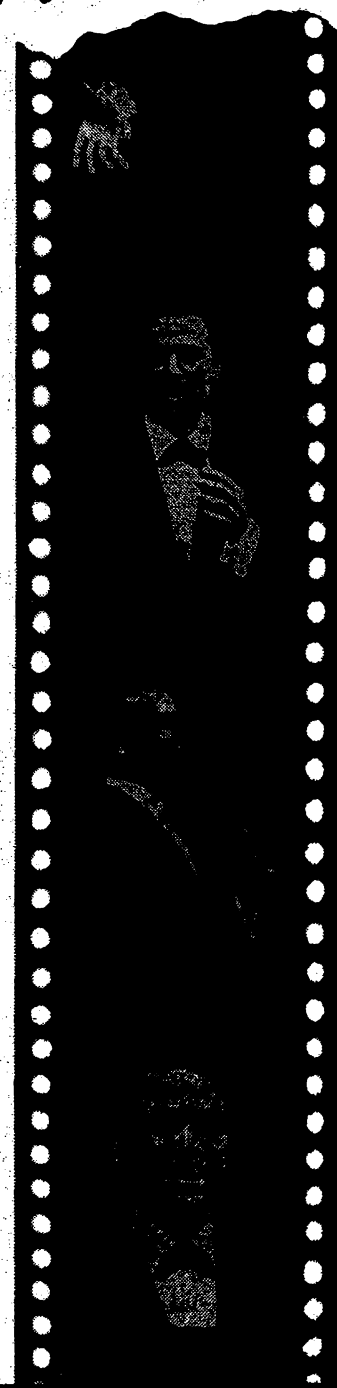

UNKNOWN SINGER GETS LUCKY CALL

Last Saturday, the Plaza's elegant Persian Room engaged (sight unseen, sound unheard and name virtually unknown) a young tenor named Enzo Stuarti, as an emergency replacement for ailing Katyna Ranieri, one of Italy's most popular singers. He turned out to have an impressively dramatic tenor voice, good looks and the kind of personal magnetism that could make the chic women customers languish and swoon.

ARTHUR GELB, *New York Times*

It's a big week for the singing clan . . . a newcomer, Enzo Stuarti, had his own personal triumph when he delivered his chants at the Plaza's Persian Room . . . and seems destined for stardom . . .

LOUIS SOBOL, *New York Journal-American*

SUCCESS STORY

The slight, curly-haired tenor wowed the audience . . . Last week, the Plaza announced that business was too good to close the Persian Room for the season as scheduled. Stuarti will stay on for another two weeks, and has been re-engaged for next season. Producers from Hollywood and Broadway were catching his show, and night clubs like the Cocoanut Grove in Los Angeles and the Venetian Room in San Francisco were bidding for dates.

EMILY COLEMAN, *Newsweek*

Neal Lang, vice-president and general manager of the Plaza, delayed close of the season because of the phenominal business enjoyed by the Persian Room during Stuarti's engagement. The handsome young singer has been packing them in nightly since May 27.

GENE KNIGHT, *New York Journal-American*

BOY CINDERFELLA STORY

Enzo Stuarti, West Paterson, N. J.'s gift to song subbed . . . at the Plaza— was sooo good, he got 3-week booking . . . Had 'em yelling and screaming . . .

EARL WILSON, *New York Post*

Stuarti is no novice at singing. A well-groomed chap, he has a full-bodied voice that exudes an Italianate and schmaltzy air. It's the type of singing that despite its bravura style, at the same time . . . has an air of intimacy . . . His work is such that he'll probably get on the roster of regulars to play the Plaza.

Jose, Variety

Neal Lang, vice-president and general manager of the Plaza, wires that business in the Persian Room has snowballed to the extent he his holding singer Enzo Stuarti for another two weeks . . .

BOB DANA, *New York World-Telegram & Sun*

ENZO PINCH-HITS A TRIUMPH

Last night Enzo Stuarti . . . left the ranks of the unknowns forever. His was a triumphant debut; at its conclusion the sophsiticated Persian Room patrons rose to their feet in a spontaneous tribute to one of the most thrilling singers that I have ever heard in a night club . . .

NICK LAPOLE, *New York Journal-American*

Enzo Stuarti's Persian Room click is keeping that room open until July 1st.

WALTER WINCHELL, *New York Mirror*

David Merrick, the dynamic Broadway producer, is said to be one of a long list of theatrical impresarios who want Enzo Stuarti . . . to star in a musical comedy . . .

DOROTHY KILGALLEN, *New York Journal-American*

TENOR GETS BIG CHANCE AS PERSIAN ROOM STAR

Enzo got emergency call to sub Saturday night. As a result he has been signed to star in the Persian Room tonight—and MGM execs will be in his audience . . . Persian Room tenor Enzo Stuarti . . . sensational debut . . . caused Neal Lang to order that supper club's season extended for two weeks into summer . . .

FRANK FARRELL, *New York World-Telegram & Sun*

. . . Neal Lang . . . started raving about a new young singer who had been called in as a substitute for the Persian Room . . . "It was the first time I ever saw our Persian Room audience—and especially the males—stand up and yell for a singer . . . This boy is the hottest thing I have ever seen or heard. What a voice."

NICK KENNY, *New York Mirror*

Enzo Stuarti, the Plaza's new singing sensation, is getting the screen-test routine from MGM . . .

MEL HEIMER, *New York Mirror*

STUARTI SINGS OUT AT PLAZA

As far as the paying customers at the Plaza's Persian Room are concerned, Enzo Stuarti can do no wrong. There were cries of 'Bravo' and unrestrained applause and cheers and shouts of 'Encore' . . . A voice full of power and resonance and beauty, with overtones of Ezio Pinza and Caruso and Venetian gondoliers . . . that probably could shatter wine glasses.

TED MORELLO, *New York World-Telegram & Sun*

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CHARLES TERRITO — FRANK ZAPPALA

Dinkler Chain in $7,000,000 Buy Of Chicago's Ambassador Hotels

Chicago, June 27.

Ambassador East and Ambassador West Hotels, noted for the snorky Pump Room and Buttery, have been rescued from a two-year ownership limbo. Hotels were purchased last Wednesday (21) by Transcontinental Investment Corp. of New York, owners of the Dinkler hotel chain, for a price "in excess of $7,000,000."

Operations of the Ambassadors will be managed by Louis H. Silver of Chicago, owner of the St. Clair, Croydon and Eastgate Hotels here and father-in-law of Transcontinental prexy Robert K. Lifton. Max Blouet, former manager of the George V in Paris, will continue as veepee and general manager.

While the quality of the Ambassadors hasn't diminished noticeably in the interim period, still the uncertainty of its ownership status has cost the hotel something in image and provided an opening for other hotels to bid for the glamour trade. Until the hotels were sold to William Zeckendorf two years ago, they had been strongly imbued with the personalities of successive owners Ernest Byfield Sr., Frank Bering, James A Hart and Pat Hoy. They not only hosted the celebrities, they were part of the celebrity set themselves.

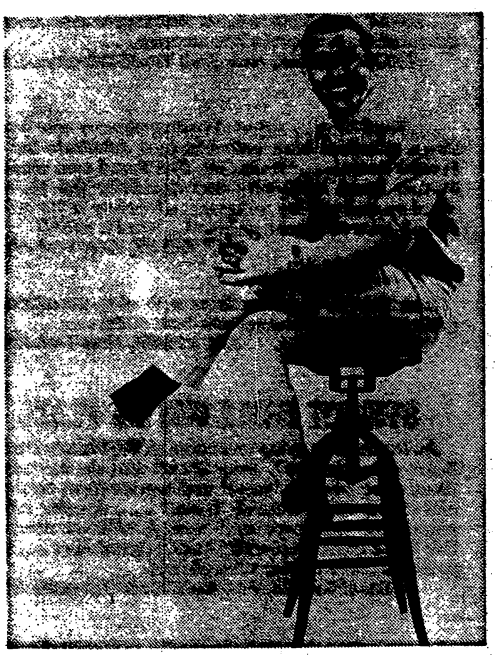
During Zeckendorf's absentee ownership, other hostelries hastened to make their own pitch for attention-getting guests. The Executive House's part-owner, Morris DeWoskin, has used his extensive personal contacts in New York and Los Angeles to bring show biz personalities to his inn. The Sheraton-Chicago, with its plush new 600-room addition, is also bidding for the headliner trade. Of course, there are those celebs who for decades have returned to such standbys as the quieter Drake Hotel and the south-of-the-Loop Sheraton-Blackstone.

(Supporting acts and members of roadshows such as the iceshows, circuses, traveling orchs and the like have their favored hotels here too. While the headliners put up at the Ambassadors, Executive House, Drake or Blackstone, the rest of the cast locate at the smaller Croydon Hotel or the Maryland Hotel in the heart of the Rush Street night life congerie.)

Zeckendorf owned the Ambassadors until about six months ago, at which time he sold them reportedly to raise cash for his Gotham hotel. Buyers were Chicago realty developers John Mack and Raymond Scher. The two hotels have room accommodations for 900 and dining, reception and meeting rooms capable of handling 4,000.

Transcontinental is also reported to be negotiating for the leasehold of the Sherman Hotel from Mack and Scher, who purchased it from Zeckendorf in a deal related to the Ambassadors transaction.

MAKE WAY FOR—



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MOULIN ROUGE REVERTS TO NITERY-STYLED TABS

Hollywood, June 27.

In a surprise move to cut overhead at Frank Sennes' Moulin Rouge, the boxoffice manager and three assistants were axed Sunday (25) and the house returned to a nightclub policy. Since the legit "La Plume de Ma Tante" opened Thursday (22), house had been working on a strictly over-the-window tix sales basis at $8.50 per plus tax.

Club now returns to a free clientele operation with tab reduced to $6.50, this including show and dinner. Change doesn't effect status of "Plume" cast members, who have been working under an Equity contract since the show opened some two and a half years ago in New York. Musicians are also unaffected, being covered by a straight legit contract.

'Holiday' Tour

Continued from page 54

ably the hottest continent in the world, and yet most of the natives have never seen nor felt a piece of ice. Even the hotels serve drinks that aren't chilled.

The natives would come up to the rink and feel the ice, and refuse to believe that a skater can be propelled without any motive power. They inspected the skates believing that they would find a small motor.

The Russians and Red Chinese also send units to Africa, Cohen said, most of them in the variety genre. They were ineffective until the Russians threw in singers who could sing in the local language. Otherwise, the units made no impact. Taking a leaf from the Russians, "Holiday on Ice" adapted a local dance called high-life, a modern step unrelated to any tribal terps, which is similar to the now defunct conga. It's a highlight of the present show.

Ingenuity often solved the housing problem. In accra, the staff of the U. S. Embassy provided lodgings in their own homes. In Leopoldville, where the show had to cancel out at the behest of the State Dept., it had already leased a ship tied up in the harbor for sleeping accommodations. They were slated to play in Leopoldville at a time when there was rioting in the streets and clashes between the Congolese and UN troops.

The stadia, Cohen said, are generally as much as 20 miles outside the cities. He declared that some of the natives start walking toward the stadium in the early morning in order to be there on time. The fields seat anywhere up to 20,000. They were built particularly for soccer, a very popular sport there. There is a strong potential for show biz. But admission prices have to be pegged very low.

Reno Nudes

Continued from page 54

the full summer season. The Golden show has the Novelites cobilled, which makes for another strong attraction for the Mardi Gras Room.

At Harold's Club and at the Mapes the stress is also on the feminine appeal, but to a lesser degree. Four youthful Parisians head the Harolds show in a can-can theme but remain fully costumed. At the Mapes, Lili St. Cyr, who normally keeps business above par in the Sky Room, is not the command attraction as in prior years. She continues with her bath routine, but there's a hint the local saloon set is apparently more impressed with quantity.

The Tomerlin Brothers at the Golden were the first to introduce a nude show to the Reno area. Bill Miller followed with Le Crazy Horse only a few weeks later. There was much speculation that the local clergy and city officials might put a damper on the action via public pressure but to date there has been no collective effort, although some members of the cloth and the city offices have auditioned both shows.

It can only be assumed, at this moment, those with an eye on the city's morality are not anti-nude—to a point.

Herb Siegel's Expansion Plans for GAC & Affils

At a board meeting held yesterday (Tues.) in New York, Herbert J. Siegel was elected chairman of Baldwin-Montrose Chemical Co. This is the new parent corporation that embraces Centlivre Brewing Corp. (Fort Wayne, Ind.), Baldwin Rubber and Montrose Chemical, which recently took over General Artists Corp.

Siegel also noted at the meeting that future expansion plans for GAC would be detailed within the next 30 days and that an expanded scope for the agency was envisioned.

Claridge Hotel, A.C., On Weekend Talent Policy

Atlantic City, June 27.

Talent will be booked into Hotel Claridge's Mayfair Lounge this summer on weekends through Aug. 30 with Stanley Gover, of "South Pacific" cast, in this Fri.-Sat. (30-1). Billy Kelly, comic, comes in July 7-8 while Harry Snow, tenor, is set July 21-22.

Booking for the weekend of July 14-15 is being negotiated, as are the remaining summer weekends. Mayfair Guardsmen, a year round musical trio, will back the weekend talent and play in the lounge through the week. Barbara & Bill Duffy, a dance team, have also been set.

NAACP

Continued from page 1

dent of the local NAACP, said he plans to test Harrah's assurance that the club does not discriminate against Negroes. Greer was one of several Negroes who claimed that chartered buses for Harrah's were cancelled when they tried to board them.

Mark Curtis, public relations director for the club, said the buses were cancelled because the casino was overcrowded. Greer declared that Curtis stated Negroes are always welcome on the buses and in the club.

"Harrah's will have every chance to extend the courtesy they speak of," Greer said, "there will be some Negroes going over there."

(At Harrah's Club in Reno, Negroes are frequently seen in the club playing at the tables and drinking at the bars with no obvious discrimination enforced. Several other major clubs in Reno also allow Negroes to use the full facilities.)

In Las Vegas, Dr. James B. McMillan, NAACP official, said charges are being investigated that Negroes in Los Angeles were denied permission to board charter flights to the desert resort. He said the final decision on the matter will be made in July at a national meeting of NAACP officers. "The use of freedom flyers is a possibility," he said.

In San Francisco the recent opening of Nevadarama, a tour terminal to promote charter bus trips and flights into all points of Nevada, was picketed by about 20 Negroes, carrying placards with such messages as "Don't Support Nevada's Jim Crow with California Dollars."

PAT BOONE TO TOUR 9 DAYS IN SO. AFRICA

Pat Boone has been booked for a 9-day concert tour in several cities in the Union of South Africa. Deal was made by Eddie Elkort of General Artists Corp. with promoter Michael Klasser.

Boone will start his tour in Johannesburg July 12 and will take in various South African cities as well as a stop in Rhodesia. All dates will be played in outdoor stadiums.

Gary Crosby

Continued from page 2

tling to the Trade Winds since it occurred on June 19, just as 40,000 furniture men (traditionally good spenders) came to town for a convention. Crosby was reportedly getting $3,500 a week at the club.

Crosby's terminal leave was foreshadowed when he missed the second show at the Trade Winds five days earlier on June 15 and 16. On the 15th he walked out of his dressingroom, looked at the primarily prom night crowd, and was quoted by the house pressagent as saying: "These kids don't want to see me. They want to see Bobby Darin."

Crosby's wife flew in the next day, but this didn't prevent him from fluffing off the second show that evening without explanation. He was quoted as saying that he was suffering from "nervous exhauston."

Milt Trenier and Duke Haslett filled in for Crosby the first two nights, and Doree Crews finished out his engagement.

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Mexico's 'Disneyland,' a $24,000,000 Project, to Rise on 340 Acre Site

By EMIL ZUBRYN

Mexico City, June 27.

Entertainment City, a carbon copy of Disneyland, will rise on a 340 acre site to the west of Ciudad Satelite, about 45 minutes from the center of town. This "city of spectacles and entertainments" has obtained credits of $24,000,000 and the services of John C. Ray, a man who helped develop Disneyland.

Mexican promoter Jorge Isaac, who denies any similarity with Disneyland, for his attractions will have a strong Mexican flavor, has hired architect Pedro Ramirez Vazquez to supervise construction. With the blessing of the administration, Entertainment City hopes to emulate other amusement parks in the U.S., Italy, Germany, Denmark, etc. Isaac is already predicting a boxoffice of around $10,000,000 annually.

Isaac has been working on the project for about four years. And in acknowledgement of aid given by the administration, he plans to set aside a portion of boxoffice admissions for First Lady Lopez Mateos' pet charity, breakfasts for school kids.

Stress Cultural Themes

General theme of the fair will stress Mexican Indian cultures with buildings housing exhibits and folklore arts of the Mayas, Toltecs, Aztecs, etc. Visitors, national or tourist, will not only be entertained but get a broad overall picture of Mexico's ancient heritage.

Center of Entertainment City will be dominated by a pyramid where three dimensional figures and settings will feature the glories of pre-Cortezian Mexico. A monorail will shuttle visitors from entrance gates to the heart center pyramid, and from there they can disperse through the grounds.

A huge "happiness" hall, with 16,000 seating capacity, will present boxing matches, wrestling, cycling races, circus and other events. A 2,600-seat film theatre will have latest technical developments. Isaacs is dickering with reps. of Cinerama and Todd-AO. Since the city is located in the state of Mexico, it is not affected by the boxoffice price freeze still in force in this capital.

There is to be an artificial lake, replete with Spanish galleons voyaging across the waters, as volcanoes along shores erupt. And exhibitions will also feature industrial, artistic and cultural advances achieved by Mexico.

Lotsa Amusements

This won't be a purely longhair amusement park. There will be rides, games and amusements aplenty. Kiddie entertainment is in the hands of Gabilondo Soler ("Cri Cri"), an actor who has long experience in youngsters' radio-tv programs. He is working out special amusements for children including "The Singing Cricket," "the fountain which makes itself big, then small," etc.

A voyage to the "center of the earth" will wind up in a replica of a Taxco silver mine. For sport fans there is to be a toboggan slide with five tracks and winding up in an ice field replica of the Valley of Mexico's twin volcanoes, Ixtaccihuatl and Popocatepetl.

There will be plenty of eateries, with a "flying platform" restaurant highlight. This will feature automatically served foods and offer a view of amusement park grounds.

Organizers estimate a daily attendance of around 100,000 persons and general admission will be kept a low 16c. Park will also mount a special educational section so that visitors can have an idea of the history of Mexico.

Ned Hastings To Pasture

Cincinnati, June 27.

Ned Hastings, who managed Keith theatres in the midwest from 1906 until vaude's demise in 1928, retires June 30 at the age of 79 after 28 years as public relations director of the Cincy Zoo.

While managing Keith's Theatre here, as successor in 1916 to John F. Royal, a classic gag of the two-a-day era was pinned on Hastings.

The manager's duties included reports on acts at the end of weekly engagements. The Hastings tab on comic Joe Jackson was told to be: *"He's very funny, but can't ride a bicycle."*

Hastings, a Harvard U. half miler and grad of 1905, was a reporter in Cleveland prior to joining the Prospect Theatre there. The house burned in 1908 and he switched to Indianapolis and Louisville before reaching Cincinnati.

Stripper to Latin Qtr., N.Y.

Julie Gibson, who has become a name stripper in the Philadelphia area, will make her Manhattan bow at the Latin Quarter starting Oct. 10.

Miss Gibson is coming in with the new production, and is set for a 12-week stand plus options.

MacLaine's Manila Stint

Hollywood, June 27.

Shirley MacLaine will topbill a variety show to be staged in Manila July 1-2 by Steve Parker for the U.S. Navy in conjunction with the July 4 Philippine-American Fiesta.

Top variety artists of the islands will be featured. Alan Lee will assist Parker in producing the show.

Seattle Expo Spending 500G on Ad-Promotion

Seattle, June 27.

This city's Century 21 Exposition, now also labeled Seattle World's Fair—is gearing up for an all-out advertising and promotion drive to spread the word throughout the United States. Fair opens 10 months from tomorrow—April 21, 1962. Members of the Century 21 State Commission have approved spending $400,000 for advertising, plus an additional $100,000 for folders, booklets and other promotional materials.

Newspapers, magazines, outdoor advertising, and radio and television stations will carry heavy schedules this fall and winter, in hopes of catching families when they are planning next year's vacations. Jay Rockey, Expo public-relations chief, said Washington State would be "covered" by billboards, posters, decals and bumper strips by midsummer. He said "tie-in" advertising also is assured in newspapers and magazines with many companies doing business in the West and who will have exhibits at the fair.

Ousted Philly AGVA Exec Board Sues To End Trusteeship, Restore Local Rul

Philadelphia, June 27.

A temporary injunction against the American Guild of Variety Artists is being sought on two counts by the Philadelphia membership. Both actions are being taken under the Landrum-Griffin Act with a hearing set for today (Wed) before Judge Thomas C. Egan in the Philadelphia Federal Court.

The Philly branch is seeking a temporary injunction against the trusteeship which has been in force since October, 1959 when the Philly executive board was dissolved and its affairs taken over by the AGVA national board. Under the Landrum-Griffin Act, a member may bring an action after 18 months in the case of a trusteeship and union must prove that the continuation is necessary. If an action is brought prior to the 18-month period, the member must prove that it is necessary. Because of the time stipulation, the burden of proof is upon AGVA in this part of the action as outlined by Title One of the L-G Act.

Second injunction is being sought to prevent new regulations promulgated by AGVA from taking effect. Net effect of the new legislation, according to the brief filed with the court, is to create even a more centralized rule within the union and curtail democratic procedure. The Philly group claims this is contrary to Title Three of the Landrum-Griffin Act, which deals with free speech and vote for union members. It's expected that the recent decision against AGVA in the Gene Detroy case will be relied on by the dissident faction filing the action. Detroy case was a reversal for AGVA because it ruled on the denial of a fair hearing before putting a member of the unfair list.

Dick Jones, a former eastern regional director of AGVA and a member of the ousted Philly exec board, is one of the members filing the action. Samuel Rappaport is acting on behalf of the ousted Philly board, while Richard Markowitz is representing AGVA in the action.

ATLANTIC CITY BURLEY STARTS 28TH YEAR

Atlantic City, June 27

Believed to be the only burlesque house now operating in the state the Globe Theatre here opened for its 28th consecutive year Friday (23) for the summer. Two performances are presented nightly.

New shows open Sunday night and run one week, Friday's preem featured Patti Wayne with comics Lou Ascol, Maxie Furman and Murray Briscoe. Company also includes Sherry Rogers, Delbra Dante and Petti Payne. Johnny Crawfords handles the vocals while Arthuro Grecco, Solange & Charles work in skits.

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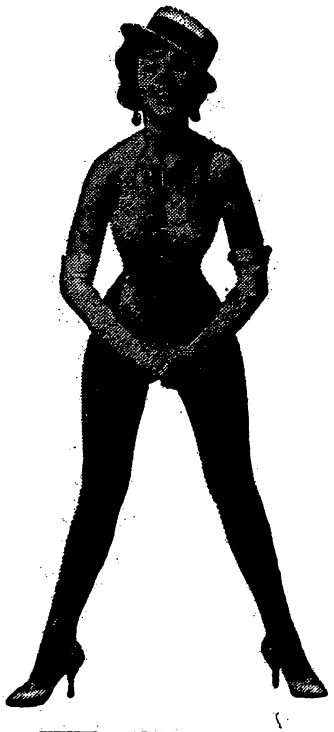

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Copacabana, N.Y.

Bobby Rydell, Larry Daniels, Bill Kennedy, Barbara Dodd, Copa Girls, Paul Shelley and Frank Marti Bands; $5.50 minimum, $6 weekends.

Nobody else seems to count at the Copa this season except teen-age fave Bobby Rydell. The fact that the perennial production numbers were dispensed with for the late show opening night Thursday (22) because of the overload of tables on the dancing floor attests to the youngster's pull.

The promoters will fill up plenty of tables here during Rydell's two-week stay. But the 19-year old has yet to take to build as a performer with a long-range pull to appeal to the business-suit crowd as well as the white-jacketed ending-school celebrators. He's given better appraisal in the New Act column.

Comedian Larry Daniels is the warmer upper at this show. He has an easy manner, but lacks the punch to stay up before headliner interest. He misfires when he leans into topicality with some new jokes, a bit with an offstage recorded voice is only mildly effective and his barbs at tv offer nothing new.

Neither does his airplane flying material which at this point in the game has become tired and not too funny. In fact, it's about time someone started an organization to ground all jokes about the hazards of airplane flying.

The Copa line pranced about in routine fashion and from the looks of most of them at the first show, the post-midnight respite was probably a relief. The dancing coach ought to sharpen up their routines and spirits.

For the dancing at the opening show, the Paul Shelley and Frank Marti orchs were in their usual hitting form. *Gros.*

Palmer House, Chi

Chicago, June 22.

Joe E. Lewis (with Austin Mack), Don Alber, Ben Arden; $3 cover.

"Joe E. Lewis at the Palmer House" might have sounded outlandish a few years ago with this classery's family-trade orientation. His packed opening-night audience was a cross section of local politicos (headed by the Mayor) and former Chez Paree habitues plus the regular Empire Room goers. As with several other acts that have moved over from the shuttered Chez, Lewis' wordly-wise showmanship is not likely to offend any of the nitery regulars, but might prove a little strong for a 10th birthday party.

Wisecracking, storytelling, "singing" and drinking, Lewis remains the classic image of the speakeasy rove and an uncle-figure that any hard-drinking teenager would like to have. He sorked some Chi gags into his familiar routine on booze, broads and betting and threw in some topical material: "The Kennedy administration's got a program for everybody but a guy looking for a broad."

But it's mostly the droll tales of his wanderings from the saloons to the race tracks throughout the country with which Lewis is identified, and it's a consistently yock-some journey from Santa Anita to Saratoga. As always, he has something for everyone with a few shots of scotch left over for himself.

Opening act Don Alber is a former college trampoline champion. He's interpolated some humor into the standard tram jumping and his turn provides a diverting 10-minutes before Lewis comes on.

Next up is Katty Kallen and Jimmy Pelo & the Harmonica Rascals July 6. *Mor.*

Sahara, Las Vegas

Las Vegas, June 20.

Connie Francis, Dave Barry, Joyce Roberts Dancers (6), Larry Grayson, Johnny Wood Trio, Moro-Landis Dancers (16), Louis Basil Orch (14); produced by Stan Dale; choreography, Moro-Landis, stage direction, Sy Lein; $4 minimum.

Connie Francis, in her first outing as a headliner here, gracefully and securely steps into the topline spot. The young songstress has beauty, charm, poise, and with this solid turn demonstrates that she's arrived as a potent nitery attraction.

Miss Francis sings 15 numbers, including "Love Is Where You Find It," "It All Depends On You," and such disclicks as "Mama" and "Lipstick On Your Collar." Especially effective is "You Made Me Love You," with special lyrics dedicated to Al Jolson. Joe Mele, her conductor, guides the Louis Basil orch (14) with the proper finesse.

The Joyce Roberts Dancers (6) intro the star with an extremely refreshing hunk of flamboyant and imaginative precision terping. The five femmes and one male were recruited from local high schools, and would be a strong asset to other nitery production numbers.

Dave Barry is the comedy star, returning with a generous supply of new material. He adds to the reputation he's long had here as one of the most popular comics to work the Strip.

Curtain raiser is a Moro-Landis production number, a "Salute to George M. Cohan" which was done successfully here about a year ago. Bash features vocals by Larry Grayson, the acrobatic terps of the Johnny Wood Trio, and the 16 "Most American Girls in the World."

Stan Irwin presentation is in for three weeks, to be followed by George Burns July 11. *Duke.*

Beverly Hills, Cincy

Cincinnati, June 16.

Marty Allen & Steve Rossi, Joan Fairfax, Moro-Landis Dancers (12) with Bill Raymond; Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3-$4 minimum, $1-$1.50 cover.

Allen & Rossi and sweet singing Joan Fairfax, give a merry lift to this Kentucky plushery's vacation season opener. Adding class to the 75-minute session are the location Moro-Landis steppers, extraed with the team of Mike O'Brien and Scott Leeds, and Bill Raymond, production singer.

Marty Allen bowed here 30 months ago with his then partner Mitch DeWood in promising fashion. Pattern then as now a la Martin & Lewis. Pudgy Allen has a valuable linking in tall, handsome and well piped Steve Rossi. Their vehicle is sure-fire over a 40-minute route. Rossi brings on Allen after scoring with "Song In My Heart" for the start of lively capering. Takeoffs of tv weather gals and Belafonte and some zany legology and acrobatics by Allen are topped by impact of topical one-liners by Allen when interviewed by his partner. Allen hit a high with firstnighters in his panto requiem to Jimmy Savo, doing a man grieving in mirror over his advancing age. Fast finish has Allen switching drinks and purses of ringsiders.

Miss Fairfax, a newcomer, is a young Canadian who warms up quickly with a musical comedy repertoire. A Hammerstein medley and "Secret Heart," "Never On Sunday" and "Follow Me" were well received at opener. *Koll.*

Slate Bros., L. A.

Los Angeles, June 23.

Sheeky Greene, Betty Reilly, Lou Pagani trio; $2.50 cover, two-drink minimum.

Sheeky Greene might as well discard his "Who's He?" trademark. Comic proved at Thursday (15) opening he has emerged to the top of the field.

On well over an hour, Greene works hard and fast with running patter of well-timed jokes and situations centering most heavily on race and religion. He gets away with plenty of raw material and campy bits because of an honestly funny approach and solid delivery.

Style is ad-lib, though material is set and picked from an apparently limitless repertoire to fit tenor of the audience. He uses himself as object of Jewish and Catholic jokes, negating objections to their employment, then scores classically on routines like the San Francisco singer and Blue Boy painting takeoffs, using a standard bass fiddle as prop. Wood stealing joke is the cleanest of the lot, while his dog bit is hilarious.

AGVA prexy Joey Adams, following local humor stint by Patsy D'Amore, intro'd Greene, giving him a chance to heckle the union soundly.

Holdover Betty Reilly is a bouncer of real vaude style. Often called "The Irish Senorita," she sprinkles her stint with Mexican and Yiddish songs and jokes that are old, but delivered with such flair they satisfy. *Dale.*

Cocoanut Grove, L.A.

Los Angeles, June 23.

Louis Prima & Keely Smith, Dick Humphrey, Sam Butera & The Witnesses; Dick Stabile Orch; $5 cover, $3 minimum.

In this big, loud, busy show Louis Prima and Keely Smith were SRO and had the teenage prom set waiting in droves behind the ropes at wind of the preem performance. It looks like a reap of many cocoanuts for the Grove.

Dick Stabile and his orchestra kicked off the session with jump version of "Man I Love" and stayed around to back fine tapping of free moving dancer Dick Humphrey. Stepper was on for three numbers and bowed off with Stabile to make way for headliners Prima & Smith, with Sam Butera & the Witnesses backing them to the hilt and cutting up along the way.

Prima let loose with his brand of vocals, bellowing through familiars "When You're Smiling," "Just a Gigolo" and "I Ain't Got Nobody" while Miss Smith in and outed with a lyric, straight-faced, played up to familiar ringsiders, knife-eyed and mimicked spouse and all the other standard bits of biz that he's popularized.

On as a single Miss Smith scores with ballads "I Wish You Love," "Black Magic," "Prisoner of Love," "Don't Take Your Love From Me," near-misses on highs with "Misty," and belts a rapid fire medley with Prima.

Prima and Butera introduce a new novelty catch number, "We Kept Coolin,'" that's in.

Not that an hour and a half of fast paced up doings headed by regular group weren't enough, show was tagged by guests-in-the-audience participation. Benny Goodman was coaxed on staged and proved himself still undisputed king of the licorice stick with a session of "Sing" and Vic Damone contributed a smooth "Nearness of You."

Sheila & Gordon MacRae take over on Independence Day. *Hart.*

Roosevelt Grill, N.Y.

Milton Saunders Orch (5), Al Conte Trio; $1-$1.50 cover after 9:30 p.m.

Although the Roosevelt Grill's podium will be adorned by only a five-piece orch (Milton Saunders') and a trio (Al Conte's) for the rest of the summer, hotel's veepee John G. Horsnan has seen to it that a lot of danceable music will be coming forth despite the small size of the crews at hand.

In Saunders, room has a maestro who follows the easy beat established in the premises years ago by Guy Lombardo. Saunders doesn't have the full-blown melodious quality that's the Lombardo trademark, but he does know that it's the simple, unadorned arrangement that gets the couples on to the floor.

This is Saunders' first Roosevelt date, after a decade of engagements at N.Y.'s Tavern on the Green, the Westchester Country Club and sundry prominent hotels. He'll bring his following into the Grill and is sure to keep 'em happy in this pleasant dancing atmosphere.

Saunders, who alternates on tenor sax, clarinet, violin and vocals, is backed by an accordion, piano, bass and drums. The peg is strictly rhythmic and the presentation always lighthearted. Saunders isn't trying to do anything more than supply dance music, and for the demands of people who come to the Grill he satisfies.

Al Conte, the Roosevelt regular, who's there even when the big bands are headlining, offers pleasing intermission sounds that's good for dancing too.

In addition to the terping lure, maiter d' Gene gives the room an elegant touch at the door and the groceries are from the top shelf. *Gros.*

Flame Room, Mpls.

Minneapolis, June 23.

Hildegarde, Fred Stamer, Danny Ferguson Orch (7); $2-$2.50 cover.

A local favorite, Hildegarde is back at her pet stamping ground this session in the Hotel Radisson Flame Room, the town's toniest supper club where she has always been a top draw. Last season, for the first time, she played a fortnight at Freddie's, also a class spot. Now the Flame Room is delighted to have her back, and the reason was apparent at her preem show. Room, which has had a long dry spell, was jammed with Hildegarde buffs.

Fans get a full measure of entertainment from this outstanding performer who, with casual, quick-witted observations, makes even opening night kinks seem like part of the show. Patrons know what to expect from Hildegarde and they eat it up.

The pattern is familiar, time-tested and perfected, and it wows the customers every time. It's all there—the "thank you, my dear people," the midperformance costume change, the elegante gowns, the amusing chitchat with tablesitters, the bowoff bouquet. But this foremost of America's chantoosies keeps the routine fresh by adding new numbers to go with her old faves which the aficionados constantly clamor for.

Current pop offerings include "Follow Me" from "Camelot" and "Never On Sunday" in which she does a clever bit of spotlighting ringsiders with a mirror disguised as a rose. "Enchante" serves as a vehicle for the headliner to roam about, and there's no one in the business who is a more adroit tablehopper.

Firstnight customers were generous with their applause for both her vocal and 88 efforts and flipped over the "Mack the Knife" windup. Pianist-director Fred Stamer does an excellent job in his dual role, and Danny Ferguson's band also rates credit for the neatly blended support it provides.

There's no doubt that this is Hildegarde's room. She remains through July 1. Four days later Rowan & Martin return for a 10-day stint. *Rees.*

Pigalle, London

London, June 19.

Eydie Gorme & Steve Lawrence, with Joe Guercio; Corbett Monica, Ciss & Arthur Roberts, Live (11), Jack Nathan and Tony Scott Orchs; $6.75 minimum, $4.50 after 11 p.m.

Eydie Gorme and Steve Lawrence ran into trouble with the local Musician's Union, which refused to okay work permits for a trumpeter and drummer who are regarded as an integral part of their show. It may have caused them some anxiety, particularly during rehearsal, but they need not have worried. With their regular musical director, Joe Guercio, fronting the augmented Jack Nathan orchestra, the backing was loud and vigorous, and not a cue went awry on opening night.

Hitherto known here only on disks, this husband-and-wife team can look forward to a growing popularity in the U.K. stemming from their Pigalle engagement, and the tv dates that are certainly to ensue. They're youthful, eager entertainers, who may be excused for having forsaken self-discipline on their opening performance by indulging in an overplus of pseudo marital bickering, much of which was obviously contrived.

When they come down to the serious business in hand — i.e. singing, the duo easily justify their star billing. Their routine is well paced, and the numbers are carefully selected, with the right emphasis on ballads which are their particular forte. Each fills a solo spot, but they're at their best when onstage together, one complementing the talent of the other.

In a show which ran to a slightly overlong 50 minutes (there had been two preceding acts), "Portrait of Love," "Lazy River," "Guess Who I Saw Today" and a Richard Rodgers-Cole Porter medley were the highlights.

Apart from the resident dancing line, which didn't appear on the formal preview show, the entire cast lineup is of American origin, and all are newcomers locally. Corbett Monica, after a slow and very quiet start, emerged as a comedian of considerable proportions with a wide range of good, clean, laugh-making humor.

There were complaints that Monica was hard to follow in the back of the room on opening night, but ringsiders enjoyed his flow of fresh and offbeat comedy, even if holding the stage for a full half-hour was slightly overstaying his welcome.

Ciss and Arthur Roberts, who opened the bill, found it hard going to grip the audience with their comedy acro-dance routine. It's a competent enough turn, though most of her stunts are on the well-worn side. *Myro.*

Riviera, Las Vegas

Las Vegas, June 20.

"Gypsy," with Mitzi Green, Jules Munshin, Gerianne Raphael, Joseph Leon, Betty McGuire, Anne Russell, Mary K. Hurt, Eddie Innes, Ken Malone, Susan Martin, Jan Rhodes, Leslie Hunter; presented by David Merrick and Leland Hayward; book by Arthur Laurents; music, Jule Styne; lyrics, Stephen Sondheim; dances restaged by Michael Mann; musical director, Peter Howard; Jack Cathcart Orch (15); entire production under supervision of Neil Hartley; $4 minimum.

The Las Vegas version of "Gypsy" which tried out at the Lambertville, N. J., Music Circus before opening on the Strip is a fairly faithful carbon of the original Broadway hit. Reduction of running time doesn't hurt the show too much, but one of the familiar tunes ("Together") is missing.

Of course, this production lacks the distinctive drive of Ethel Merman, but it gains the warmth and versatility of Mitzi Green, whose singing and acting make her a perfect choice for the starring role. Miss Green's splendid opening night performance was smooth and believable, making it appear that she'd been doing the part for years.

"Gypsy" ran 100 minutes at the preem, which is too long for a Vegas show, and unfortunately it's not the kind of vehicle which can be improved by trimming. However, even with more streamlining, this version is a sure bet to pack the showroom for the summer.

Word of mouth about the fine individual performances of the cast will bring in the locals, and the title itself will pull the tourists. Added insurance, though unnecessary, comes from the absence of bras on some of the strippers, giving it an "adults only" tag and eliminating non-gamblers.

Jules Munshin, in the role of Miss Green's patient suitor, manages to give an extra lift to lines and situations which aren't of the most exciting sort. Gerianne Raphael in the title role, fits her surroundings, and neatly sidesteps a pedestrian ingenue effort.

Special mention should go to Jan Rhodes, who plays June (Havoc) Lee as a small girl, and to Betty McGuire, who does a very funny hardboiled stripper. Miss Rhodes is one of the most beguiling youngsters ever to appear here, and Miss McGuire wonderfully interprets some of the show's best laugh lines.

Anne Russell and Mary K. Hurt as strippers, and Eddie Innes as a suspicious landlord contribute heavily to the yock department; Susan Martin as the teenage June is also highly effective, and dancer Ken Malone does an outstanding solo bit which brought cheers from first-nighters.

The Jule Styne-Stephen Sondheim songs, including "Everything's Coming Up Roses," "Some People," "Small World," "Little Lamb," "You'll Never Get Away," and "If Mama Was Married" are done in a most pleasing style, smoothly backed by the Jack Cathcart orch.

"Gypsy" is skedded for an indefinite run. *Duke.*

Shamrock, Houston

Houston, June 22.

Cindy & Lindy, Gali Gali, Shep Fields Orch (12); no cover or minimum.

Cindy & Lindy have appearances of being a bright young couple who can't rise above their material, despite fact act seems to have been put together with care. Cindy (Lord) is attractive brunet with a flair for comedy, which isn't exploited enough. She can belt, but belts too seldom in the 30 minutes pair is on stage.

Lindy (Doherty) is personable, and voice is best displayed when he harmonizes with partner. Midway in act they do novelty number of a couple of bright young drunks at Stork Club, and this is where the natives become restless, for number drags. In begoff, "My Fair Lady" medley, act shows life, and emphasizes what might have been.

Gali Gali, a big fave here on his third showing, continues to amaze with his legerdemain. Big numbers are his sleight of hand with baby chicks and the currency borrowed from tablesiders that reappears inside an orange.

The Shep Fields Orch is smooth, as it usually is. It's a good show, but would be better if headliners reached their potential. *Skip.*

Fairmont, S.F.

San Francisco, June 23.

Gisele MacKenzie, Krofft Bros. (2), Jack Regas, Ernie Heckscher Orch (14); $3-$3.50 cover.

This hour-long show is one of the the most impressive to come into the Fairmont's big Venetian Room in many months, and the reason can be summed up in a word: showmanship.

Unlike so many performers on supper club dates, Miss MacKenzie does not try to carry the load all by herself. This show opens with 12 interesting minutes from the Krofft Bros., a pair of offbeat puppeteers who dance a variety of dolls around the stage and make Miss MacKenzie's entrance much more important than if she came on cold.

When she appears—slim and exceedingly pretty in a white dress—she comes on with a flock of hit tunes from current Broadway musicals. She belts out 11 of these, in all, and in doing "Kids" from "Bye Bye Birdie" has worked out a flicker technique with the lighting man which gives an extra dimension to the number and the whole medley.

Her excellent conductor-arranger, Al Pellegrini, then pulls down a large screen in back of the stage. Miss MacKenzie segues into a little monolog about recent events in her life and on the screen appears a handsome color photo of a baby, to which Miss MacKenzie croons "Just Found Joy."

Singer alternately talks and sings through a series of slides—all of her new baby, her husband and herself—and the effect is very fetching. She follows with the "Exodus" theme, a French folk song and "If Ever I Would Leave You" from "Camelot," then works into a dance number with Jack Regas, singing "Change Partners and Dance"—and, of course, she *does* dance, nicely.

Finally, she steps to the piano, plays and sings a series of oldies—"Barney Google," "Pink Elephants," "Parlez Mol d'Amour," "Back in Your Own Backyard," "When I Grow Too Old to Dream." Windup finds Miss MacKenzie back at the mike with "Thanks a Million" and a gracious "Merci Beaucoup."

Show is highly professional, beautifully performed and rates hefty applause from audience. Ernie Heckscher's orch holds up its end very well.

Show runs through July 12.

Stef.

Room At Top, London

London, June 20.

Dickie Henderson, Petula Clark, Miles Mitchell Quartet, Brian Bradley; $3.50 minimum.

A new nightspot in London is an event in itself, but when it is located some 15 miles from the centre of town, out in the Essex suburb of Ilford, it is quite remarkable. Even more so is its name policy with the present two stars being followed in turn by Diana Dors and Mel Torme.

Room at the Top is on the ninth floor of a furnishing store. Among the amenities is an elegant patio for pre-dinner cocktails in fine weather and a handsome lounge, which can be used when it is either raining or cold. The room itself, which seats just under 200, has a modern look with expensive appointments, which include huge crystal chandeliers and an Italian marble floor for dancing.

The menu is more elaborate than any West End nightspot (with prices to match) and that probably contributed to some of the opening night chaos, when invited guests had to wait two hours and more for service.

The launching of the room was more significant than the entertainment offered, though both artists are highly regarded local entertainers. For Petula Clark, the occasion marked her British cabaret debut, and as a disk star of some standing, she contented herself with a succession of pops for her 30-minute stint.

Though Miss Clark delivers her numbers with obvious enjoyment and enthusiasm, it is really another example of a capable British singer not taking the precaution of preparing a special act. The best part of her songalog is at the end, when she winds with three Noel Coward numbers, "Dance, Dance, Dance Little Lady" "Mrs. Worthington" and "I'll See You Again."

Dickie Henderson, a polished professional, repeats many of his well known click items, assuming, probably with justification, that in the main he is reaching commentary on the influence of television, a few examples of fractured French, impressions on doing the Cha Cha, from a Guards officer to Norman Wisdom, and a stage vocalist getting tangled up with the cable of trailing mike. It adds up to a lively yock provoking routine.

The Miles Mitchell Quartet showcases the two artists fluently. Brian Bradley tinkles the ivories in the bar.

Myro.

Mapes, Reno

Reno, June 27.

Ken Murray, Lili St. Cyr, Leo Diamond, Sylte Sisters (3), Cee Davidson Orch (10); $3 minimum.

Ken Murray is back for his annual date at the Mapes Sky Room with basically the same material he scored with the last time around—but for this outing he's working sans his longtime partner, Marie Wilson. And she's missed.

The vet showman, however, clicks with the auditors despite the loss of his femme foil. He's retained his opener television screen routine, with narration, and many of the bits he is associated with. His lines are topical, but without a distaffer he suffers some restrictions in the presentation.

With Leo Diamond he gets into the act for a bit of foolery on the clarinet while Diamond plays it straight on the flute and harmonica. And Murray's impresh of Keely Smith is a laugh-getter.

With Miss St. Cyr the story's the same: the undress and bath scene. She skillfully works the routine for sock effect, and this turn reveals she still commands much visual appeal. The setting (her own) also rates good mention.

Diamond proves his artistry with the harmonica with such as "Granada" and a medley from "My Fair Lady" and "Show Boat." He also makes with an accurate carbon of Glenn Miller sounds with an instrument rigged with pitch pipes and plastic cups.

New with the Murray show are the Sylte Sisters, who played a lounge the last time in Reno. The three show much potential and have the eye appeal to match. Intro is "This Could Be The Start of Something Big," followed by impressions of the Lennon Sisters, the Andrews Sisters, The DeCastros and the McGuires. Three work smoothly together and show much stage personality.

Full show is backed by the Cee Davidson Orch, playing Reno for the first time. And the backing is first rate.

Long.

Ye Little Club, Bev. Hills

Beverly Hills, June 21.

Cleo Jons, Dave Madden, Eduardo Sasson, Joe Felix, Dick Taylor, Aaron Young; two drink minimum.

Sepia songstress Cleo Jons and comic Dave Madden are stepping here for the next three weeks as part of management's parade of new talent. Eduardo Sasson, guitarist, has been rightfully held over. Threesome offer lively brand of entertainment and Tuesday (13) first show crowd strongly acclaimed the results.

This is Miss Jons' return appearance here after three and a half years and she is a topnotch vocalist of the earthy blues school. She delivers a good ballad in high style and is an effective jazz belter. But when she moans low down stuff, she registers strongest. Singer brings the fans into the ring for a round of chorusing ("ooo-e, ooo-ah") while she goes her lyric way. It's effective business. However, she has to watch pitch variations on slower numbers.

Dave Madden bowed in for his first run in L. A. and came off well. He has a casual, conversational comedy approach and sells easy. Comic uses a lot of topical think material that hits and misses. He sails his comedy into the deep "blue" regions too frequently and the voyage gets a little rough.

He is best when he steers a course closer to the home port of absurd generalities. He establishes a rapport with clientele and should build into a sizable circuit name. Act bows off with a rendition of "Ballgame" as Belafonte would do it—with firstrate guitar handling.

Duo of Joe Felix at piano and Dick Taylor on bass fill in between shows in fine fettle and Aaron Young adds to the sound when he joins them on drums during Miss Jons' session.

Hart.

Harrah's, Lake Tahoe

Lake Tahoe, June 23.

Dinah Shore, Davis & Reese, Dorben Singers & Dancers (13), Leighton Noble Orch (21); $3 minimum.

There's no question that Dinah Shore is as potent on a nitery stage as she is on the television screen. And in this debut at Bill Harrah's Lake Tahoe swankery she's proving her marquee value with the saloon set as effectively as any entertainer to headline this plush room since it opened in late '59. Her half hour-plus on stage is a class presentation that showcases her many facets to full advantage.

From her opener, "It's A Wonderful World," to her exit title, an impressive arrangement of "That's The Story Of Love," she's in full command with a varied catalog of tempo and style, a bit of comedy and novelty, and pleasing chatter. Dressed in a white full-skirted, full-length gown, she wins immediate rapport with no obvious effort with a fast medley of such as "Just In Time," "I'll Get By," and "You Made Me Love You," then swings into an interpretation of "The Man I Love", then commands complete silence from tablers.

With "Hello Young Lovers" she proves her emoting abilities with emphatic delivery and style that again win complete respect from auditors. Backed by her Half an Even Dozen (from her tv show) she scores with "Bye, Bye Blues" and "I Ain't Down Yet," with the Half Dozen working with such "instruments" as balloons, combo, keys, matches, glasses and a role of tape. A high point in the presentation is her version of "Swing Low Sweet Chariot," with the accent on the faultless arrangement. Other titles include "When The World Was Young," and a couple of novelty numbers. Exit is to "That's The Story of Love," with added lyric, that make for an almost eight-minute production.

Albeit Miss Shore heretofore has held the nitery dates to a minimum, current edition indicates she'll be in heavy demand to work more frequently before live audiences. She's professional, the appeal is unquestionable, and the material and arrangements are smart and exciting. The augmented Leighton Noble orch handles the score in first-rate manner under the baton of Harry Simmerman. At the keyboard is Ticker Freeman and at the drums is Irving Cutler. Vocal backing as the Half an Even Dozen are Earl Brown (also responsible for the special material Miss Shore uses), Tom Allison, Frank Flowren, Joe Pryor, Ronnie Dexter and Dave O'Hearn. Nick Castle staged Miss Shore's routine and Russ Hall produced.

Pepper Davis & Tony Reese, also debuting at Tahoe Harrah's are developing into a comedy team of headline status. Turn is varied and material is well chosen. And there's a fast pace to the act that allows for no lulls. With Reese playing it straight, duo includes topical lines, situation stuff and a drum duet. Finale is a tap routine atop the drums. Team proves talent with an absence of blue lines, and the enthusiasm is infectious.

As per usual, the Dorothy Dorben Dancers & Singers take the opening curtain in a beautifully staged production tracing famed historical characters in a "The Thrill Of A Lifetime Is Your Wedding Gown" theme. Line for the first time makes use of a revolving stage to bring out each central character. Costuming accents each nationality and era, with a modern-day bride in the final scene.

Art Linkletter set to open on July 6.

Long.

Luigi's, Atlantic City

Atlantic City, June 24.

Karen Chandler, Steve de Pass, Buster Burnel's Gondorables, (4), Tommy Boyd's orch (6); $4 minimum, Sunday through Thursday; $6 minimum Friday and Saturday.

Karen Chandler and Steve de Pass fit into Jack Bernato's Gondola room as though the spot was built for them as the new dinner club swings into its second week in the resort's newest season.

Miss Chandler, backed capably by pianist hubby Jack Pleis, gets the crowd in her corner immediately as the titan haired singer offers a parody on "I've Gotta Crow." From then on she's a shoo in through 35 minutes and 11 numbers. They range from the novelty "Pretty to Walk With" through "Wouldn't It Be Loverly" from "My Fair Lady."

Steve de Pass who with his instant Calypso act, takes any old tune, and delights the payees with musical calypso rhymes, made up spontaneously as he moves around the stage, mike in hand. He is ably backed by Richie Adams and his guitar, who often joins in the vocals.

He comes on with a "Good Evening" telling, in rhyme, of his marriage that afternoon. He swings along this road for 30 odd minutes with his "Garden of the Nudist Camp" and the "Town Crier" number, offered to the tune "Enjoy Yourself," his most outstanding. In latter number he lets audience select a news item and offers the "story" in rhyme.

The Gondorables offer two nice bits and show is well backed by Tommy Boyd's orch.

Duo is in for week with Earl Grant and Billy Kelly due in June 30 until July 6.

Rich.

Barclay Hotel, Toronto

Toronto, June 21

Eagle & Man, Baron Buika, Bobby Rose, Bob Arlen Dancers (5), Percy Curtis Orch (8); $1.50 cover.

Headed by zany comics Eagle & Man, plus eccentric violinist Baron Buika, the Bob Arlen Dancers and Bobby Rose, Al Siegel has assembled a rollicking 75-minute floorshow that's offered twice-nightly at his 450-capacity setup.

Jack Eagle & Frank Man, with the latter playing the straight man to the slapstick inanities of the more rotund member of the act, score particularly with a challenge-finale on the duo trumpets. Both hold the high notes, with Man soloing "Hot Lips," and both joining in on a rousing "When the Saints Come Marching In."

Earlier, their cross-patter immediately clicked with the customers, the cutups switching from hat tricks to their hilarious take-off of Louis Prima & Keely Smith, with Eagle playing the latter deadpan in a black wig. The boys are clever in their slambang comedy effects, making their 35 minutes seem too short.

Baron Buika also had no difficulty in getting over. Opening with a Gershwin medley, in which he climaxed with "Rhapsody in Blue" (the piano section), the bowscraper swiftly changes style with "Hot Canary" and "Flight of the Bumblebee" for violin gymnastics.

He does "Sorrento" on one string after plucking off the other three, and finishes to a begoff with a czardas medley in which he uses two violins simultaneously. Throughout the stint was his exuberant comedy.

Rounding out the bill are the comely Bob Arlen Dancers in two full-stage production numbers. The girls are garbed in bird-like briefies of feathers and headdresses for the opener and return in regency pastel gowns for more sedate but eye-filling, cross-stage convolutions. Bobby Rose fills in commendably as singing emcee and the Percy Curtis orch ably backs all, besides providing the dance sessions.

Acts are in till July 1

McStay.

Tidelands, Houston

Houston, June 19.

Bob McFadden, Sylia Saynt, Don Cannon Orch (6); no cover or minimum.

Personable young Bob McFadden is a master of the vocal sound effect and is expert at impressions. Mitting is heavy when he employs one or the other in telling a story. Some of his material is same he used here a year ago, but best bit is the teenage folk singer, with some outrageous McFadden one-liners between choruses. His act is timed at 30 minutes.

Sylia Saynt, at 4 feet, 10 inches, is a petite belter who can warm up an audience. Every tune has up-beat, and she's somewhere between Kay Starr and Theresa Brewer in style. In her 15 minutes she does such belting standards as "Because," "A Good Man's Hard to Find," "Bill Bailey" and "Saints."

Miss Saynt and McFadden have a similar fault in that both overmug, a fact driven home with pair on the same bill.

Don Cannon's Orch again is firstrate in backing. Show plays two frames.

Skip.

Trade Winds, Chi

Chicago, June 21.

Lenny Bruce, Paula Greer, Joe Parnello Trio; $2.50 cover.

As a saloon philosopher Lenny Bruce is like those old films purporting to expose white slavery while drawing their audiences by showing shots of girls in their undies. In his current camp-meeting peroration he bitterly attacks the easiest targets in contemporary society and destroys these straw men organized religion, mother, inept government—to no one's particular surprise.

But the crowd was apparently there to hear his deliberately salacious use of taboo words and references, and he gave them good measure. Bruce may be looking for a higher morality in proclaiming that nothing is sacred, but it only ends up as a heavy-handed declaration that all is profane.

More savage than ever in his current routine, Bruce is less an angry young man than he is a petulant boy. The redeeming grace of humor is largely lacking in his turn. He has a good story-telling ability and his occasional venture into it, sans vitriol, is effective and entertaining.

His description of what passes for night life in Milwaukee (a new Esso station) is mordantly funny and his monolog would benefit from a greater proportion of this less-than-vicious material. As it stands now, it is a hard-to-digest mixture of murky philosophizing, explorations of the finer points of sexual and social perversions and smatterings of single-entendre gags.

As a night club act, Bruce is an anachronism. He relates that he "bombed" in Milwaukee because everyone was square. But to Bruce, everyone who doesn't dig him is square. He's against indulgence in intolerance, but he can tolerate very little that does not fit his own Procrustean bed of ideas.

Particularly hard to take are several rapacious attacks on prominent show biz personalities. Two of them are flatly slanderous canards, although the entertainers involved probably won't give him the satisfaction of suing him.

Opener, Paula Greer, is reviewed in New Acts.

Mor.

Hotel Roosevelt, N.O.

New Orleans, June 23.

Gene Austin (with Fona Clark, Stormy Knight and Ted Painter), Ozzie & Anita Reyes, Leon Kelner Orch (12), $2.50 weeknight min; $4 Sats.

The combination of vet singer Gene Austin and terp team of Ozzie & Anita Reyes is one of Seymour Weiss' most successful pairings for his plush Blue Room Biz at opening Thursday (22) was big and reservations indicate strong draw for the next two weeks.

Austin, playing his first engagement here in more than five years, made the spot jump with his piping of old and new tunes. The years have not diminished the Austin charm nor flair for showmanship, and he clicks with his smooth vocals and easy manner.

Apart from using the nostalgic "My Blue Heaven" as a signature and applause rhythmizer, Austin blends his tunes in fetching fashion. Seated at the organ, he's the star but has strong support from a talented trio composed of Fona Clark, a solid drummer girl who can also sock over a pleasing vocal; Stormy Knight, a top bass player and comic, and Ted Painter, a whiz on the banjo.

Austin's vocalizing is geared to elicit great response from nostalgia and he makes it pay off handsomely. Opening night and of all ages relished his renditions of his old faves such as "Lonesome Road," "Ramona," "Sleepy Time Gal," "Melancholy Baby," "Carolina Moon" and "Wedding Bells."

Lifting curtain on show are Ozzie & Anita Reyes, an exciting terp team who make a nice appearance and sweep through a series of graceful routines that start things off on a happy note. Gal, a dark-haired looker with niffy chassis and partner generate plenty of enthusiasm from tableholders.

Leon Kelner and his musical crew give smooth backing to the show and mix a variety of rhythms to keep the floor crowded with dancers. Kelner's work at the piano also reaps applause. He emcees capably.

Show runs two weeks until July 8.

Linz.

CURRENT BILLS

WEEK OF JUNE 28

NEW YORK CITY

MUSIC HALL—Richiardi, Harmonicats, Enrico De Giuseppe, Paletters, Ripple Lewis, Corps de Ballet, Raymond Paige Orchestra.

AUSTRALIA

MELBOURNE (Tivoli) Nat Jackley, Sid Plummer & Assistant, Tommy Godfrey, Howard Morrison Quartet, The Flying De Pauls, The Amazing Brittons, Max Bacon, Jackie Bowkett, Margarita Helios, Rosemary Powell, Anne Inglese.
SIDNEY (Tivoli) John Larsen, Colin Croft, Ormonde Douglas, Nance Rasmussen, Doreen Morrow, Lorraine Quinn, [illegible] Judy Hooke, Eric Gormley, Eileen Hallam, Frederick Dore, Kevin Miles, Peter North, Vincent Foster, Arthur Gorman, Pauline Garrick, Carl Hennes, Ivan King

BRITAIN

BLACKPOOL (Grand)—Arthur Askey, Beatrice Varley, Betty Driver, Bunny May, Linda James, Raymond Dyer, Geoffrey Ryan, Jill Thompson, Billy Lake.
BLACKPOOL (Palace) Frankie Vaughan, Arthur Worsley, Billy Ternent Orch., Maxine Coates, Bell Tones, Neil & Pat Delrana, Kims, Ted Lune, Hetty King
BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Schickler Sisters, Knie's Animals, 4 Palacios, Circus Roland's Tigers, 5 Elsardos, Berosinis, Rudy Horn, Max the Elephant, Captain Damon's Sea Lions, 4 Lorandes, Lilian Kenny, Sydney The Kangaroo, Trio Faber, Our Sammy, Little Jimmy & Circusettes
BLACKPOOL (Winter Gardens Pavilion)—Lonnie Donegan, Dallas Boys, Suzie Miller, Gil & Freddie Lavedo, Miki & Griff, Norman Vaughan
BRIGHTON (Hippodrome) — Max Bygraves, Benson Dulay & Co., Two Tones, Peter Dulay, Walles & Beryl, Johnny & Suma Lamonte, Ballet Montmartre.
GLASGOW (Empire) — Andy Stewart, Ian Powrie & Band, Alex McAvoy, Margaret Mitchell, Max Kay, Andrew McKenzie, Dixie Ingram, 4 Jays, Cherry Willoughby Dancers, Richard Hardie, David Lotto, Aeolian Choir, Scottish Junior Singers, Pipes & Drums of Glasgow, Two Hawkes
LONDON (Palladium) Harry Secombe, Roy Castle, Marion Ryan, King Bros., Eddie Calvert, Wise Guys, Audrey Jeans, Jeremy Hawk, Michel & Carol, Grazina Frame, Helene & Howard, Barantons, Wendy Wayne, Ronnie Corbett, Jack Francois, George Carden Dancers, Bill Shepherd Singers
MORECAMBE (Winter Gardens) — Charlie Chester, Hedley Ward Trio, Fred "Jeeves" Grier, Wallabies, J & P Bybon, Franklin & Doves, S & V Aimock, John Tiller Girls

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM Fabulous McCleve.
BASIN ST EAST — Mort Sahl, Limeliters, Peter Nero
BIRDLAND Buddy Rich, Olatunji, [illegible]
BLUE ANGEL Ruth Olay, Stagg McMann, Lost City Ramblers, Jimmy Lyons Trio
BON SOIR — Jerome & Austin, Phil Leeds, Barbra Streisand, 3 Flames, Jimmie Daniels
CAMELOT — Matt Dennis, Gladys Johnson
CHARDAS Eli France, Lia Della, Tibor Rakosi, Dick Marta, Bill Yedla, Ferenc Horvath
CHATEAU MADRID Extravaganza Latino," Tete Machado, Los Romeros, Lucia, Pupi Campo Orc
COPACABANA Bobby Rydell, Larry Daniels, Douglas Clarke, Paul Shelley Orc., Frank Marti Orc.
EMBERS Jonah Jones
HOTEL ASTOR Eddie Lane Orc
HOTEL ELYSEE Kane & O'Brien, Mel Martin, Jack Arnold
HOTEL LEXINGTON Virginia Wing, Lolian Knight, Denny Regor, Tony Drake, Tony Cabot Orc
HOTEL NEW YORKER Ted Huston, Lenore Marten, Verna Lee.
HOTEL PIERRE — "No No Nanette." Jimmy Carroll, Larry Douglas, Wilbur Evans, Betty Madigan, Marie Santell, Stanley Melba Orc Joe Ricardel Orc
HOTEL PLAZA — Enzo Stuarti, Ted Straeter Orc., M Monte's Continentals.
HOTEL TAFT Vincent Lopez Orc.
HOTEL ROOSEVELT — Milt Saunders Orc
INTERNATIONAL Jo Ann Campbell, Goofers, McKenna Line, Mike Durso Orc., Ayres Orc
LATIN QUARTER — Eleanor Powell, Gray Chase, Wazzan Troupe, Harrison & Kossi, Dorothea McFarland, Ronald Field, Al Lombardi Orc., B Harlowe Orc
LEFT BANK Cal Bostic, Shirley & Friend
LITTLE CLUB Jane Harvey.
LIVING ROOM Yves Thomas, Bob Ferro 3, Sylvia Syms
NO 1 FIFTH AVE. Ria Karin, Brookfield & Hutts, Fred Silver, Ann Linden, Dick Hatheson
ONE SHERIDAN SQ—Orson Bean
ROUNDTABLE — Red Nichols, Tyree Glenn Orc
SAHBRA Yaffa Yarkoni, Rabel & Zilla, Martin Roman, Sara Avani, Kovesh & Mirachie, Leo Fuld
UPSTAIRS & DOWNSTAIRS—Ceil Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Three Young Men, Sylvia Copeland
VIENNESE LANTERN — Allison Starr, Marguerite Baxter, John Modinos, Ernest Schoen, Joe Troppi.
VILLAGE BARN — Dory Sinclair, Ralph Pote, Tommy Zan, Lou Harold Orc
VILLAGE GATE Cal Tjaeder
VILLAGE VANGUARD Miles Davis
WALDORF-ASTORIA Woody Herman, Frank Gari, Norma Douglas, Ada Cavello, Bob Kasha Trio.

CHICAGO

BLUE ANGEL "Pablo Candela Revue." Pablo Candela, Rafael Hernan, Glamazons (4), Lord Christo, Tino Perez, Lord Mike, and Al Stuckey Orcs.
CLOISTER Phil Tucker, Eddy & Mary Lee, Eddy Subway Orc
CONRAD HILTON "Ballads & Blades" Jo Marie Roddy, Norm Crider, George Simpson, Angelito, Fred Napier, Morano & Knowles, Clair Perreau Orc, Bill Christopher, Frederick & Gina, Boulevar-Dears (5), Boulevar-Dons (5).
DOWNSTAGE ROOM (Happy Medium) Marie Bernard.
EDGEWATER BEACH — "Hawaiian Holiday" (13), Les Waverly Orc.
GATE OF HORN—Odetta, Ben & Adam.
LONDON HOUSE—Marian McPartland Trio, Eddie Higgins Trio.
MISTER KELLY'S — June Valli, Don Adams, Marx & Frigo, Marty Rubenstein Trio
PALMER HOUSE—Joe E. Lewis, Ben Arden Orc.
PLAYBOY CLUB—Jackie Gayle, Gina Wilson, Moms Mabley, Beverly Wright, Andy & The Bey Sisters, Reneaux, Kirk Stuart Trio, Bob Davis Trio, Harold Harris Trio.
TRADE WINDS—Lenny Bruce, Paula Greer, Joe Parnello Trio.

LOS ANGELES

BAND BOX—Arthur Blake Revue.
BEN BLUE'S—Ben Blue, "Les Corps de Paree," Barbara Heller, Dell Fin Thursday, Dianne Gay, Ivan Lane Orc (5).
COCOANUT GROVE — Louis Prima, Keely Smith, Dick Stabile Orc.
DINO'S — Kitty Kover, Jack Elton, Steve La Fever.
SLATE BROS.—Jim Backus.
STATLER HOTEL—"Playmates In Las Vegas," Skinnay Ennis Orc.
THE SUMMIT—King's IV.
YE LITTLE CLUB — Cleo Jons, Dave Madden, Eduardo Sasson

LAS VEGAS

DESERT INN—McGuire Sis, Jack Durant, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Stevenson.
DUNES—"Tenderloin." Ron Husmann John Alexander, Rex Everhart, Eddie Phillips, Ralph Dunn, Irene Kane, Nancy Emes, Marjorie Pragon, Christine Norden, Bill Reddie Orc. Lounge: Billy Eckstine, Trian Boyer, Travelers 3
EL CORTEZ — Sunny Spencer, The Conleys.
FLAMINGO—The Milton Berle Show, Flamingoettes, Don Kirk, Nat Brandwynne Orc. Lounge: Harry James, Della Reese.
FREMONT—Joe King Zaniacs, Newton Bros., Make Believes.
GOLDEN NUGGET—Judy Lynn, Jimmy Wakely, Novelords, Gadabouts, Joe Wolverton, Annie Maloney.
HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover Shore 3.
LAST FRONTIER — Lou Mosconi Jr., Fritz Becker.
MINT—Pat Moreno's "Artists & Models of '61."
NEVADA—"Les Girls De Paris." Jose Duarte, Moon Puppets, Kay Brown, Vido Musso, Johnny Paul, Sparklers.
NEW FRONTIER — "Holiday in Rio." Lounge: Ink Spots, Harry Ranch.
RIVIERA—"Gypsy," Mitzi Green, Jules Munshn, Eddie Innes, Geriane Paphael, Anne Russell. Lounge: Billy Williams, Kay Stevens.
SAHARA—Connie Francis, Dave Barry Joyce Robert Dancers. Lounge: Don Rickles, Freddie Bell.
SANDS—Sammy Davis Jr., Brascia & Tybee, Copa Girls, Garr Nelson, Antonio Moretli Orc. Lounge: Red Norvo, Dave Burton, Morry King.
SHOWBOAT—Bonnie Sloan, Skeets McDonald, Deuces Wild.
SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Taffy O'Neil, Rudenko Bros., Slipperettes, George Redman Orc.; Lounge: Lori Phillips, Charlie Teagarden Orc., Twin Tunes.
STARDUST—"Lido de Paris": Lounge: Bernard Bros., Kim Sisters, Happy Jesters, Micki Lynn, Ralph Young, Roberta Linn.
THUNDERBIRD — Kirby Stone Four, Sammy Shore, Harry Nofal, Garwood Van Orc. Lounge: Hank Penny, Sue Thompson, Ed Domingo & Norma, Frank Gusto.
TROPICANA—"Folies Bergere," Jean Fenn, Claudine Longet, Arnaut Bros., Marvyn Ray, Florence & Frederic Dancers, Ray Sinatra Orc. Lounge: Perez Prado, Beverly Marshall, Al de Paulis 4, Dubonnet Trio, De Fuentes Bros., Guy Landis.

RENO-TAHOE

CAL-NEVA LODGE (Tahoe)—Russ Arno, Harry Hellings.
GOLDEN — Barry Ashton's "Playmates in Paris," Novelites, Apollos
HAROLDS CLUB — "Can-Can" Rev., Guardsmen, Don Conn Orc.
HARRAH'S (Reno)—Jack Ross Sextet, Lancers, Monte Bleu, Joe Maphis Ranch Revue, Windsors, Dennis & Rogers.
HARRAH'S (Tahoe)—Dinah Shore, Davis & Reese, Dorben Singers & Dancers, Leighton Noble Orc. Lounge: Ray Anthony & Bookends, Wade Ray, Joy & Boys, Skiles & Henderson, Big Tiny Little.
HOLIDAY — Joe Maize, Nick Lucas, Poni Tails, Charles Gould.
MAPES—Vagabonds, Don Lane, Betty Ayres, Marksmen.
NEVADA LODGE (Tahoe) — Barbara Neece Trio, Rossi & Boyer, Allegros.
NORTH SHORE CLUB (Tahoe)—Murray Arnold, Johnny Hamlin, Tony Rose
RIVERSIDE — Jackie Barnett's "Playgirls," Sheree North, Sue Carson, Sabrina, Shirley Harmer. Lounge: Nelson & Palmer, Jim Miller Trio
WAGON WHEEL (Tahoe) — Gaylords, Characters, Bobby Page, Esquires, Manny Lopez, Johnny Hamlin.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Marjii Lee, Shirley Linde, Taylor & Mitchell, Johnny Bachemin, Lolo & Lita, Mal Malkin Orc., Klemm Twins, Ice Models.
CARILLON — Lou Walters Rev., Pepe Miller, Tanya & Biagi, Janine Claire Mons, Choppy, Kayal & Christine, Can Can Girls, Jacques Donnet Orc.
DEAUVILLE — "Playmates of Paris," Jay Nemeth, Nita & Pepi, Carla Lucerne, Martha Aguilar, Carole Dreyfuss, Shari Martel, Marcel Le Bon, the Callahans.
DIPLOMAT—Mandy Campo Orc., Van Smith Trio.
EDEN ROC—Duke Jenkins Orc., Jack Kasse 5, Mal Malkin Orc., Luis Varona Orc., Dianne Paine.
FONTAINEBLEAU—Len Dawson Orc., Voradero Sextette.
MURRAY FRANKLIN'S—Renee Taylor with Frank Baxter, Kaye, Carole & Tommy, Dick Havilland, Roy Sedley, Sue Lawton, Eddie Bernard, Murray Franklin.
SEVILLE—"Caught In Act." Jack De Leon, Terry Haven, Joe Ross, Jerry Newby, Anne Jones, Linda Lavin, Held & Paul.
BALMORAL—"Ice Frolics of '61." Esco LaRue, Curtin & Hittle, Naries James, Vic Charles, June Rae.

SAN FRANCISCO

BLACKHAWK—Freddie Gambrell.
BLACKSHEEP—Earl Hines Orc.
EARTHQUAKE McGOON'S—Turk Murphy Orc.
FAIRMONT HOTEL—Gisele MacKenzie, Ernie Heckscher Orc.
GAY 90'S—Ray K. Goman, Bee & Ray Goman, Joan Brant, Marah Gates Dncrs.
HUNGRY i — Dick Gregory, Frank D'Rone, Clancy Bros., Olga Sbragia.
JAZZ WORKSHOP—Dizzy Gillespie 5.
NEVE—Axidentals, Johnny Adimono.
NEW FACK'S—Buddy Grees, Vernon Alley 3, George Hopkins.
ON THE LEVEE—Peggy DeCastro.
PURPLE ONION — Smothers Bros., Freddie Paris, Jan Jansen.
365 CLUB—Batista Locatelli, Pamela Bruno, Joe Termini, Francesco Vespia, Boginos Bros. 2, Jeannie Stevens, Harry Ashton Dancers, Roy Palmer Orc.

House Reviews

Palladium, Edinburgh

Edinburgh, June 27.

Alec Finlay, Gwen Overton & Clive Stock, Jackie Toaduff & Roland Roy, Colin Edwardes, Vic Chester & Aileen O'Gorman, Bond Rowell, Jeanettes (3), Malcolm McLean; staged by Geoff Morris; choreography, Pearl Shaw.

Alec Finlay, longtime vaude favorite in Auld Lang Syne terrain, bounces back from an Australian trek into this vaude layout and serves up the goods, comedy-wise, to a full house. If this is a sample of his work down there, it's no wonder he's booked for 20 weeks' return stint in the winter.

Able assistance in the comedy stints comes from Bond Rowell and Aileen O'Gorman. The Finlay brand of fun-fodder is clean and homely, well in the Scot tradition.

Gwen Overton & Clive Stock, Mr. & Mrs. duo, cop much applause with their polished singing of Rodgers and Hammerstein numbers. Songsters could benefit with a little more aid from the orch in this slotting.

Song-and-dance men Toaduff & Roy clip along with a spot that includes many standards. These boys belt with a beat number, then revert to a ballad kick which allows pianist Colin Edwardes to show off his pianistics.

Vic Chester scores heavily with the teens. Good-looking, and with a pleasant voice, he makes full use of both. His songalog includes some impressions of current wax faves, and the kids really go for this. He winds with "Lucky Old Sun" and gives producer Geoff Morris an opportunity to use a highly effective lighting trick.

Jeanettes are a close-harmony group of lookers. Accordionist Malcolm McLean does a useful job of filling in between acts. The shapely line of May Moxon dancers do well with Pearl Shaw's choreography.

Gord.

Pavilion, Largs

Largs, Scotland, June 27.

Donald Peers, Barry Sisters (3), Billy Denison with Diane; Jimmy Neil, Dorothy Dunne, Don Gordon, Billy Leslie, Iain Garry, Allan Robson & Music-Makers.

Presenting his 21st production at this Firth of Clyde holiday resort, promoter G. B. Bowie has chosen Donald Peers, former crooning idol of national radio listeners, as billtopper. It's a nostalgic return for the London warbler, who appeared as a youth at this same coast vaudery 27 years ago. But he retains his longtime brand of showmanship and belts out pop tunes with the same cheerful smile and poise that took him to the top.

Teaming of Peers with the peppy young Barry Sisters, English singing trio, is a clever stroke. Distaffers, smiling brunette lookers, give out in a bright songalog that includes "Mama," "Little White Lies" and "Lulu." They also offer a folk song from their own region of England, Tyneside, in "Hev Ye Seen Wur Jimmy?" Act has potential, both for vaude and video.

Comedy items are in traditional style, and range from kitchen sketches, featuring Billy Denison with partner Diane, to patter-and-song from Jimmy Neil. Don Gordon, a new tenor, has a fairly pleasant act but must look to his grooming and poise. Dorothy Dunne is an attractive dancing warbler who has lotsa potential. Iain Garry is a nimble hoofer, backed by four Dancing Debutantes. Billy Leslie, who also offers his accordion ace, stages the entire layout, while Allan Robson leads the miniature orch in the pit. Layout is under overall direction of Ross Bowie.

Gord.

New Acts

BOBBY RYDELL
Songs
55 Mins.
Copacabana, N.Y.

Don't knock the jukeboxes. Occasionally the disk machine will serve as a stepping-off point for a singer like Bobby Rydell, and that helps to cover up for a lot of noise that's thrown out of the grooves these days.

In an estimation of the long-range value of some of today's rock 'n' roll teenage favorites, a major record company exec recently said that some of them will be around for some time to come because they have "a sense of career." Rydell, a bright, cleancut 19-year old, has that "sense of career" and should develop importantly in the variety media in years to come.

Right now, he's a teenager's teenager. His style is packed with rhythm and bounce and his "nice boy next door" demeanor is quite winning. Even the adults realize this and it works to his advantage.

Rydell, who's been clicking on the Cameo label for a little over two years, has been working hard to develop this turn. Break-in points at the Three Rivers, Syracuse, and the Casino Royal, Washington, have given him a "working live" savvy that most kids who come out of a recording studio don't have. The act still runs a little long and impressions of Red Skelton and Frank Fontaine characters, which he uses at the close, add little value to the overall impact. It gives an added dimension to his versatility, but it's not really necessary.

It's in the singing department that he's at his best and he pours out plenty of it. His disclicks, "Sway," "Wild One" and "Volare," of course, pull big mitts, but songs like "Ol' Man River," "Mammy," and a "Gigi" medley get strong reception, too. Noel Sherman has given him lots of strong special material to work with, especially in a rib of the "good old songs" "Mairzy Doats," "Caledonia" and "Open The Door Richard."

The mixture of teen-pegged stuff and adult handling shows that his manager, Frankie Day, is steering him in the right direction.

Gros.

DJURI CORTEZ
Songs
60 Mins.
La Bar Verte, Paris

Djuri Cortez, as his name implies is of mixed nationality, and he seems to be able to sing and talk in every European lingo, plus a few Near East tongues. He sings in these many languages and has an imposing rep as well as a pleasant delivery. He accomps self well on an electrical guitar.

Pleasant looks and glibness also slant him as a natural for intime rooms. His delivery is knowing except that sometimes folk feeling is sacrificed for effect in giving them a more pop rhythming and delivery. Ensconced in a small bar he keeps up an all-night output. He could conceivably fulfill the same chores in similar type boites abroad. Cortez can also do good jazz interps on the guitar but is mainly derivative in this sphere.

Mosk.

THAT'S SHOW BIZ!
Musical Revue
70 Mins.
Harris Restaurant, Anaheim, Calif.

Stuart Nathanson's new nitery package, "That's Show Biz!," lives up to its title with lively, refreshing and fully-developed entertainment values that should make it a solid entry in situations from college towns to Las Vegas. Tuesday night break-in showed plenty of work; revue is polished in every department, with initial exposure running as smoothly as a veteran performance.

Primarily a vocal show, much of the verve and punch is due to expert vocal arrangements by Eddie Truman and top orchestrations by Don Ralke. Continuity flows crisply through a brief chronology of show biz highlights, starting with minstrel shows and carrying through modern musicals. Visual impact is solid, benefiting from Flo Garside's costumes and assured choreography and staging by Raoul Appel.

Essentially a talent showcase, careful selection of the eight performers is evident in overall personality blend. Material is carefully designed as a complete unit, but spots each person with complementary individuality in sketches created to their particular advantage. Show should prove a quick stepping stone to the youngsters, each of whim has much to offer.

Frank Sorello impresses with rich voice and poised assurance on several "straw hat & cane" songs, while Sheila Doyle, comedienne of the Texas Guinan-Carol Channing vein, makes the most of "Wildrose," delightful spoof of the '20s. Jerry Holmes handles a ballad with ease, scoring handsomely in Ziegfeld production number, "Miss Showgirl"; Cindy Girard has zest and a fine comedy-dramatic flair well exhibited in "Cats and Longhairs," skit pitting jazz against the classics; Mario Farrar has well-trained operatic voice on "Pagliacci," typical of serious moments that adeptly space overall rousing show; Phil Crummet shows nice natural comic delivery; Jeani Mack is good vaude-burlesque type and Louetta-Marie a nice soprano. Proof of audience support indicated when capacity crowd quieted through serious "Porgy and Bess" and "West Side Story" medleys.

Jerry Franks is production supervisor, with Emil Baffa musical director. Special material is by Herbert Kholos and Nathanson. Jan Natarno is production manager.

Show runs full 70 minutes through week, then tabs down to three 40-minute performances for Saturdays. Harris booking is for four weeks, to be followed by similar span at the Roaring 20's in San Diego. Reno and Las Vagas deals now pending.

Dale.

PAULA GREER
Songs
25 Mins.
Trade Winds, Chicago

Paula Greer, an attractive sepia thrush up from the small clubs on Chicago's south side, scores neatly in her first major club appearance at the Trade Winds. Her strong point is style and although it is largely derivative, she has managed to custom-tailor it sufficiently to establish her own vocal and visual identity. Her songalog consists primarily of standards, but she impresses her own peronality on her numbers and obtains fresh and exciting results.

Noticeabaly tense in her opening numbers, she loosened up completely by the time she got to "Lady Is a Tramp" and delivered it with a nice, swinging jazz style. She was free and easy from that point on, working over "In This World" with a rich, husky intimacy and spicing up "All Right With Me" with smooth phrasing and deft vocalistic touches.

Miss Greer, without patter intros for her numbers, establishes a mood of sophistication that she maintains throughout her turn. Her act would be abetted by a few changes of pace, but the total effect is that of a likeable and savvy songstress. A definite complement as a supporting act, she holds promise of eventual topliner status at the more intimate clubs.

Mor.

Philly Hotels

Continued from page 1

mean $5,000,000 more a year in convention trade alone.

Another benefit to the city innkeepers will be to reverse the current trend to suburban spots. Under the new Pennsylvania law only hotels in first class cities are eligible for Sunday liquor sales. Hostels in suburban Pennsylvania counties will remain bone dry, which is most cases will mean they stay closed.

The well financed hotel drive was culminated last month when the people of Pittsburgh and Philadelphia voted their approval of Sunday liquor sales in hotels. Foes of the Blue Laws are now working to end another Sabbath proscription—the Saturday midnight closing. A bill is kicking around in the State Legislature to extend the time for the taverns until 2 a.m.

O'KEEFE REVITALIZES TORONTO

Talent in Ecstasy Over O'Keefe

Toronto, June 27.

The casts of touring shows, perhaps even more than the managements, have what amounts to a crush on the O'Keefe Center. Where producers are delighted with the grosses their shows get at the 3,200-seat new theatre, the performers are in ecstasies over the physical setup of the house, and even the company managers, stage managers and technical department heads are enthusiastic over the backstage equipment and conditions.

Maurice Winters, company manager of "Flower Drum Song," said during the musical's second week here, "This is the most perfect theatre I've ever seen. It must be the finest in the world. Everything about this engagement has been ideal, including the pleasantest and most obliging theatre personnel I've ever encountered. All this—plus an $88,500 gross."

Members of the "Flower Drum" cast were also rhapsodic over the O'Keefe. "The dressing rooms are beautiful," reported femme lead Arlene Fontana. "They're large and roomy and comfortable, with perfect lighting and complete facilities, including things like hair-driers. It all makes you reluctant to leave the theatre to go back to your hotel after the show."

Franceska Kae, who plays the night club singer and several bit roles in the musical, commented, "Leaving the O'Keefe to continue our tour will be like going back to ordinary life."

Pennsy Blue Law Dented—For Legit

Iceshows and Sports Okayed for Sunday—But Cafes And Variety Not to Benefit

Pittsburgh, June 27.

A major breakthrough in eliminating the harsh Pennsylvania blue laws was accomplished by the Pennsylvania legislature this week when it passed bills exempting the Civic Light Opera, all dramatic shows, iceshows, hockey and basketball from the Sunday laws. The bills are now on the desk of Gov. David Lawrence who is expected to sign them before the present session comes to a close in July. Lawrence has always had a progressive approach to recreational activities in the state and while mayor of Pittsburgh he was always in favor of relaxing the stringent laws that made the city a ghosttown on Sundays.

The Pitt Variety rep talked to Walter Kamyk, one of the city's legislators, in regard to floor shows and variety shows in film theaters. "I do not believe the legislature intended to include this type of activity in the bill because they specifically mention 'drama' and if they wanted to include variety shows they would have spelled it out."

He said the Nixon Theater, the Pittsburgh Playhouse and the Civic Light Opera would be able to operate on Sunday but he did not think night clubs could present floor shows or that burlesque would be permitted in the Casino Theater. He did not want to discuss musical comedies such as "The Flower Drum Song" now at Nixon.

"I do not like to interpret the meaning of a bill in this field. However, the legislature gave both the Civic Light Opera and the Playhouse the right to present these shows on Sunday and I think this could be extended to the Nixon."

While the laws, when enacted, will benefit both Philadelphia and Pittsburgh, it was here that legislation started with the availability of the new Pittsburgh Auditorium. The Civic Light Opera, ice shows, hockey and pro basketball will play in the new $22,000,000 building. There was great activity, however, in Philadelphia for passing of the "drama" end of the bills because of its many legit houses.

Hillard Elkins in Town For 'All-American' Talks

Personal manager Hillard Elkins arrived in New York from the Coast yesterday (Tues.) for production meetings on "All American," musical for which Mel Brooks has written the book, Charles Strouse the music and Lee Adams the lyrics, based on the Robert Lewis Taylor novel. Edward Padula will present the show on Broadway, in association with L. Slade Brown.

Elkins will make a quickie trip to London next weekend to see the West End production of "Bye Bye Birdie," then return to the Coast.

Barry Shear Reps ANTA For Television on Coast

Television producer-director Barry Shear has been appointed executive producer-director of television activities for the Los Angeles Chapter of the American National Theatre & Academy.

He is currently working on the Donna Reed series.

Equity-AGVA War Hits Chi's Revues

Chicago, June 27.

Las Vegas has blown an ill wind to Chicago. Where previously there had been relative peace between Actors Equity and the American Guild of Variety Artists over some half dozen revues billeted in cabaret theatres here, the jurisdictional hassle over the legit tuners playing the Vegas clubs has disrupted the status quo.

The local chapter of AGVA, at the behest of its national board of directors, now is in the position of having to challenge Equity's purview over the existing legit-cabarets and, moreover, to claim jurisdiction over all additional hotels and clubs which threaten to get in on the local revue and tab musical craze.

Until it's settled at the national level, AGVA is no longer conceding anything to Equity here. The vaude-nitery union argument that Equity is licensed to have jurisdiction in theatres, while AGVA represents entertainments in cabarets, hotels and places where food and liquor are served.

Equity's attitude is that the play's the thing, and not the place where it's performed. The stage union maintains that the kind of show and the kind of performances determine the limits of its jurisdiction. It cites the fact that AGVA has had jurisdiction over variety shows staged in legit theatres.

Currently, the Happy Medium, Second City, Playwrights, Silver Cloud (where "Mere Bagatelles" is soon to fold) and Blind Pig are all operating on Equity contracts with revues. So is "Fantasticks" at the Del Prado Hotel, but the off-Broadway roadshow is soon to be moving into the Boulevard Room of the Conrad Hilton Hotel, which is normally in AGVA's bailiwick, and the vaude union will have to start applying the heat.

The revue tide continues to grow, with "Urbane Renewal" opening at the Hotel Sherry and "Tongue in Chi" at Gibson's Hideaway Inn in Chicago Heights. Further, AGVA is faced with the opening next week of Candlelight Dinner Playhouse in Summit, Ill., an eatery featuring a production of "The Moon Is Blue," and the imminent opening of the Curtain Theatre in the Loop, a cabaret theatre for opera buffs.

OTHER THEATRES, HOTELS BENEFIT

By HOBE MORRISON

Toronto, June 27.

On the basis of its first season, the O'Keefe Center for the Performing Arts is an even greater success than had been anticipated. Its total gross for the 37 weeks since the opening last Oct. 1, was an unprecedented $2,718,697. Figured on an actual 34½ actual playing weeks, that was an average of $78,803 per week.

The theatre has lifted Toronto from a merely also-ran in the overall legit picture to a position as one of the two or three top touring cities, comparable in its special way to Chicago, Los Angeles and San Francisco. The tremendous grosses drawn here have tended to be a revitalizing factor for the road as a whole. The Met Opera drew $206,190 for a single week, and six legit shows registered a total of 10 weeks over the $100,000 mark).

Indications are that other cities have observed and are preparing to follow the example of Toronto and the O'Keefe, notably Detroit, where the rebuilt Fisher Theatre is due to open in the fall. Several other towns are reportedly making similar plans. Moreover, Toronto itself is delighted with what the O'Keefe has done for the city, and numerous local projects are in the making to take better advantage of the situation.

Besides improving the appearance of the downtown district where it's situated, the O'Keefe has brought greatly increased general business. For hotels, the reported increase is 60%, and similar prosperity is evident for restaurants, stores, taxi companies, parking lots and a multitude of service firms. There are tentative plans to build another new theatre, a small-capacity house for local professional productions, within a block of the O'Keefe.

Instead of killing the competition, as had been freely predicted, the O'Keefe has also helped the Royal Alexandra Theatre, formerly the local spot for touring shows. Although precise figures aren't available, the 1960-61 season was the best in many years for the old Royal Alex. Not only did the house have more playing weeks, but grosses were higher.

More Subscriptions

Directly due to the exciting line-up of shows announced prior to the O'Keefe opening last year, the local Theatre Guild-American Theatre Society subscription jumped from about 2,300 in 1959-60 to over

(Continued on page 64)

5 New Chi Theatres in Last Year, But None Even Planned in Loop

To Reopen Opera House Soon at Woodsville, N.H.

Woodsville, N.H., June 27.

Closed for quarter of a century, the Woodsville Opera House will be reopened as an amusement center. Although dark since 1936, the establishment, with a reduced seating capacity of 273, is said to be in good condition with a solid stage, excellent acoustical qualities, etc.

It's planned to resume entertainments of various kinds in the old theatre this summer.

'Miracle Worker' Into Central City

The touring production of "Miracle Worker" will lay off for three weeks following the windup next Saturday (1) of a 10-week run at the Erlanger Theatre, Chicago. The company will then rehearse for a few days prior to opening July 28 at the Opera House, Central City, Colo. The Martin Tahse presentation, with Eileen Brennan heading the cast, will remain in Central City for four weeks until Aug. 26.

A two-week stand in Boston is scheduled to begin Sept. 4, with a booking still to be sandwiched in between the end of the Colorado engagement and the start of the Hub date. July 1, incidentally will also mark the fade of Fred Coe's original Broadway production of the William Gibson play. As of that date, the drama will have registered an 88-week run at the Playhouse, N.Y.

Rosen Succeeds Pollack As 'Music Man' Manager

Milton M. Pollack is withdrawing as company manager of the touring edition of "Music Man," now at the National Theatre, Washington. He'll be succeeded by Al Rosen. Pollack will vacation before taking on a new assignment as company for another Kermit Bloomgarden production, the upcoming "The Gay Life."

The publicity for the touring "Music Man" is now being handled by Harry Davies, who took over the assignment when Gertrude Bromberg left to join the staff of the touring company of "Bye Bye Birdie."

By LES BROWN

Chicago, June 27.

Five new theatres have been built in metropolitan Chicago within the last year, and at least three others are planned for a year or two hence. There probably hasn't been such construction activity in behalf of legit and other live theatrical presentations here since the 1920's.

The new houses represent a total of about $6,850,000 worth of real estate, of which the two theatres at McCormick Place have accounted for about $6,000,000. The entire lake front exposition centre is figured to have cost $35,000,000. The Happy Medium supposedly cost $500,000 to build and Theatre of Western Springs $250,000. Playwrights at Second City was reportedly erected for under $100,000.

In blueprint is a 1,200-seater in the Marina City project. The Drury Lane and Melody Top stock theatres are proposing new permanent houses by 1963.

What is significant about the new houses is that none of them is, or is to be, located in the Loop, and none has been built for the express purpose of housing touring shows from New York. The latter fact is in spite of the expected dearth of Loop houses about a year from now, when the Erlanger is ticketed for demolition.

That the new construction is all outlying may be taken as evidence that the era of decentralized theatre may be at hand. If as frequently argued, decentralization is the "future" of legit in the hinterlands, touring shows may tend to have less importance, and local theatres will be forced to create their own interest.

At least two of the new houses, both theatres with cabaret overtones, appear to be doing just that. Happy Medium, just a year old, has been operating in the black with a patchwork revue culled from several erstwhile New York revues. The show has a Gotham producer, director and cast.

Playwrights at Second City, on the other hand, is using Chicago talent and has been playing to capacity since its opening a month ago. The Playwrights production

(Continued on page 64)

O'Keefe Center, Toronto

[1960-61 Grosses and Attendance]

Show	No. of Weeks	Gross	Highest Week
Camelot	3	$356,189 (x)	$110,020
Marlene Dietrich	1	57,508	—
My Fair Lady	3	333,914	111,540
Harry Belafonte	2	194,944	101,743
Holiday in Japan	1	39,669	—
Johnny Mathis	1	51,370	—
Treasure Island	2	78,225	49,253
Royal Ballet	1	111,571	
Destry Rides Again	2	90,742	45,752
Hostage	1	49,657	—
Andersonville Trial	1	19,844	—
Fiorello	2	153,853	78,122
Drop of a Hat	2	123,981	62,894
O'Keefe Showcase	1	28,908	
Impulse	1	6,832	
Once Upon a Mattress	1	24,570	
Sound of Music	3	302,390	106,961
Becket	1	100,104	—
N.Y. Philharmonic	1	34,237 (y)	—
Gypsy	2	184,031	93,872
Metropolitan Opera	1	206,190	—
Flower Drum Song	2	169,968	88,540

Total weeks lighted: 34½ (excluding one week of rehearsal and one week of straight-rental booking of non-theatrical event.

Total gross: $2,718,697.

Average weekly gross: $78,803.

Total attendance: 678,010.

Attendance, compared to potential capacity: 78%.

(x) Indicates gross includes 2 additional performances)

(y) Indicates only 3 performances)

Davis, Then 'Do Re Mi' At Prince of Wales, London, Following 'Suzie' Closing

London, June 27.

The scheduled closing Aug. ... of "The World of Suzie Wong" after 680 performances will ... [illegible] Prince of Wales ... [illegible]

[illegible]

Ontario Stratford Festival

Coriolanus

Stratford, Ont., June 20.

Stratford Shakespearean Festival revival of drama in three acts by William Shakespeare. Staged by Michael Langham. Costumes, Tanya Moiseiwitsch; incidental music, Louis Applebaum; sword fight staging, Peter Needham; battle staging, Alan Lund. Opened June 19, '61, at the Festival Theatre, Stratford, Ont.; $5 top.

Roman Citizens ..... Max Helpman, Douglas Chamberlain, James Pedlie, Garrick Hagon, Nelson Phillips, Guy Belanger, Barry Lord
Menenius Agrippa ..... Douglas Campbell
Caius Martius ..... Paul Scofield
Roman Officers ..... Robin Gammell, Peter Needham
Roman Generals ..... Robert Goodier, John Vernon
Roman Senator ..... John MacKay
Tribunes of the People ..... Bernard Behrens, Bruno Gerussi
Volscian Senators ..... Claude Bede, Joseph Rutten
Tullus Aufidius ..... John Colicos
Volscian Officers ..... Edward Holmes, Anthony Robinow
Volumnia ..... Eleanor Stewart
Virgilia ..... Michael Learned
Young Martious ..... Murray Scott
Usher ..... Fred Euringer
Valeria ..... Pat Galloway
Gentlewoman ..... Maureen Fitzgerald
Roman Messengers ..... Gary Krawford, Michael Davidson
2d Roman Senator ..... Fred Euringer
Roman Tribunes ..... Hedley Mattingly, Anthony Robinow
Guard ..... Joseph Rutten
Spies ..... Jack Creley, Eric Christmas
Nightwatchman ..... Claude Bede
Servants of Aufidius ..... Louis Negin, Al Kozlik, Lewis Gordon
Volscian Officer ..... John Vernon
Soldiers, Guards: Michael Davidson, Lewis Gordon, Al Kozlik, John MacKay, Hedley Mattingly, Louis Negin, Louis Turenne.
Citizens: Mary Anderson, Ingi Bergman, Dinah Christie, Marcia Clare, Miranda Davies, Adrienne Harris.

As the opener of its ninth season, the fifth in its handsome and distinctive permanent theatre, the Stratford (Ont.) Shakespearean Festival has presented the infrequently produced "Coriolanus." The show's two main points of interest are the Napoleonic-era costumes and the fact that Paul Scofield, one of Britain's brightest young stars, is making his first North American appearance in the title role.

Aside from the fact that it offers Scofield, the Festival's top boxoffice name in the showier of the two part he is playing during the repertory season (the character comedian, Don Adriano, in "Love's Labour's Lest" is the other), "Coriolanus" tends to be a tough vehicle for an opener, and it was additionally handicapped by more than the usual premiere difficulties. The payoff was a cloudburst about a half-hour before curtain time, causing a chaotic traffic jam outside the theatre and at the Arena, where a reception and buffet supper was just ending, about a quarter-mile away. The curtain had to be delayed 30 minutes and the whole performance appeared to be thrown off balance.

To a first-time visitor, the Ontario Stratford is an impressive layout, but while the theatre itself is imposing, it raises several questions. Under Michael Langham's vigorous, ingenious direction, the "Coriolanus" performance ploughs through the stubborn first act, picks up pace and interest in the stronger second and rises to an affecting climax in the third. However, the play's title character is so perverse and such an emotional recluse that it's difficult to care much what happens to him or in consequence, become involved in the story.

The idea of the Napoleonic costuming is one of those yes-but stunts. It presents a provocative analogy between the career of the self-de[illegible]ively willful Roman general and the rise and fall of the famous little Corsican bigshot. Especially in the first half, too, the angle of showing the Roman citizens in the guise of a French Revolution rabble makes an interesting theatrical point.

But the gimmick involves disconcerting incongruities. For one thing, it's preposterous to have rival generals, circa 1800, personally leading an assault on an enemy stronghold and engaging each other in a sabre fight. It also looks silly for soldiers carrying muskets to battle each other only with bayonets and gun butts, without firing a shot.

The performance makes effective use of the three-quarter platform stage, with its sloping ramps sexting under the audience, and the complicated arrangements of balcony at the rear, with multiple stairways and entrances. But while this jungle gym setup sometimes helps to expedite the action, the total absence of scenery tends to create confusion as to locale.

Also, the group of columns supporting the balcony gives an impression of clutter and obviously presents problems in trying to stage impressive entrances and exists. In addition, the fact that the setup of balcony and columns is permanent makes it unadaptable for different productions.

Performances on a three-quarter stage, almost as much as on a circular stage, inevitably involve problems of visibility for audiences viewing the show from different directions. In the case of the Festival Theatre, moreover, there's apparently a more serious question about acoustics. In general, when the actors' backs are turned, their speech seems blurred. That's particularly evident when they're facing and fairly near to the cluster of columns under the balcony.

Perhaps that's primarily a matter of staging and of the diction of individual actors, for it seems to vary considerably from time to time. For example, in the first scenes of this "Coriolanus" opening, Scofield was rushing through his readings, probably due to nervousness, and many of the lines were unintelligible. He improved in the later scenes as he appeared to recover his poise and moderated his pace and tone. But there continued to be some degree of blurring whenever he hurried his speech or raised his voice, especially when facing upstage.

To varying degrees, the same was true of the rest of the cast. The key to the problem may be a combination of more careful staging, clearer enunciation, and possibly individual actors becoming accustomed to the special requirements of a three-quarter stage and the accoustical quanities of this theatre. Also, the difficulty could conceivably be at least partly a matter of seat location.

Aside from the recurring unintelligibility of the lines, the "Coriolanus" performance is generally good, and in any case it's interesting. Scofield's portrayal of the title character consistently holds attention. Although he lacks the imposing stature of the all-conquering warrior, his characterization has definition and his playing has style and variety.

His voice is expressive and although he doesn't clarify or explain the character of the egomaniacal general who is insufferable both in victory and defeat, or suggest the arrogance of a military hero who is too proud to make a small gesture for a large end, he does have an actor's authority and a star's magnetism. Since he is reputed to have considerable range, his appearance next fall in Robert Whitehead's scheduled Broadway production of Robert Bolt's London success, "A Man for All Seasons," stacks up as an event.

Douglas Campbell, as Coriolanus's friend and ardent advocate, is also a frequent offender on the grounds of unintelligibility. For what it's worth, he has had several seasons' experience at the Festival and should be familiar with its special qualities. In other respects, he gives an uneven performance, catching the ironic humor in the part but at times approaching burlesque in his mannerisms and lack of restraint. Nevertheless, he is a strong actor, with an emphatic stage personality.

Eleanor Stuart gives a stern portrayal of the headstrong hero's imperious mother, and although she doesn't make clear the responsibility for his determined arrogance, her playing rises to a satisfactory peak in the third act appeal for mercy for Rome. It is a long, poetically moving speech and the best scene in the play.

John Colicos is properly forthright and persuasive and the ineffectual enemy general, Bruno Gerussi and Bernard Behrens give well detailed performances as craven, treacherous Roman demagogues and Michael Learned is acceptably weepy in the small, sappy role of the hero's wife. Although they are questionably logical, Tanya Moiseiwitsch's costumes are pictorially striking.

Particularly for anyone conditioned to the grubby, glamorous intensity of Broadway, the Festival Theatre is a gem. Beautifully situated on a slope overlooking Queen's Park and the placid Avon River, it is on the site of the original tent playhouse erected for the first Festival season in 1953.

The theatre is circular in shape, built somewhat to resemble the old tent, with sharply peaked gables, and wide windows looking out on the green lawns, large trees and swan-dotted river. The theatre's steeply sloping lower floor and balcony are on three sides of the platform stage, and offer excellent vision. The lobby is spacious, extending about half-way around the building and allowing ample room for intermission influx.

There is lavish space for business offices and backstage areas, with extensive modern facilities and equipment. From the standpoint of visitors seeking relaxed playgoing, the general setup compares favorably with the Shakespeare operations at Stratford, Conn., and Stratford-on-Avon, England. *Hobe.*

Mom's Understudy

Stratford, Ont., June 27.

When N. Y. Herald Tribune drama critic Walter Kerr came here last week to cover the Stratford Shakespearean Festival openings of "Coriolanus," "Henry VIII" and "Love's Labour's Lost," his authoress-playwright-wife Jean Kerr remained at their home in Larchmont, N. Y., with their younger children. The oldest boy, Christopher, 15, accompanied his father.

During the first act of "Coriolanus," the initial show, Kerr felt his son nudge him several times, and he glanced over inquiringly. Christopher leaned over and explained in a whisper, "I'm just filling in for mother."

Theatre of Nations Festival, Paris

Barbara Jefford's Shakespeare Heroines

(THEATRE VIEUX COLOMBIER, PARIS)

Paris, June 2.

Barbara Jefford, a leading actress of the London Old Vic, is presenting a solo gallery of femme characterizations from Shakespeare, some of which she has played in productions on the home grounds and on international tours. These are dramatic performances in costume, rather than readings. The effect is generally good.

The show is somewhat special, and would probably have limited boxoffice draw even in London. It would likely not do much business in the U.S., where Miss Jefford is hardly a name, despite her appearances on tour with the Old Vic.

The actress has a rich, flexible voice which she uses skillfully to express tenderness, cajolery and authority. Her portraits include Viola, Rosalind, Lady Macbeth, Cleopatra, Ophelia, Desdemona, the shrewish Katherine, Portia and Beatrice. She is at her best in the more dramatic bits, which tend not to require buildup from other players.

The costumes by Michael Annels and Bernard Dayde are decorative, and Michael Benthall's staging and lighting are expressive. The show is being presented by Jan DeBlieck for three days, as part of the Theatre of Nations season. *Mosk.*

'Once in a Lifetime' Opens Barn at Phoenicia, N. Y.

"Once in a Lifetime" will open the season July 1 at the 300-seat Phoenicia (N.Y.) Playhouse. Ivor Balding and Peter Bogdanovich, respective producer and director of the strawhat plan to present the George S. Kaufman and Moss Hart comedy off-Broadway next fall.

Also aimed for subsequent off-Broadway presentation is "All You Need Is One Good Break," which will be the second offering at the upstate resort, opening July 11. Bill Hickey will direct the show, which he and Balding hope to sponsor off-Broadway.

Other bills scheduled for Phoenicia are "Make a Million," "Camino Real," "Seven Keys to Baldpate," "Rocket to the Moon," "The Cave Dwellers" and "Ten Little Indians." Thomas Hitchcock Jr. is associate producer and Michael Lindsay-Hogg, actress Geraldine Fitzgerald's son, will direct three of the season's productions.

Connecticut Stratford Festival

Macbeth

Stratford, Conn., June 17.

American Shakespeare Festival Theatre revival of tragedy by William Shakespeare in two acts. Directed by Jack Landau, assisted by Patrick Hines; scenery, Robert O'Hearn; costumes, Motley; lighting, Tharon Musser; music, David Amram. Stars Jessica Tandy, Pat Hingle. Opened June 16, '61, at the American Shakespeare Festival Theatre, Stratford, Conn.; $6.25 top.

Duncan, King of Scotland ..... Donald Davis
Malcolm ..... James Ray
Donalbain ..... Ted van Griethuysen
Macbeth ..... Pat Hingle
Banquo ..... Donald Harron
Macduff ..... Richard Waring
Lennox ..... Paul Sparer
Ross ..... Patrick Hines
Mentieth ..... William Larsen
Angus ..... Alan Marlowe
Caithness ..... Bill Fletcher
Fleance ..... Mylo Quam
Siward ..... Will Geer
Young Siward ..... George Sampson
Porter ..... Hiram Sherman
Seyton ..... Colgate Salsbury
Servant to Macbeth ..... Julian Miller
Doctor ..... Alek Primrose
Sergeant ..... Guil Dudley
A Murderer ..... Sam Greene
Macduff's Son ..... Billy Partello
Lady Macbeth ..... Jessica Tandy
Lady Macduff ..... Carrie Nye
Gentlewoman ..... Lois Kibbee
Weird Women ..... Kim Hunter, Carla Huston, Kathryn Loder

Lords, Soldiers, Attendants and Apparitions: John Bazarini, Alan Becker, Rick Brands, William Curtis, James Conway, Theodore Eliopoulos, Hugh Faegin, Jack Gardner, Clifford Landis, Alboe, Malafront, Garth Pillsbury, Joseph Prete, James Pusinsky, Deane Selmier, Douglas Sherman, Robert Smith, Noel Thomas, Joe Vakarela, Louis Waldon.

As the 1961 dramatic piece de resistance "Macbeth" will for the most part reward the travelers to Connecticut's Shakespeare shrine. If many of them will be minded by the recent multi-prize winning television version of the tragedy, the comparison will prove interesting. Certainly this Jack Landau production is very much a life-size performance, skillfully suited to the facilities of the American Shakespeare Festival's showplace.

The misty thickness that shrouds the three weird sisters as they make their prophecies and stir their caldron is almost too real, and Landau has ordered virtually no restraint in the gore and action of the saga of murder and retribution. On the negative staging side is the under-lighting, sometimes an optical ordeal.

In his initial Shakespeare experience Pat Hingle finds Macbeth a challenge not easily surmounted. His playing at premiere did not convey the inner turmoil of the stricken murderer, and it is a reasonable expectation that he will make the part tell more effectively in the weeks ahead. Jessica Tandy's Lady Macbeth is a compelling one that deepens as the tragedy moves on to its terrible end.

Donald Harron as Banquo, Richard Waring as Macduff, James Ray's Malcolm, Patrick Hines' Ross, Donald Davis as Duncan and Carrie Nye as Lady Macduff are valuable contributors. Kim Hunter, star of ASFT's current "As You Like It," joins with Carla Huston and Kathryn Loder as a memorable weird sister trio.

The Housatonic technicians are in their best form: Motley's stark costumery, Robert O'Hearn's scenics, David Amram's drum-and-bagpipe dominated music.

As You Like It

Stratford, Conn., June 16.

American Shakespeare Festival Theatre revival of comedy by William Shakespeare in two acts. Directed by Word Baker; scenery, Robert O'Hearn; costumes, Motley; lighting, Tharon Musser; music and songs, David Amram. Stars Kim Hunter. Opened June 15, '61, at the American Shakespeare Festival Theatre, Stratford, Conn.; $6.25 top.

Orlando ..... Donald Harron
Oliver ..... James Kay
Adam ..... Alek Primrose
Dennis ..... Mylo Quam
Charles ..... Bill Fletcher
Rosalind ..... Kim Hunter
Celia ..... Carrie Nye
Touchstone ..... Hiram Sherman
M. Le Beau ..... Ted van Griethuysen
First Lord ..... Colgate Salsbury
Second Lord ..... Guil Dudley
Lady ..... Lois Kibbee
Duke Frederick ..... Patrick Hines
Banished Duke ..... Will Geer
Singing Lord, Amiens ..... Sam Greene
Laughing Lord ..... William Larsen
Melancholy Lord, Jaques ..... Donald Davis
Old Shepherd, Corin ..... Paul Sparer
Young Shepherd, Silvius ..... Alan Marlowe
Little Shepherd, William ..... Julian Miller
Phebe ..... Carla Huston
Audrey ..... Kathryn Loder
Vicar, Sir Oliver Mar-Text ..... Richard Waring
Jacques de Boys ..... George Sampson

Others: John Bazarini, Alan Becker, Rick Brands, Jacqueline Coslow, William Curtis, Michela Eisen, Theodore Eliopoulos, Hugh Faegin, Jack Gardner, Clifford Landis, Gail Metcalf, Garth Pillsbury, Joseph Prete, Deane Selmier, Douglas Sherman, Robert Smith, Noel Thomas, Joe Vakarela, Valerie von Volz, Louis Waldon.

The American Shakespeare Festival Theatre's seventh season opener, "As You Like It," finds the Connecticut repertory confidently taking liberties that fall considerably short of success. Guest director Word Baker has tried so hard to be different that the audience is bound to be at a loss quite as much as the tenants of Stratford-on-Housatonic's extraordinary stage.

The decision to clothe this "As You Like It" in modern casual country dress (which is not consistently maintained through the scenes) may have been integral to the disappointing directorial results. The relationships between Orlando and the disguised Rosalind, as well as Orlando and his older brother, do not come off as prescribed.

The spacious tilted playboards, padded with broadloom, and the "potato chip" setting are fine for the Forest of Arden, and Robert O'Hearn and Tharon Musser have done very well with their scenery and lighting, respectively.

The stress of this production is on the physical side, right from the introduction of Orlando in his blue overalls and, shortly thereafter, in his jazzed-up wrestling match. Baker's staging has been most successful in his groupings, notably of the banished duke and his followers and of the several vocal choruses, among the real highs of the show.

Kim Hunter, making her Shakespearean debut as Rosalind, is a bright, attractive heroine, and Donald Harron is a handsome hero, but little happens between them. Much more effective are such of the company as Donald Davis as the melancholy Jaques, Hiram Sherman as the fool Touchstone, Carrie Nye as the companion Celia, Will Geer as the banished duke, Ted van Griethuysen as M. Le Beau, Alek Primrose as the old gardener, Kathryn Loder as the promiscuous shepherdess Audrey and, except for some overplay, Patrick Hines as the bad duke.

As the lead man of the singing contingent Sam Greene is most impressive, projecting a firstrate set of songs by the Festival Theatre's music man, David Amram.

While not holding to a defined period, Motley's costuming is inventive and colorful. *Elem.*

Ira Gershwin's Tall Memory on Yesteryear G. S. Kaufman Musical

Beverly Hills.

Editor, VARIETY:

Comprehensive as VARIETY's "G.S.K.'s Track Record" was in a recent issue, one musical comedy with book and lyrics by him and Marc Connelly was overlooked. The show "Be Yourself," featured Jack Donahue, Queenie Smith and G. P. Huntley and was produced by Wilmer & Vincent at the Sam H. Harris Theatre Sept. 3, 1924. The music was by Lewis Gensler and Milton Schwarzwald; and although the undersigned is not credited in Burns Mantle, I collaborated on four or five of the songs, three of which were published.

Incidentally, and unfortunately, I can't find in any scrapbooks VARIETY's review of "Be Yourself," but I do recall that whoever reviewed it rather liked it and concluded with, "Good for 12 weeks" (I think that was the phrase). Your then reviewer must have gazed into a crystal ball, because on the 13th Monday after the New York opening, "Be Yourself" opened its road tour in Boston.

Ira Gershwin

(As was his wont every summer O. M. (Monte) Samuel, who was in the building, construction and housewrecking business — hence, it was automatic, that the VARIETY staffers called him a "home-wrecker"—would desert the heat of his native New Orleans and time himself to see some of the new season's shows on Broadway. As VARIETY's then No. 1 veteran correspondent — in N.O. — Monte Samuel would mark his sabbatical by being assigned some of the new openings. "Be Yourself" was one of them. Ira Gershwin has a tall memory. Samuel's concluding paragraph of his review read, "While 'Be Yourself' is ever obvious and conventional, it is not unpleasant. The dancing of Queenie Smith and Jack Donahue might send it along for quite a few weeks, say 12."—Ed.).

Stock Review

Paradise Island

Guy Lombardo presentation of musical comedy in two acts (17 scenes), with book, music and lyrics by Carmen Lombardo and John Jacob Loeb. Book adapted and staged by Francis Swann; choreography and staging, June Taylor; scenery, George Jenkins; costumes, Winniford Morton; lighting, Peggy Clark; musical direction and vocal arrangements, Pembroke Davenport; orchestrations, Joe Glover; dance arrangements, Milt Sherman; supervisor of entire production, Arnold Specter. Features Elaine Malbin, Arthur Treacher, William Gaxton, Jack Washburn, Norman Atkins, Honey Sanders, Harold Gary, Robert Penn, Toy Boys, Ralph Purdum, Tom Noel, Little Joe, Elsa Raven, John Pijlani Watkins Group. Opened June 22, '61, at the Marine Theatre, Jones Beach, N.Y.; $4.80 top.

Pilani ..... John P. Watkins
King Kekoa ..... Norman Atkins
Princess Hokunani ..... Elaine Malbin
Melemele ..... Honey Sanders
Children ..... Debra Ann Andrade, Jacqueline Ben, Kathy Gore, Alice Miller, Georgia Miller, Lucille Miller, Milton Olmos, Leland O'Conner, Shay'anne Osaki
Diamond Head Charlie ..... Robert Penn
Alexander J. Dodd ..... William Gaxton
Oliver Perkins ..... Arthur Treacher
Larry Dodd ..... Jack Washburn
Skipper ..... Tom Noel
Kau-Kau ..... Joe Kekauoha
Wiki ..... Lester Janus
Wiki ..... Stanley Janus
Bomare Barnstable ..... Ralph Purdum
Emily Fleetwood ..... Elsa Raven
O'Grady ..... Harold Gary
Senator ..... Tom Noel
Bellboy ..... Ralph Vucci
2d Senator ..... Harold Gary
High Priest ..... Peter Gladke
Kahuna Dancers ..... Nat Horne, Ray Gilbert
Fire Dancers ..... Pasaga Taofi Fanene, Alii Noa
Ritual Divers ..... Nalani Keale, Sonny Kekuewa, Dukie Kuahulu
Guy Lombardo and his Royal Canadians.
Singers—Nancy Antioco, Lillian Bozonoff, Elena Doria, Martha Flowers, June Genovese, Doris Galiber, Maggie Goz, Helena Jackman, Mary Louise, Miriam Lawrence, Marion Lauer, Lispe Nelsen, Mary Ann Rydzeski, Wanda Saxon, Karyn Styne, Lynn Wendell, Kenny Adams, Irving Barnes, Walter P. Brown, Eugene Edwards, Thomas Edwards, Harry Goz, Richard Hermany, Robert Lenn, Paul Michael, Jack Rains, Michael Roberts, Casper Roos, John J. Smith, Teodore Tedick, Ralph Vucci, Edmund Walenta.
Dancers—Diana Baffa, Francine Bond, Connie Burnett, Rosalind Corn, Gloria Gabriel, Marion Jim, Mary Jane Moncrieff, Candy Recia, Pat Trott, Barbara Wallach, Mary Zahn, Kalani Cockett, Paul Eden, Al Fiorella, Ray Gilbert, Peter Gladke, Terry Green, Nat Horne, Myron Howard, Clyde Laurents, Adolph Sambogna.
John Pijlani Watkins Group—Debra Ann Andrade, Paulette Andrade, Patricia Andrade, Jacqueline Ben, George Dayag, Euwilde Doo, Emanuel Duarte, Josephine Duarte, Pasaka Taofi Fanene, Kathy Gore, Carolee Kia, Silva Meinert, Albert Miller, Alice Miller, Georgia Miller, Lucille Miller, John Morris, Leland O'Connor, Milton Olmos, Shay'anne Osaki, Arville Ann Reed, Peter Satarako, Leonard Soares, Priscilla Young.
Musical numbers: "A Happy Hukilau," "Once Upon a Time," "Coconut Wireless," "My World and Your World," "The Menehune," "Hokunani," "Luau Chant," "What Could Be More Romantic," "Paradise Island," "The Invasion," "It's a Great Day for Hawaii," "I'll Just Pretend," "Never Any Time to Play," "Beyond the Clouds," "Ceremonial Chant," "Ceremonial March," "Now the Time Has Come."

At the Jones Beach (N.Y.) Marine Theatre the eyes have it. The spacious outdoor showcase is again overflowing in visual splendor. The costumes, sets, lighting, production numbers and specialty stints connected with the spot's current presentation of "Paradise Island" are a knockout. In the area of spectacular entertainment, the Jones Beach operation is on a par with New York's Radio City Music Hall.

The orb appeal is naturally of major importance in the waterfront theatre's bid for family trade. But the opulence of "Paradise" can't disguise its basic mediocrity. The original musical is hinged on a trite and oldfashioned story line. Without its references to such contemporary conditions as Hawaii's statehood, rockets and food-substitute pills, the plot might easily be catalogued with some of the less distinguished vintage tuners.

The musical was fashioned by Carmen Lombardo and John Jacob Loeb and adapted by Francis Swann, who doubled as book stager. Lombardo and Loeb are also responsible for the songs, which, on initial hearing, fail to make an impression. Carmen Lombardo, brother of bandleader Guy Lombardo, who's been producing the Jones Beach extravaganzas since 1954, previously colloborated with Loeb on the score for "Arabian Nights," the first of the Lombardo presentations at the beach.

This year marks the 10th consecutive season of spectaculars at the al fresco showcase. The first of the wide-stage productions was put on by the late Michael Todd in 1952 and repeated in 1953. That was "A Night in Venice." Guy Lombardo then moved in with "Arabian Nights," followed by revivals of "Show Boat," "Song of Norway" and "Hit the Deck." The presentations each ran two seasons except for "Deck," which was only offered last year.

Although "Paradise" isn't an auspicious decade-marker, its picturesque qualities and natural (ocean-breeze) airconditioning will probably satisfy parents and children seeking a summer evening's entertainment. The musical, however, isn't going to enhance the reputations of its principal performers. They're trapped by the unimaginative plot and dialog. And Swann's staging isn't of much help. It's disconcerting to watch an actor hold off on a line until he's able to get in the range of one of the stage mikes.

Figuring importantly, if not impressively, in the production are headliners Elaine Malbin, Arthur Treacher and William Gaxton, plus Jack Washburn, Norman Atkins and Honey Sanders in other major roles. Miss Malbin and Washburn provide the romantic interest. They're okay in appearance and voice.

Gaxton, the vet Broadway musical leading man, isn't able to overcome the weakness of the lines he's required to deliver. Treacher, the perennial butler, is likeable but also hampered by script deficiencies.

Atkins is good on the vocals and Miss Sanders has a hard time with what's supposed to be a comic role. As for acting, there's little the principals can do with the story of an American hotel builder, his son and butler shipwrecked on one of the Hawaiian islands. The son and local princess fall in love, the young man's father incurs the ire of the island's king because he wants to develop the place as a tourist trap and there's a mistaken attempt by a U.S. representative to turn the island into an area for rocket experimentation.

At the end boy gets girl and the island retains its tranquility. Although uninspired, the story does serve as a springboard for the introduction of colorful native costumes, beautiful scenery and startling effects. A ceremonial rite in the last act is highlighted by a dramatic fire dance, a high dive into the lagoon from atop a 70-foot waterfall and a rapid hula exhibition. A volcanic eruption, the sailing of a schooner into the lagoon and other eye-absorbing bits help to compensate for the script shortcomings.

Also certain to score with most adults and kids is the use of a number of moppets, some of whom participate in the waist-wiggling. Those responsible for the best in "Paradise," which was budgeted at $420,000, are June Taylor, who choreographed and staged the production numbers, set designer George Jenkins, costume designer Winniford Morton and lighting designer Peggy Clark.

Besides producing, Guy Lombardo is also on stage in a segment spotlighting his orchestra, which includes Carmen, two other brothers and their brother-in-law, featured vocalist Kenny Gardner.

Jess.

London Shows

(Figures denote opening dates)

Altona, Saville (6-5-61).
Amorous Prawn, Piccadilly (12-9-59).
Andersonville, Mermaid (6-6-61).
Bad Soldier, Westminster (6-14-61).
Beyond Fringe, Fortune (5-10-61).
Billy Liar, Cambridge (9-13-60).
Bird of Time, Savoy (5-31-61).
Bride Comes Back, Vaudeville (11-25-60).
Bye Bye Birdie, Her Majesty's (6-15-61).
Celebration, Duchess (6-7-61).
Flags Ain't, Garrick (2-11-60).
Hamlet, Strand (6-20-61).
Irma La Douce, Lyric (7-17-58).
Irregular Verb, Criterion (4-11-61).
King Kong, Princes (2-22-61).
Kitchen, Royal Court (6-27-61).
Lady From the Sea, Queen's (3-15-61).
Let Yourself Go, Palladium (5-19-61).
Mirror Weapon, Wyndham's (3-8-61).
Mousetrap, Ambassador (11-25-52).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
On Brighter Side, Phoenix (4-12-61).
On the Avenue, Lyric, Ham. (6-21-61).
One Over Eight, Duke York's (4-5-61).
Progress to the Park Saville (5-3-61).
Rehearsal, Queens (4-5-61).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Simple Spymen, Whitehall (3-19-58).
Sound of Music, Palace (3-18-61).
Sozie Wong, Prince Wales (11-7-59).
Tenth Man, Comedy (4-13-61).
Tresper Revolution, Arts (6-13-61).
Waiting Godot, Th'tre Royal (5-15-61).
Watch It Sailor, Apollo (2-24-60).
Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

Might Be Giants, Th'tre Royal (6-28-61).
You Prove It, St. Martin's (6-28-61).
Oh, Dad, Poor Dad, Lyric Ham. (7-5-61).
Victor Borge, Saville (7-4-61).
Luther, Royal Court (7-27-61).
Bishop's Bonfire, Mermaid (7-28-61).
Do Re Mi, Prince Wales (10-12-61).

CLOSED

Blacks, R. Court (5-30-61); closed Saturday (24) after 31 performances.
Time, Yellow Roses, St. Mart. (5-11-61); closed Saturday (24) after 52 performances.

'Drum Song' Rule: Orientals Are As You Find Them

Toronto, June 27.

The touring "Flower Drum Song," because of its predominantly Oriental cast, is a sort of itinerant talent collector. Wherever the musical plays, stage manager Teddy Hammerstein holds auditions for singers and dancers, recruiting qualified candidates for the show. During the show's recent two-week engagement at the O'Keefe Center, he signed a local girl, Shirley May, who joined the company last week when it moved to the Nixon Theatre, Pittsburgh, after a two-week stand here.

As Hammerstein explains, "Drum" has a continuing casting problem because of its San Francisco Chinatown story. Even when the Richard Rodgers-Oscar Hammerstein 2d-Joseph Fields musical was originally produced it was impossible to get enough Oriental types for all the parts, so a number of Occidentals were engaged. During the Broadway run and the long tour, there has been a continuing difficulty in getting Oriental replacements for the inevitable withdrawals.

Hammerstein's usual procedure in each town is to contact the local dancing schools and inquire about possible pupils who are old enough and have sufficient ability and experience to qualify. Miss May was recommended by a Toronto dancing school, auditioned and was accepted. She has already had some professional experience, mostly in local cabarets.

During the Chicago engagement, Hammerstein engaged two Japanese-born girls, both pupils at a local dance studio. As it happened, both were highschool students and there was some question whether they could join "Flower Drum Song" before the end of the term, when they were to graduate. However, it was arranged for them to complete their school work by mail and have their diplomas sent to them.

Both girls took their exams and mailed their papers to the school just before the final Saturday matinee at the O'Keefe. They expect to receive their graduation certificates during the current two-week stand in Pittsburgh. They are Connie Sanchez and Sharon Konisht. The latter is 17 years old, the youngest member of the "Drum" cast.

A Tokyo girl, Yoschiko Kutzutani, was auditioned and hired while the production was playing San Francisco. She was in the U.S. as an exchange student, but has married an American and become a permanent resident.

Because of its Oriental aspect, "Drum" ran into another complication when it crossed the Canadian border for its Toronto engagement. Celey Carillo, the regular femme lead, Mei Li, is a Filipino in the U. S. on a visitor's permit. If she were to leave the country for any reason, she would not be eligible to re-enter, so she couldn't accompany the troupe here. Moreover, her understudy, Virginia Malvar, is also a Filipino with similar status, so the management was stuck for a femme lead for the local stand.

It was arranged to "borrow" Joy Kim, the Mei Li of the strawhat touring production packaged by James Hammerstein, son of the late lyricist-producer and cousin of the "Drum" stage manager. She returned to the tent-touring show and Miss Carillo and Miss Malvar rejoined the regular road edition last week in Pittsburgh.

A similar situation involved the actor, Chao Li, who regularly plays the heroine's father, Dr. Li. He is a native of China and is likewise in the U.S. on a temporary visitor's permit. He, too, would have been unable to re-enter the U.S. if he had left the country, so he withdrew for the Toronto engagement. His understudy, Wyley Hancock, played the part here.

Producer **David Merrick** and stager **Gower Champion** were huddling in Hollywood last week on a national company of "Carnival." The main casting problem is figured to be someone for the **Pierre Olaf** part.

Shows Abroad

Bye Bye Birdie

London, June 16.

H. M. Tennent presentation of Edward Padula production of a musical in two acts (18 scenes). Stars Chita Rivera, Peter Marshall; features Angela Baddeley, Marty Wilde, Sylvia Tysick, Robert Nichols, Mary Laura Wood, Kenneth Nash, Christine Child, Clive Enderby; book by Michael Stewart; music, Charles Strouse; lyrics, Lee Adams; book direction recreated by Michael Stewart and staging and choreography recreated by Tony Mordente (from Gower Champion's original Broadway production); decor, Robert Randolph; costumes, Miles White; lighting, Joe Davis; musical director, Alyn Ainsworth; orchestrations, Robert Ginzler. At Her Majesty's Theatre, London, June 15, '61; $4.30 top.

Albert Peterson ..... Peter Marshall
Rose Grant ..... Chita Rivera
Helen ..... Ann Chapman
Nancy ..... Linda Bywaters
Alice ..... Alexandria Jelec
Margie Ann ..... Sonya Petrie
Penelope Ann ..... Ducino Hayes
Deborah Sue ..... Paula Hendrix
Suzie ..... Judy Brown
Linda ..... Polly Ann
Carol ..... Juanita Lerena
Martha Louise ..... Mary Willis
Harold ..... Tony Craine
Karl ..... James Land
Harvey ..... Nicholas Norman
Henry ..... Vernon Morris
Arthur ..... Peter Ardran
Freddie ..... Bernard Sharpe
Peyton ..... Brian Tucker
Ursula Merkle ..... Elaine Millar
Kim MacAfee ..... Sylvia Tysick
Mrs. MacAfee ..... Mary Laura Wood
Mr. MacAfee ..... Robert Nichols
Teen Trio, Ann Chapman, Linda Bywater, Sonya Petrie
Sad Girl ..... Alexandria Jelec
Another Sad Girl ..... Mary Willis
Mae Peterson ..... Angela Baddeley
Reporters Edward Bishop, Peter Saxby, Bernard Jamieson, Ken Robson
Conrad Birdie ..... Marty Wilde
Guitar Man ..... Michael Barker
Conductor ..... Rudi Szigetti
Cheerleaders ..... Judy Brown, Juanita Lerena
Mayor ..... Jack Maguire
Mayor's Wife ..... Valerie Griffiths
Hugo Peabody ..... Clive Enderby
Randolph MacAfee ..... Kenneth Nash
Mrs. Merkle ..... Helen Hurst
Old Woman ..... Marie Smith
Neighbors Beatrice Tyler, Marie Smith, Bobby Scott Webber, Peter Saxby, Vincent Mansi, Eduardo Asquez, Gordon Faith
Gloria Rasputin ..... Christine Child
T.V. Stage Manager ..... Brian Tucker
Charles F. Maude ..... Vincent Mansi
Bar Customers ..... Peter Saxby, Bobby Scott Webber
Dish Washer ..... Eduardo Asquez
Shriners John Birkett, Robert Harvey, Michael Hogan, Bernard Jamieson, Jack Maguire, Ken Robson, Rudi Szigetti

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Chita Rivera is back at Her Majesty's Theatre, and that's about the most significant aspect of the arrival of "Bye Bye Birdie" in the West End. She scored a major personal success in "West Side Story" (presented by the same management at the same theatre) and has done it again in this newest import from Broadway, and there's little doubt that her labor permit will need several extensions in the opts for the run of the show. It will be quite a while before H. M. Tennent need worry about a replacement for the Michael Stewart-Charles Strouse-Lee Adams musical.

Gower Champion, who staged and choreographed the original Broadway production, had undertaken to repeat the chore in London but was prevented from doing so by illness. In the event, the assignments were shared by Michael Stewart, who directed his own book, and Tory Mordente, who recreated the staging and choreography. In all essentials, the finished product is a near-perfect replica of the original, particularly in regard to characterization, but even down to the smallest details. That was surely the sensible thing to do, and underlines the wisdom of the old showbiz maxim, "never interfere with a hit."

Though there has never been a British rock 'n' roller to make the international import of Elvis Presley (on whom the book is so patently modelled), teenagers' enthusiasm for such entertainers is as common in Britain as in the United States. So "Bye Bye Birdie" has no obstacles to overcome on that score. It is the treatment of the subject, rather than the subject itself, which comes in for criticism. The humor is all too obvious, and occasionally inane when it should be satirical, but there are many compensating values such as the brick production, the lively performances by the very big cast and Miss Rivera's splendid dancing in "Shriner's Ballet," which is certainly the standout item in the show.

Indeed, first nighters' enthusiasm for the femme star was unbounded and from her first entrance the show was hers. She is certainly a versatile lass who oozes personality, dances magnificently, sings reasonably well and acts competently. All these virtues are put to excellent use, though her dominating performance tends to overshadow the other artists. Peter Marshall, a newcomer to these shores, makes an agreeable showing in the male lead, and is also a good all-rounder. His interpretation, however, is more direct, and is short on the satire and subject demands. Angela Baddeley as his over-possessive mother has the standout comedy part, and shrewdly never misses a trick, though the characterization is virtually a carbon of the original. Marty Wilde, one of the better known rock singers in Britain, turns in a very credible performance in the title role, it's his first try at legit, and a commendable effort.

Sylvia Tysick is very lively as the young miss who is to receive the singer's last kiss before his induction, and Robert Nichols gives a diverting comedy portrayal as her exasperated father, though Mary Laura Woods has only limited chances in the colorless part of the mother.

The production is visually fascinating, and while there may not be many memorable numbers, the score is easy enough on the ear, the dancing is gay and inventive, and the show has the speed and polish which Londoners regard as the norm for Broadway imports.

Myro.

The Bad Soldier Smith

London, June 15

Jack Minster presentation of a comedy drama in two acts (six scenes) by William Douglas Home. Staged by Jack Minster; decor, Hutchinson Scott; lighting and projection, Richard Pilbrow. At Westminster Theatre, London, June 14, '61; $2.80 top.

Captain Smith ..... Moray Watson
Captain Mason ..... Peter Dickey
Captain Binfield ..... Peter Myers
Major Grey ..... Rex Graham
Major Thornton ..... Geoffrey Lumsden
Lieut. Struthers ..... John Gill
Captain Shaw ..... John Hinkley
Colonel Saville ..... John Harvey
Sgt Locke ..... Arthur Lovegrove
Lieut. Roberts ..... Basil Moss
Lieut. Simmonds ..... Scot Finch
Betty ..... Ellen McIntosh
Sue ..... Suzanne Neve

"Now Barrabas," William Douglas Home's first play, was based on his experiences in prison, and "The Bad Soldier Smith" is a dramatization of the events that led to his conviction. In 1944, in war-torn France, he was cashiered from the army and sentenced to a year in jail for refusing to obey an order and now, 17 years after the event, he explains in theatrical terms, why he felt morally obliged to take a stand on a question of principle.

The result, though it can readily be faulted as a dramatic entertainment, provides an absorbing theatrical experience, and has the makings of a moderate boxoffice success. It could also be developed into a worthwhile film, though producers may by now feel somewhat leery of war subjects. In any event, it must be conceded that it took considerable courage by the author to put himself in the dock, even though the bad soldier Smith inevitably emerges as a sympathetic character.

Captain Smith, the signal officer in a front line tank regiment, is frankly critical of official policy on the conduct of the last war, and firmly believes that the demand for unconditional surrender on the part of the Allies is only prolonging the conflict. Then comes the news that the Allied high command had turned down a German offer to evacuate the civilian population before the battle for Le Havre, and in the ensuing campaign, thousands of civilians were killed. To the jingoist second-in-command they were only "Frogs," but to the signal officer they were humans who were needlessly slaughtered. That clinched it so far as he was concerned he declined to move up to the front, was arrested, court-martialled and eventually convicted. On the day on which sentence was announced came the news that a German request to evacuate Calais had been granted, and the city was captured with hardly a shot being fired. Had he accomplished something so soon?

Though the action moves from the environs of Caen, Le Havre and Calais, the basic set—a tented officers' mess—remains the same, and only the projected backgrounds are varied to indicate a change of scene. The entire drama is unfolded within the marquee and, thanks to Jack Minster's

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Shows Abroad

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The Bad Soldier Smith

bass direction, and the author's a[illegible] construction, there is ample incident to sustain interest. The dialog is frequently laced with t[illegible] humor, most of which [illegible] mess g[illegible] and [illegible]-light relief is often allowed to invade the more serious passages.

In spite of the sincerity that has gone into the play, most of the stock characters are too obvious "types" instead of real people and that underlines the superficial treatment. But by far the weakest element in the construction is the intrusion of two women in the final scene, the only two women in the life of the convicted soldier. It's an incident which strains credulity, adds precious little to the drama, and could be written out to advantage.

However, the performances are universally good, with Moray Watson giving a sensitive interpretation in the title role, Peter Dyneley doing exceptionally well as the medical officer, and Peter Myers giving a contrasting study as the adjutant. Geoffrey Lumsden plays the heavy with obvious overtones. Arthur Lovegrove provides the comic relief, and John Harvey hits the right tone of authority as the commanding officer. Neat cameos are also contributed by John Horsley and John Gill. *Myro.*

Mrs. Sonnenschein
(Mrs. Sunshine)

Berlin, June 4

Berliner Tribuene (Frank Lothar) production of drama in three acts, by Eugene Lovett; translated by Katrin Janecke. Staged by Ilo von Janko; assistant, Axel Plogstedt; lighting, Hermann Kluft. Stars Alice Treff; features Hans W. Hamacher, Ute Meinhardt. Opened June 1, '61, at the Tribuene, West Berlin; $1 top.

Arthur Gardner	Hans W. Hamacher
His Wife	Alice Treff
Peggy Gardner	Ute Meinhardt
Jerry Gardner	Axel Plogstedt
Joe Nast	Franz Rudnick
C[illegible]	Hermann Kiessner
S[illegible]	Eva Schuch
Roland Acker	Hugo Panczak
Agnes	Anna Maria Radke
M[illegible]	Monika Busch

The most interesting thing about "Mrs. Sonnenschein" ("Mrs. Sunshine") is that it is an American play having its first production in Germany. The drama, said to be the first attempt by author Eugene Lovett, is better as an actor vehicle than as believable entertainment.

Two members of the West Berlin cast, Hans W. Hamacher and Ute Meinhardt, both little known previously, may have launched good local careers via their performances. Otherwise "Mrs. Sunshine" doesn't command much attention.

The story is a somewhat obsolete mixture of Strindberg's psychology and Ibsen's social criticism, but with a call-girl angle as novelty. The locale is an American small town, where the successful father commits suicide when his daughter takes up a career of vice and is involved in a scandal. The mother is an incredibly naive woman whose nickname supplies the play's title.

Despite the grim, sordid story, "Mrs. Sunshine" seems shallow, and its dialog, while frank, doesn't ring true. Hans W. Hamacher enacts the father, giving a first-class performance, although he is perhaps not physically suitable for the role. He is a newcomer to West Berlin, having previously been with the Brecht ensemble in East Berlin. Ute Meinhardt is making her debut as the spoiled, superficial daughter. She is an attractive and talented actress.

Alice Treff gives a skillful portrayal of the hysterical mother. Ilo von Janko has staged the show competently. *Hans.*

Affaere Blum
(The Blum Affair)

Munich, May 27

Kammerspiele production of drama in three acts, by Erich Engel and R. A. Stemmle. Staged by August Everding; settings, Joerg Zimmermann; costumes, Herbert Ploberger. Features Norbert Kappen, Friedrich Domin, Benno Sterzenbach, Wolfgang Buettner, Johanna Hofer, Carla Hagen. Opened May 26, '61, at the Kammerspiele, Munich; $3.50 top.

Gabler	Norbert Kappen
Christina	Carla Hagen
Dr. Blum	Friedrich Domin
Frau Blum	Johanna Hofer
Schwertfeger	Wolfgang Buettner
Bonte	Benno Sterzenbach

One of the few outstanding postwar German films, "The Blum Affair" has been remade as an exciting stage play by its original creators, author R. A. Stemmle and director Erich Engel. The story stems from a real-life incident often referred to as "the German Dreyfus Case." In 1926, the officials of the city of Magdeburg conspired to pin a murder on an innocent man, a Jew, and to exonerate the actual killer, a nationalist young German. The yarn has the elements of a suspense thriller, including the last-minute rescue of the victim by an impartial detective summoned from Berlin and operating on his own against the closed ranks of local authorities.

The play's purely theatrical effects are enhanced by the fact that the events really occurred seven years before Hitler's accession to power. That refutes the widespread idea that organized anti-Semitism arose and was forced upon the German people by the Nazis. The point, which the current Nazi expose films fail to make, brought home by this play, is that anti-Semitic nationalism was latent in the Germans when the two Adolfs, Hitler and Eichmann, were still nobodies.

To confront the Germans again with that conveniently forgotten fact is daring. Munich's municipally-supported Kammerspiele has led the way, and other municipal or state theatres are due to follow. Swiss, Dutch and Scandinavian houses are also preparing "The Blum Affair," which also stacks up as a potential for Broadway.

A remarkable performance is an element in the play's success in Munich. August Everding has staged it with expert tempo and tension. Joerg Zimmermann's decor and Herbert Ploberger's costumes help to recreate the atmosphere of the 1920's, which in Germany were "roaring" in their own special sense.

Outstanding among the thoroughly competent cast are Friedrich Domin as Dr. Blum, Johanna Hofer as his wife, Benno Sterzenbach as the counterpart of the incorruptible Federal marsnal of tv westerns defying state corruption, and as the cynical murderer, Norbert Kappen, a recruit from the provincial theatre and a discovery. *Jo's.*

Scheduled B'way Preems

High Fidelity, Ambass (wk. 9-25-61).
Sail Away, Broadhurst (10-3-61).
Caretaker, Lyceum (10-4-61).
Stanley Poole, Morosco (10-5-61).
Let It Ride, O'Neill (10-6-61).
9 O'clock Revue, Golden (10-8-61).
Milk & Honey, Martin Beck (10-10-61).
How to Succeed, 46th St. (10-14-61).
Cook for General, Playhouse (10-19-61).
No One Looking, Belasco (10-26-61).
Complaisant Lover, Barrymore (11-1-61).
Kean, Broadway (11-2-61).
Man of All Seasons, ANTA (11-22-61).

New York Makes Good

Chicago, June 27.

"Medium Rare," revue produced by Robert Weiner for the Happy Medium Theatre here, marks its first anniversary and 624th performance next Friday (30), playing at the rate of two a night.

Chi legit historian William Leonard confirms that it is the first Chicago-originated show in history to run beyond 52 weeks here. The 15 legits that previously spanned a full year were all roadshows.

"Medium's" cast, producer, director and material were all imported from New York, however.

New Chi Theatres

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is cartoonist Jules Feiffer's satirical tapestry, "The Explainers."

Suburban Western Springs raised its building funds from the local citizenry and unveiled its new 417-seat community theatre a few weeks ago. The house will be used chiefly for productions by its own 32-year-old amateur company, but will also be available for certain professional concert and legit bookings.

Of the two McCormick Place theatres, the smaller seems to lend itself best to plays, since the larger has convention commitments which preclude runs of more than a week or 10 days each. But the Little Theatre's 900-seat capacity severely limits its booking range and rules out most of the Broadway tourers. The large auditorium, a 5,000-seater, so far has housed the Met Opera and the Moiseyev Dance troupe for short engagements (the latter grossed $200,000 in a week), plus several highly successful concerts.

Besides the new construction, there has been some effort locally to turn available real estate into legit showplaces, again in the outlying sectors. "Fantasticks" has been holding forth in a ballroom of the Del Prado Hotel, and the off-Broadway production of "Leave It To Jane" will play the auditorium of the Prudential Bldg. next September. The latter, never before used for legit, is being redesigned into an arena theatre for the engagement.

As for Loop legit, there have been only token efforts to head off the coming crisis. Undoubtedly it will be resolved by the eventual conversion of a film house, unless the movement to restore the old Auditorium Theatre gains a head of steam.

Asides and Ad-Libs

Legit-film actress **Virginia Gilmore** and her son are motoring this week to Stratford, Ont., to attend the three repertory productions at the Shakespeare festival . . . **Bill Glover,** drama critic of the Associated Press, and **John Beaufort,** New York entertainment critic-editor of the Christian Science Monitor, are due back this week from European vacations . . . **Henry Hewes,** drama critic of the Saturday Review and editor of Dodd, Mead's annual "Best Plays" series starting next year, is beginning immediately to do the plot synopses for the 1961-62 edition.

Jeanne Cagney, of the "Queen for a Day" tele series, is taking time off this week and next to play the femme lead in "Marriage-Go-Round" at La Jolla, Cal. She's the wife of **Jack Morrison,** of the UCLA theatre arts faculty . . . **Ann De Lap,** secretary to producer-realtor **Roger L. Stevens,** is vacationing in Lisbon and London. She's due back the end of July . . . While in London recently for the premiere of the British edition of "The Sound of Music," co-librettists **Howard Lindsay** and **Russel Crouse** arranged with West End producer **Murray MacDonald** for a fall presentation of their comedy-meller, "The Great Sebastians."

"I've never toured before because I've always gone from one show into another. But now my children are grown. I don't need to stick to a home base. I have no ties."—**Ethel Merman,** star of the touring "Gypsy," as quoted by **Rollie Hochstein** in the Toronto Star.

"Playwrights, too, have to make a living. They cannot exist on whatever reputations they are supposed to have."—Playwright-scenarist **Clifford Odets,** as quoted by **Nathan Cohen** in the Toronto Star.

"In London there are many critics who imitate the manners of Broadway critics without the experience or the substance of theatrical knowledge which would excuse them."—**Maurice Edelman,** author of the original English novel on which the Broadway melodrama, "A Call on Kuprin," is based, as quoted by **Bruce Sloan** in the N. Y. World-Telegram.

"The state of the theatre is very low at this point, but I have hope. Unfortunately, my predecessors in the theatre over the last 50 years didn't spend enough time developing good playwrights. I've found it terribly barren here, so I go elsewhere to find good playwrights."—Broadway producer **David Merrick,** as quoted by **John Crosby** in the N. Y. Herald Tribune.

"I don't try to answer the question of where the musical theatre is going. I don't think it's going any place until it's already been. Suddenly you go to see a show, and it's already broken with tradition. This is not the result of any kind of trend; it's a result of one, two, three people sitting down with an idea that clicks, and breaks loose."—Composer-producer **Richard Rodgers,** as quoted by **Richard Gehman** in Theatre Arts mag.

O'Keefe Revitalizes Toronto

Continued from page 61

18,400 in 1960-61. Three of the 10 subscription shows played the Royal Alex, which also became a three-week booking instead of the old single week. With the expectation that the subscription list will go to 24,000-25,000 this season (it has already passed 20,000) the Royal Alex will become a four-week booking for TG-ATS shows.

Ernest Rawley, manager of the Royal Alex, observed that not only did his theatre have a good season in 1960-61, but the larger subscriber list brought a much wider public. He saw many strangers among the audiences, and particularly noted that a number of the same people came back to the theatre to see other shows not on subscription basis. In other words, he declared, the O'Keefe has not only brought increased business to the Royal Alex, but has obviously enlisted a large new public in the legit theatre.

The O'Keefe, with 3,200 seats, played TG-ATS shows two weeks on subscription 1960-61, with some strong grossers being booked for third week without subscription. For 1961-62, with the bigger subscription list, TG-ATS items will play three weeks on subscription and, in the case of potent grossers, a fourth week without subscription.

The Crest Theatre, a neighborhood former film house about five miles from midtown Toronto, has also shared in the general local business boom attributed to the O'Keefe. It is currently playing "Spring Thaw," the 14th edition of an annual Canadian revue, and is pulling healthy attendance, despite the lateness of the season. The house is making active plans for next season.

What the huge grosses can mean for a touring show has been demonstrated by "Becket," which topped $100,000 for its Toronto week, with Laurence Olivier as the main draw. That gave the show over $28,000 profit on the week. In the first place, producer David Merrick probably would not have toured the play except for the Toronto stand, and the profit on that one week was the key to the whole tour and, in turn, to the fact that "Becket" just about broke even as a stage venture (it will make a profit on the film sale).

Saved 'The Hostage'

Without going into details about what the O'Keefe clean-ups did for such touring productions as "My Fair Lady" and "Flower Drum Song," take the case of "The Hostage." The Brendan Behan play would not have toured at all if the O'Keefe booking had not been available. The show used up its assets on Broadway, but was given a guarantee of $14,000 as its share of a week at the O'Keefe. On a gross of just under $50,000 the production received about $34,000, giving it a hefty profit and enabling it to go on for engagements in Chicago and on the Coast.

Although the O'Keefe management willingly reveals accurate boxoffice grosses, managing director Hugh P. Walker is reticent about the theatre's profit and loss figures and other operating statistics. It's tacitly conceded that the house operated in the red for its initial season, without including amortization or even interest on the announced $12,000,000 put up by the O'Keefe Brewing Co. to build the theatre.

Walker hopes the operation will get into the black for the coming season, and reveals that one of the steps in that direction will be revision of the sharing terms for touring shows. Where musicals generally got 75% of the first $50,000 gross and 80% of the balance, with liberal terms on stagehands, musicians, advertising and take-in and take-out (several strong grossers got even more), the deals will be more "realistic" for the coming season.

Wants 5% More

In general, the theatre will insist on about 5% larger share than last season, with comparably stiffer arrangements on stagehands, musicians, etc. Walker believes that now that the O'Keefe has proved itself, producers of touring shows will be willing to pay the higher terms rather than play the smaller-capacity Royal Alex or pass up the lush Toronto engagement entirely.

An inevitable question for the future is the supply of suitable shows to keep the O'Keefe lighted. Its 34½ playing weeks in 1960-61 included 23 bookings, although the house was also in use two other weeks, one for rehearsal of the London Mermaid production of "Treasure Island" and the other for a straight-rental, no-admission Canadian Conference of the Arts.

As an experiment, the theatre will offer a summer series this year, at a $3.50 top. There will be six shows for a total of seven weeks, opening with "West Side Story" for two weeks, all put together by Broadway producer Alexander H. Cohen, who books the theatre from New York. The other items will be Eartha Kitt and a vocal group, Liberace and a variety unit, Carol Channing in "Show Girl," Tony Martin with Phil Ford and Mimi Hines, and a final bill to be announced.

For the regular TG-ATS subscription series the O'Keefe has already announced "Bye Bye Birdie," "Irma La Douce" and "La Plume de ma Tante," and its understood that additional Cohen has also booked the Canadian Opera, "The Gay Life," "Kwamina." In addition, "A Taste of Honey" and "The Tenth Man" will play the Royal Alex on subscription. That leaves two more shows to be booked for TG-ATS subscription presentation.

As non-subscription items the O'Keefe will again have the Metropolitan Opera and the N.Y. Philharmonic, plus a part-week appearance of the Cleveland Symphony and possibly the London Old Vic if it tours North America, as well as Marcel Marceau and other visiting troupes from abroad. Cohen is also dickering for several announced Broadway productions for tryout stands, and as well as for major personalities for sole engagements.

Perspectives

On the basis of long-range prospects, however, the O'Keefe may have problems. If the steady decline of Broadway production continues, there are likely to be fewer shows available for the road. On the other hand, the one category of shows that appear to be holding its own is the full-scale musical, and that is the O'Keefe's natural staple.

One aspect of the O'Keefe success has aroused considerable discussion in Toronto. Where, local observers wonder, has the public gotten the money for the greatly increased entertainment spending? The season's legit gross alone is figured to have been at least five times that of any recent previous year. In addition, showgoers now patronize restaurants and hotel dining rooms for dinner before the theatre and supper afterward.

There is increasing speculation that Toronto, traditionally a staid town with stringent liquor laws, may be in for progressively easier regulations. It's even figured possible that the town may some day have a cabaret circuit and the other aspects of night life. Sunday shows were recently okayed. But the question persists, where do the people get the money to spend?

For one thing, there are obviously more people doing the spending, as proven by the increased TG-ATS subscriber lists. Observing the crowds entering the O'Keefe one night last week to attend a performance of "The Flower Drum Song," one local resident grinned and remarked, "Do you suppose they're getting the money by not buying O'Keefe beer?"

O'Keefe brewery officials apparently don't think so. They're reportedly overjoyed with their new theatrical showpiece. Not only is it a sparkling display for public relations purposes, but brewery executives and their wives apparently relish the new social prestige, including occasional opportunities to hobnob with show biz celebrities.

Touring Shows

(Figures cover June 25-July 9)

Bye Bye Birdie (2d Co.)—Philharmonic, L.A. (26-8).
Fiorello (2d Co.)—Geary, S.F. (26-8).
Flower Drum Song—Nixon, Pitt. (26-1); Forrest, Philly (3-8).
Gypsy—Shubert, Chi (26-8).
Merry Widow (Civic Light Op. Assn.)—Curran, S.F. (26-8).
Miracle Worker (2d Co.)—Erlanger, Chi (26-1).
Music Man—National, Wash. (26-8).
My Fair Lady (2d Co.)—Biltmore, L.A. (26-8).
Sound of Music (2d Co.)—Opera House, S.F. (26-8).

Vet Scribe Salutes Pressagents

Pressagents, as distinct from public relations counselors, the misnamed "publicists" or what he brushes off as "the Madison Avenue type of huckster" were saluted recently in a column by drama critic-editor Kaspar Monahan in the Pittsburgh Press. He wrote in part as follows:

"Get two cub newspapermen together and—if the talk turns to pressagents, they'll don expressions of great disdain. Get three or more together and the session will turn into a shrill forum of denunciation.

"But a blanket dismissal of pressagentry as an enterprise smelling of skullduggery and engaged in only by shady, suspicious characters does injustice to some of America's better citizens."

Monahan specifically paid tribute to the late circus p.a. Dexter Fellows and the current big-show advance men, Frank Braden and Bev Kelly; and such noted legit agents as the late Carlton Miles, Joe Sam Stratton. He also mentions Bill Doll, film p.a. Ernie Emerling and Rufus Blair, and the late Ben Serkowich.

Coast Busy; 'Sound' Wow $108,296, 'Widow' 63G, 'Majority' $45,209, S.F.; 'Birdie' $82,052, 'Lady' $56,264 (7), L.A.

The road, which will be on a straight musical diet most of July with the closing next Saturday (1) of "Majority of One" and the layoff of "Miracle Worker," played to generally healthy business last week. "Sound of Music," more than doubling its previous week's take in Kansas City, pulled a huge $108,296 in the initial frame of its Civic Light Opera Assn. subscription engagement in San Francisco.

Also playing to big business on CLOA subscription were "Merry Widow" in Frisco and "Bye Bye Birdie" in Los Angeles. "Gypsy," in its fourth week in Chicago, and "Music Man," in its second frame in Washington, were in the sellout groove.

"My Fair Lady" got off to a fast start in the first week of its second return engagement in L.A. "Fiorello" did okay on its split-week stand, "Flower Drum Song" made a small profit on the mild first round of a fortnight's booking in Pittsburgh, "Majority" had another sturdy session in Frisco and "Miracle" was so-so in Chicago.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Gypsy, Shubert (MC-RS) (4th wk) ($5.95-$6.60; 2,100; $72,000) (Ethel Merman). Previous week, $72,345.

Last week, $72,342.

Miracle Worker, Erlanger (D-RS) (9th wk) ($5.50-$6; 1,380; $45,000). Previous week, $19,516.

Last week, $20,774. Lays off following the evening performance next Saturday (1) and resumes July 29 at the Opera House, Central City, Colo.

LOS ANGELES

Bye Bye Birdie, Philharmonic (MC-RS) (3d wk) ($5.90-$6.75; 2,670; $81,200). Previous week, $81,273 with Civic Light Opera Assn. subscription.

Last week, $82,052 with CLOA subscription.

My Fair Lady, Biltmore (MC-RS) (1st wk) ($6-$6.50; 1,626; $63,000) (Michael Evans, Caroline Dixon). Previous week, $54,319 for six performances, Capitol, Salt Lake City.

Last week, $56,264 for first seven performances of second return engagement here.

PITTSBURGH

Flower Drum Song, Nixon (MC-RS) (1st wk) ($6.50; 1,760; $64,000). Previous week, $88,546, O'Keefe, Toronto.

Opened here June 19 to two raves (Fanning, Post-Gazette; Monahan, Press).

Last week, $38,198 with Theatre Guild-American Theatre Society subscription.

SAN FRANCISCO

Majority of One, Geary (C-RS) (3d wk) ($5.40-$5.95; 1,550; $50,000) (Gertrude Berg, Cedric Hardwicke). Previous week, $42,619 with TG-ATS subscription.

Last week, $45,209. Closes next Saturday (1) in Seattle.

Merry Widow, Curran (OP-RS) (3d wk) ($6.25-$6.90; 1,758; $63,000) (Patrice Munsel). Previous week, $62,936 with CLOA subscription.

Last week, $62,985 with CLOA subscription.

Sound of Music, Opera House (MD-RS) (1st wk) ($6.25-$6.90; 3,300; $115,000) (Florence Henderson). Previous week, $51,663 for seven performances, Music Hall, Kansas City.

Opened here June 19 to one qualified endorsement (Speegle, News-Call Bulletin) and two pans (Eichelbaum, Examiner; Knickerbocker, Chronicle).

Last week, $108,296 with CLOA subscription.

WASHINGTON

Music Man, National (MC-RS) (2d wk) ($6.95-$7.90; 1,685; $64,795). Previous week, $64,586 with TG-ATS subscription.

Last week, $65,296 with TG-ATS subscription.

SPLIT WEEK

Fiorello (MC-RS). Previous week, $58,069, seven-performance split with Broadway Theatre League subscription.

Last week, $49,659 for seven BTL performances: Orpheum, Seattle, Sunday (18), two, $6,486; Fox, Spokane, Monday (19), one, $9,960; Queen Elizabeth, Vancouver, Wednesday-Thursday (21-22), two, $18,031; Capitol, Yakima, Friday (23), one, $7,442; Temple, Tacoma, Saturday (24), one, $7,740.

MELCHERS INVADE LEGIT

Doris Day and Hubby Casting 'Perfect Set-Up'

Hollywood, June 27.

Arwin Productions will launch its legit producing operations with purchase of "The Perfect Set-up," by John Sher, rehearsals to start in N. Y. in mid-July and Broadway bow set for mid-September.

Marty Melcher, paired with his wife, Doris Day, in company, flew east over weekend to set a director and start casting. Arwin plans call for at least three other legiters during 1961-62 season.

Off-Broadway Shows

(Figures denote opening dates)

American Savoyards, Mews (4-27-61).
Balcony (Rep.), Circle In Square (3-3-60).
Blacks, St. Marks (5-4-61).
Dream & Bessie, Cherry Lane (3-1-61).
Fantasticks, Sullivan St. (5-3-60).
Fig Leaf, Gramercy Arts (6-14-61).
Hedda Gabler, 4th St. (11-9-60).
King Dark Chamber, Jan Hus (2-9-61).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Players (11-18-59).
Noontide, Marquee (6-1-61).
Premise, Premise (11-22-60).
Red Eye, Living Th'tre (6-12-61).
Stewed Prunes, Showplace (12-14-60).
Threepenny Opera, de Lys (9-20-55).
Under Milk Wood (Rep.), Circle (3-29-61).
Voice of the Turtle, 41st St. (6-27-61).

SCHEDULED OPENINGS

Bugle, Moon, Playwrights (6-28-61).
Susan Slept Here, 41st St. (7-11-61).
Lilo de Paris, Maidman (9-5-61).
4th Ave. North, Madison Ave. (9-27-61).
Buskers, Cricket (10-25-61).
Go Fight City Hall, Mayfair (10-30-61).

CLOSED

Abe Lincoln, York (5-10-61); closed Saturday (24) after 62 performances at the York, does not include B'way and others.
Meet Peter Grant, Folksbiene (5-10-61); closed June 3 after 28 performances.
Noontide, Marquee (6-1-61); closes Sunday (1).

New York theatre party agent **Elsa Hoppenfeld** is at Memorial Hospital, N. Y., recuperating from surgery.

Eye Olivier for Tuner Treatment of 'Sherlock'

London, June 27.

Wolf Mankowitz, Richard Quine and Ken Hyman are joining forces to produce a musical for Broadway called "My Dear Watson," based on the Sherlock Holmes stories by Arthur Conan Doyle.

They're hoping to land Laurence Olivier for the lead.

Shakespeare Fests OK; Stratford, Conn., $41,478, Stratf'd, Ont., $46,631 (7)

The summer theatre season is starting to bloom. The samplings below reveal good business for the Shakespeare festivals in Stratford, Conn., and Stratford, Ont. The Starlight Theatre, Kansas City, one of several outdoor civic operations, got its season off to a modest start.

Boxoffice activity last week was healthy at the Oakdale Musical Theatre, Wallingford, Conn., but weak at the Northland Playhouse, Det.

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production.

DETROIT

Northland Playhouse ($3.85-$4.30; 1,126; $27,000). **49th Cousin** (C-TS) (Menasha Skulnik). Previous week: Bell, Book and Candle (Ginger Rogers), $33,820 for 12 performances June 8-18.

Last week, about $13,500 for seven performances.

KANSAS CITY

Starlight Theatre (7,600 seats). **Destry Rides Again** (MC-LP) (Dick Shawn, Elizabeth Allen). Opened season here June 19.

Last week, around $35,000. Current: **New Moon** (Jean Fenn, Earl Wrightson).

STRATFORD, CONN.

Shakespeare Festival ($6.25; 1,479; $54,568). **Macbeth-As You Like It** (Rep-LP) (3d wk). Previous week, $33,866 after $31,450 for initial week.

Last week, $41,478.

STRATFORD, ONT.

Shakespeare Festival ($5; 2,258; $64,600). **Coriolanus-Henry VIII-Love's Labour's Lost** (Rep-LP) (1st wk).

Last week, $46,631 for seven performances on a potential capacity gross of $56,553 for three performances of Coriolanus and two each of Henry and L.L.L.

WALLINGFORD, CONN.

Oakdale Musical Theatre. Guys and Dolls (MC-TS) (Tony Martin, Jaye P. Morgan, Alan King). Previous week: **Show Girl** (Carol Channing), $26,900.

Last week, nearly $40,000.

B'way Up; 'Bye' $52,411, 'Irma' $36,181, 'Do Re Mi' $62,064, 'Fiorello' $40,593, 'Rhinoceros' $23,386, 'Honey' $15,752

Broadway improved last week, with increases ranging from slight to substantial. A sharp decline in receipts is anticipated this frame on the basis of the established b.o. pattern for this time of the year. Hitting capacity last week were "Camelot," "Carnival," "Mary, Mary" and "Sound of Music."

"Happiest Girl in the World" folded Saturday night (24) and "Pal Joey" terminated the City Center musical series Sunday (25). "An Evening with Mike Nichols and Elaine May" and "Miracle Worker" are scheduled to close next Saturday (1). The list of shows will also be reduced the next two weeks with the layoff of "Sound of Music."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

Asterisk denotes show had cut rate tickets in circulation.

***All the Way Home,** Belasco (D) (30th wk; 237 p) ($6.90-$7.50; 987; $38,500). Previous week, $18,924.

Last week, $21,262.

***Best Man,** Morosco (C) (64th wk; 504 p) ($6.90-$7.50; 999; $41,000) (Lee Tracy, Frank Lovejoy). Previous week, $17,470. Tom Gorman succeeds Tracy next Saturday (1) and Arthur Storch succeeds Lovejoy the following Monday (3).

Last week, $17,732.

Bye Bye Birdie, Shubert (MC) (62d wk; 487 p) ($8.60-$9.40; 1,453; $61,000). Previous week, $44,438 for seven performances.

Last week, $52,411.

Camelot, Majestic (MC) (29th wk; 233 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $84,080.

Last week, $84,199.

Carnival, Imperial (MC) (11th wk; 84 p) ($8.60; 1,428; $67,432) (Anna Maria Alberghetti). Previous week, $66,710.

Last week, $67,195.

Come Blow Your Horn, Atkinson (C) (18th wk; 141 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $25,218.

Last week, $25,916.

Do Re Mi, St. James (MC) (26th wk; 208 p) ($8.60-$9.50; 1,615; $68,500) (Phil Silvers). Previous week, $61,386.

Last week, $62,064.

Donnybrook, 46th St. (MC) (6th wk; 44 p) ($8.60-$9.60; 1,342; $65,331). Previous week, $31,635.

Last week, $31,324.

Evening With Mike Nichols and Elaine May, Golden (R) (34th wk; 298 p) ($6.90-$7.50; 773; $30,450). Previous week, $27,187. Closes next Saturday (1).

Last week, $29,443.

Far Country, Music Box (D) (12th wk; 95 p) ($6.90-$7.50; 1,101; $40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, $24,000.

Last week, $25,463.

Fiorello, Broadway (MC) (82d wk; 651 p) ($5-$7.50; 1,900; $59,600). Previous week, $38,494.

Last week, $40,593.

Irma La Douce, Plymouth (MC) (39th wk; 308 p) ($8.60; 999; $48,250) (Elizabeth Seal, Denis Quilley). Previous week, $34,743.

Last week, $36,181.

Mary Mary, Hayes (C) (16th wk; 124 p) ($6.90-$7.50; 1,139; $43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, $37,330 for seven performances.

Last week, $43,170 with parties.

***Miracle Worker,** Playhouse (D) (87th wk; 692 p) ($6.90-$7.50; 944; $36,500). Previous week, $17,402. Closes next Saturday (1).

Last week, $18,762.

***My Fair Lady,** Hellinger (MC) (275th wk; 2,190 p) ($8.05; 1,551; $69,500) (Michael Allison, Margot Moser). Previous week, $47,103 for seven performances.

Last week, $54,521.

Rhinoceros, Longacre (CD) (24th wk; 192 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $21,853.

Last week, $23,386.

Sound of Music, Lunt-Fontanne (MD) (80th wk; 636 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $72,005 after the deduction or refunds to those who didn't attend the June 13 performance because of blackout conditions that night. Lays off following the evening performance next Saturday (1) and resumes July 17.

Last week, $75,664.

***Taste of Honey,** Booth (D) (38th wk; 303 p) ($6.90; 807; $30,560) (Hermione Baddeley, Frances Cuka). Previous week, $15,157.

Last week, $15,752.

Unsinkable Molly Brown, Winter Garden (MC) (34th wk; 268 p) ($8.60-$9.40; 1,404; $68,000) (Tammy Grimes). Previous week, $64,493.

Last week, $63,106.

Closed Last Week

Happiest Girl in the World, Beck (MC) (12th wk; 96 p) ($8.60-$9.60; 1,280; $62,605) (Cyril Ritchard). Previous week, $32,161. Closed last Saturday (24) at an estimated $400,000 loss on its $350,000 investment.

Last week, $34,272.

Pal Joey, City Center (MC) (4th wk; 31 p) ($3.95; 3,090; $60,000) (Carol Bruce, Bob Fosse, Sheila Bond, Harvey Stone). Previous week, $39,152. Closed last Sunday (25).

Last week, $44,814.

Inside Stuff—Legit

In the listing of individual ballots in the recent VARIETY poll of the first-string New York drama critics, Henry Hewes, of the Saturday Review, was inadvertantly reported as having selected Laurence Olivier's portrayal of the title role in "Becket" as the 1960-61 Broadway season's best performance by the male lead in a straight play. Hewes actually picked Olivier's performance as King Henry II in the same play as the season's best. Due to that and another miscalculation Olivier's portrayal of Becket was rated the winner, whereas his characterization of the King received the most votes.

Robert Coleman, of the N.Y. Mirror, has asserted in a recent column that although he was reported by VARIETY as having made no choice in the best leading actor category, he actually selected Olivier's performances as both Becket and the King. As he makes clear, he declined to express a preference for either characterization. Since the ballots issued to the various critics specified that only a single selection should be made in each category, Coleman's split choice was disallowed. A paragraph explaining the situation was unintentionally omitted from last week's published story of the poll.

In any case, the final choice of the critics would not have been changed. Olivier's performance as Henry II was the winner, with five votes. Zero Mostel was runner-up with three votes for his performance in "Rhinoceros" and Olivier was third with two votes for his portrayal of Becket. A half-vote for Olivier for each performance would not have affected the order of choices.

Louis R. Lurie, San Francisco realtor theatre owner and show backer, became a Doctor of Humane Letters last week at the 75th commencement of the National College of Education, Evanston, Ill. Honorary degree was conferred on Lurie (in absentia) by college president K. Richard Johnson. Degree, in part, cited Lurie "for his active participation and contributions as a patron of the arts."

St. Mary's Catholic Church in Greenwich, Conn., has a painting of St. John the Divine. Oddity is that it was posed by a onetime Ziegfeld showgirl, Bettie Macdonald (Mary Elizabeth Young). She left stage for modelling, and posed for artist A. A. Anderson shortly before her death in 1953 at age 42. Her mother, Mrs. Charlotte Young, figures the choice of model highly unusual, considering the subject.

Cliburn Plays 'Polonaise' To Help Relight Aud., Chi

Chicago, June 27.

Van Cliburn last Thursday (22) issued the first musical sounds in 20 years to come from the stage of the Auditorium Theatre, the long-dark local house noted for its fine acoustics. The stage and first few rows of seats were dusted off a small audience of finance committee members and the press heard the pianist's performance of Chopin's "Polonaise," a gesture on his part to help launch a restoration fund drive for $3,000,000.

A civic group calling itself the Auditorium Theatre Council hopes to have the house renovated and relighted by 1963.

A WARM THANK-YOU TO ALL THE DISTINGUISHED CRITICS OF ALL 24 CITIES IN ALL 16 COUNTRIES PLAYED ON TOUR WITH THE AMERICAN REPERTORY COMPANY.

Co-produced by the Theatre Guild and ANTA. Sponsored by the United States State Dept. and President Kennedy's personal cultural exchange program. This first tour representing American actors in American plays—"Skin Of Our Teeth," "The Miracle Worker" and the "Glass Menagerie." Opened in Madrid March 5.

MADRID

". . . How alive and attractive the American theatre is when represented by this magnificent repertory company! In this superb troupe of actors Helen Hayes and June Havoc were outstandingly fine, especially Havoc. She gave a magnificent portrayal . . ."
London Times from Madrid.

". . . We praise unreservedly all the actors, particularly June Havoc who, from the very outset, reached across the footlights to capture her audience . . ." *ABC.*

". . . From the very first moment she appears, June Havoc is the central force of the performance, because of the fabulous variety of her nuances, her ability to effect transitions, the rich registers of her voice, the all-around virtuosity with which she uses her extraordinary talents . . ." *Arriba.*

BRUSSELS

". . . June Havoc as Sabina really carries the action! What a stunning performance in this part which is so very varied and hence so terribly difficult! Her overpowering energy and exuberance lift the whole play. She is like sparkling fireworks as she plays to her delighted audience. All we can do is admire breathlessly the facets of her wonderful talents as she displays them to us!"
De Nieuwe Gids, Ghent/Brussels.

". . . This play is all the more worth seeing in that the leading role, that of the fabulous serving-maid Sabina, is entrusted to Miss June Havoc, who has such gifts as are rarely encountered! . . ." *Le Peuple.*

ROME

"The acting is rare, particularly that of June Havoc, singular actress. Full of joy, she merited many long applauses awarded her." *Baesesera.*

"Fascinating June Havoc belongs to today's theatre. In perfect tune with the play she colors everything with her own personality and energy. Her Sabina is a personal and triumphant creation. Irresistible and exhilarating." *Tempo.*

ROTTERDAM

"Brilliant! . . . June Havoc as servant-girl, beauty contest champion and 'fille du regiment', revealed herself as an unrivalled, many-sided actress who could without effort follow an inimtable clown scene with marvelously shaded scenes of deeper meaning."
Nieuwe Rotterdamse Courant.

BELGRADE

". . . June Havoc in 'Skin Of Our Teeth' as Sabina has presented to us the embodiment of an actress worthy of a great stage . . . an artist very rare in our climate." *Borba.*

. . . With exquisite uniformity of style June Havoc in 'Miracle Worker,' as the mother of Helen Keller, demonstrated a new aspect of her talent."
Borba.

ATHENS

REPERTORY THEATRE COMES TO GREECE AS THE AMBASSADOR OF ART FROM AMERICA

". . . From the outstanding performances of the play by the American Repertory Company one must unhesitatingly put first the alive and glowingly humorous acting of Miss June Havoc. *Vrathyni.*

TEL-AVIV

"And now ladies and gentlemen . . . the star of the evening —June Havoc! Miss Havoc ruled the stage and the audience without limit . . . She is one of the greatest of actresses, with fantastic powers of expression. Every word she utters, every gesture she makes is full of charm and meaning. Her tremendous gifts and matchless performance alone would have made the play a dynamic experience." *Maariv.*

COPENHAGEN

PLAY FROM U.S. GUESTS JUNE HAVOC'S SUCCESS!

". . . June Havoc was absolutely great—from start to finish . . . the finest actress one could wish for. She is a joy, a treasure-house of talent and loveliness. The evening was most decidedly hers." *Politiken.*

. . . June Havoc . . . the wonder child of the American show business, has grown up into being a consummate and constantly marvelous actress and a superb woman.
Berlingske Tidende.

"PERSONAL TRIUMPH!"

VIENNA

JUNE HAVOC AS KATE KELLER

"natural, credible, sympathetic, doing without any of the advantages usually written into important roles, more than the playwright could have expected in his most optimistic dreams . . ." *Arbeiter-Zeitung.*

. . . June Havoc, the ravishing and eternal Lilith . . . a fabulous virtuoso with completely original humor . . . dazzling in her abilities . . . able to create a picture of any kind she wishes in the twinkling of an eye. It is impossible to imagine the role, from now on, played by any other actress . . ." *Arbeiter-Zeitung.*

". . . June Havoc, the magnificent humorist and lightning comedy virtuoso of the preceding evening's Sabina, did a complete and astonishing reversal in personality and played little Helen's mother with dignity and a majestic integrity which was fully as perfect in its inspiration as the other more spectacular assignment had been . . ." *Neues Osterreich.*

. . . Of these shining American stars, the one who eclipsed all others was June Havoc. She played Sabina, the eternal housemaid to the unending delight of the audience. June Havoc has **everything**! . . . the mercurial qualities of her inexhaustible temperament, her virtuosity with mimicry and gesture, her range of vocal subtleties and nuances. She doubles and redoubles the possibilities of this role, in which she is really three different actresses who are sisters under the "Skin" . . . the coquettish, simple-minded servant girl, the worldly musical-revue star, and the sturdy, mellow and wise Amazon warrior of the recent war. And how endlessly attractive and winning she is in her physical person!" *Kurier.*

AMSTERDAM

"June Havoc acted in a manner totally new to the Netherlands stage and which definitely was overwhelming. Inspired —with a richness of detail . . . marvelous in every respect! Breathtaking acting—an exhibition of this performance we can be grateful to the Americans for their visit, because June Havoc opens up new perspectives of the art of acting in Europe!" *Vrij Nederland.*

DUSSELDORF

"Thornton Wilder himself was present and was brought forth at the conclusion to acknowledge the deafening applause. Mr. Wilder hugged the stars of the company. We are sure he would have liked to hug June Havoc the most, for surely this brilliant and endearingly great actress must be the Sabina he has dreamt of in his best dreams of perfection in the role.

"The second appearance of June Havoc was as Kate Keller, the mother of little Helen. Miss Havoc did a fantastic, almost incredible alteration of her character from the glittering Sabina of the previous evening. She played this tortured and lonely mother with completely moving beauty and melancholy. She is an amazing actress. She is an event here all by herself." *Dusse'dorfer Nachrichten.*

BERLIN

"They are utterly brilliant—these American visitors—their art is a classicism of our time. In the lead is the incomparable June Havoc. Surely there is no actress anywhere like her! Even amid such formidable competition she is unique." *Feuilleton.*

. . . A sovereign actress from tip to toe . . . from the first moment she appeared to ornament the stage a love affair began between her and the audience. Every man and woman there adored her."

"June Havoc—with the figure of a model, the temperament that distinguishes great star actresses, can, with a move of her littlest finger, make an audience feel whatever she feels . . . whether it is explosive, gayety, wily seduction or whip-lash irony. No one could resist her on the stage . . . A truly glorious evening at the Schiller Theatre. All Berlin cheered . . ."

HAMBURG

". . . In all erotic color shades and changing with them from act to act as a chameleon changes its complexions, was the unbelievable virtuoso of the Company . . . June Havoc . . . who with the greatest mastery played on the strings of the audience . . . producing big and little emotions at will . . ." *Hannoversche Presse.*

MUNICH

"June Havoc—Brilliant as an actress . . . Commanding as a personality . . . A virtuoso at the same time warm and vulnerable. And what a figure of a woman." *Farelleton.*

"June Havoc is the very air of the whole wonderful American Theatre. Magnificent—Radiant—inspired. If for no other reason than that she is on the stage almost continuously throughout, this is the favorite play of the three that are being presented in this Repertory." *Uhr-Blat.*

"In the starring role of Sabina is June Havoc. She makes startling changes of style all within the same character. A magnificent artiste is Miss Havoc and as handsome as she is talented. More could not be said." *Merkur.*

STOCKHOLM

"June Havoc, with her strong and plastic technique, made memorable characterization . . ." *Nya Pressen.*

"June Havoc changed herself in each act—she was brilliant."

"June Havoc is tremendously expressive and sympathetic as Helen Keller's mother Kate . . ."

HELSINKI

"June Havoc's Sabina—the author's voice—was great with her technical facilities . . . completely charming. A spiritual actress . . ." *Sanomat.*

. . . A scintillating Sabina whose talents glow like an open fire . . ." *Paivansanomat.*

PARIS

"—most of all June Havoc Beautiful, Intelligent vivacious, wholesome and an excellent comedienne in the bargain." *Le Figaro.*

"June Havoc's Sabina is deliciously devilish and filled with stylish dazzle." *Herald Tribune.*

FLORENCE

"The interpretation of Sabina as characterized by June Havoc is rainbow colored. This is an actress of great versatility impossible to believe that yesterday we wept with her as Kate Keller, a role so different from this one." *La Nazione.*

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.)*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to send them on a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading

Legit

BROADWAY

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available part: English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son, undestudies for Redgrave and Googie Withers. Mail photos and resumes c/o above address.

"Get It Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kean" (MC). Producer, Robert Lantz (667 Madison Ave., N.Y.; TE 8-5838). Part available for an acrobat-ballet dancer. Apply through agents or mail photos and resumes c/o Apple, above address. Auditions for femme singers tomorrow (Thurs.), at 11 a.m., Ambassador Theatre (215 W. 49th St., N.Y.).

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Burton Charles D'Lugoff (337 Bleeker St., N. Y.; AL 5-3179). Available parts: man, 30's, slender singer; southern belle type femme, 20, belting voice, some dancing; Negro dancer-singer-actress for major role. Apply, through agents only, c/o Sidney Eden; above address.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: young man, second lead, serious, breezy, must sing; young femme, lead, attractive, efficient, must sing; femme, 30, second femme lead, beautiful blonde, well-proportioned, must sing and dance some; young man, handsome, vital yet conventional, must sing. Mail photos and resumes c/o Michael Shurtleff, above address.

"Sunday In New York" (C). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: femme, 22, attractive, good figure, naive, good sense of humor; man, over 25, attractive, humorous, likeable; man, 25-28, handsome, extrovert; man, 20's, good time Charlie, juvenile; character man and woman. Mail photos and resumes c/o Michael Shurtleff, above address.

"Top of the List" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and femme revue types. Mail photos and resumes c/o above address.

OFF-BROADWAY

"Clandestine on the Morning Line" (C). Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N.Y.; JU 6-6300). Available parts: lead woman, 40-60; man, 40-60; girl, 17; two men, 25-30; man, 30-45; several male and femme walk-ons. All parts are Negro. Mail photos and resumes c/o Allen Davis, above address. Script available at the Drama Book Shop (51 W. 52d St., N.Y.).

"4th Avenue North" (R). Producer, Shippen Geer, in association with Michael Batterberry (341 Madison Ave., N. Y.; MU 9-2910). Parts available for a commedienne with belting singing style and lead male dancer-singer. Mail photos and resumes c/o Geer, rm. 803, above address.

"Mirrors" (D). Producer, Barbara Burns (507 Fifth Ave., N. Y.; OX 7-5895). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crain, above address.

"Sap of Life" (MC). Producer, Quartet Productions (30 E. 60th St., N.Y.; WA 4-8400). Available parts: two tenors, 16-25, handsome; soprano, 16-25, attractive; three femme and two male character actors, must sing. Mail photos and resumes c/o above address.

"Shame the Devil" (MC). Producer, Shame Company (Box 5-E, 145 E. 15th St., N.Y.; LF 3-5257). Available parts: lead mezzo soprano, young, attractive, quick-witted; lyric soprano, ingenue, witty, independent; lead contralto, sharp, determined; two character women; soubrette, must speak French; character baritone, volatile; tenor, juvenile, handsome, humorous; baritone, juvenile heavy, good-looking; character bass, old Indian; teener, eager, energetic. Mail photos and resumes c/o above address. Rehearsals will begin in Sept.

"Silver Thread" (MD). Producer, Richard H. Roffman (675 West End Ave., N.Y.; RI 9-3647). Available parts: soprano, 23, sensitive, beautiful; baritone, 26, tall, handsome, rugged; man, 58-60, aristocratic, austere; soprano 45; soprano or contralto, 50, native Welsh woman; two character men, short, elfish, must sing; character woman, 55, witch type, deep voice; man, 28, handsome; femme, 24, brassy; character man, sinister, errie voice; character man, idiot type; tenor, 26, mean, jealous, villainous; several men, 21-50, some must sing. Mail photos and resumes c/o John A. Bowman (Voyager Productions, 750 Park Ave., N.Y.).

TOURING

"Advise and Consent" (D). Producer, Martin Tahse Associates (1860 Broadway, N. Y.; JU 2-7650). All parts available. Apply through agents or mail photos and resumes c/o Gary Leaverton, above address. Don't phone.

"Antigone" (D). Producer, Edward B. Shanley, in association with Jim Dolan (102 W. 79th St., N.Y.; TR 4-4277). A star performer is being sought for either the role of Creon of Antigone. Contact Shanley, above address. General casting for the fall national tour of colleges and universities will be conducted later this summer.

"Farewell, Farewell Eugene" (C). Producers, Michael Byrne & James Burr (405 E. 79th St., LE 5-8066). All parts available except Minnie and Gert. Mail photos and resumes c/o Byrne, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"Music Man" (MC). Producer Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690). Part available for a top lyric soprano, not less than 5 feet, 6 inches tall, to replace lead in the national company. Call Lillian Stein, above number. Several parts available for the second company. Mail photos and resumes to Miss Stein above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"Young Abe Lincoln" (MC). Producer, Arthur Shimkin (c/o Little Golden Theatre, 630 Fifth Ave., N.Y.; CI 5-6400). Parts available for male and femme singer-dancer-actors. Mail photos and resumes c/o John Allen, above address.

OUT OF TOWN
CHICAGO

"Fantasticks" (MC). Producer, Faith Smeeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles, five male, one female. For audition appointment contact Jim Warner, above address.

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

STOCK
BOSTON

"Anatol" (MC). Producer, American Festival (322 E. 50th St., N.Y.; PL 2-5640). Auditions for Equity dancer-singers tomorrow (Thurs.) and open call dancer-singers Friday (30), men, at 10 a.m. and girls, at 10:45 a.m., at rm. 302, Variety Arts Studio (225 W. 46th St., N.Y.). Rehearsels begin July 10.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y., Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

SHOWS IN REHEARSAL
OFF-BROADWAY

"Much Ado About Nothing" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008).

STOCK

"Troilus and Cressida" (D). Producer, American Shakespeare Festival (Stratford, Conn.).

Television

Carrado Film Enterprises. Producer, Carrado Enterprises (640 West End Ave., N.Y.). Parts available for models, actresses, and male and femme voices to dub for a series of five-minute tv shorts. Mail photos and resumes c/o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

WBBM-TV, Chicago, (630 N. McClurg Ct., Chicago; WH 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Don Dillion, above address.

Films

"Share of the Pie" (featurette). Producer, Creative Mart Films (507 Fifth Ave., N.Y.; OX 7-5895). Available parts: girl, 21, pretty; girl, 25, shapely; man, 40, tall, Italian-looking. Mail photos and resumes above address.

"Going Up" (pantomime comedy short). Producer, Bill Cannon (380 Riverside Dr., N.Y.; MU 3-5174). Parts available for male and femme visual comedy performers. Mail photos and resumes c/o above address.

How to break into the theatre

Advice from pros Julie Harris, Russel Crouse, Jerome Robbins, Howard Bay and many others on how to get a start in the theatre. Here is such practical information as:

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- how to send out photographs
- how to find and use an agent
- summer stock and how to become an apprentice
- Actors Equity and other theatre unions and how to join them

EXTRA: Appendix giving names, addresses and phone numbers of producers, drama schools, equity agents, theatrical photographers, employment agencies for part-time jobs, telephone services.

If you want to work in the theatre, in any capacity at all, this book can be your passport. Get **HOW TO BREAK INTO THE THEATRE by CHARLOTTE HARMON,** who for many years was a summer theatre producer and director. $3.50, now at your bookstore, or direct from The Dial Press, Dept. HT-7, 461 Park Avenue South, New York 16.

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Literati

N.Y. Trib's New Pres

Walter N. Thayer, president of the Whitney Communications Corp., has been named president of the N.Y. Herald Tribune Inc. effective as of yesterday (Tues.). Announcement was made by John Hay Whitney, the paper's owner and publisher, who has been acting as president.

Whitney will assume the new post of editor-in-chief in addition to his duties as publisher. While active already in the editorial direction of the paper, he wants to devote more time to editorial development.

Thayer, who will continue as president of WCC, is a director of the Trib and had been serving as chairman of the executive committee. He's a grad of Columbia and Yale Law School and served as an assistant attorney-general of New York and assistant U.S. district attorney. John Denson will continue in charge of editorial and news operations, and Thomas L. Robinson will continue as general manager directly supervising all business departments.

'London American' El Foldo

The weekly London American, published in England since March 17, 1960, failed to make its appearance last week. It was primed for Yanks living in England.

Leeds business man R. M. S. Boult was the principal angel.

Jim Bishop's Autobiog

Hearst syndicated columnist Jim Bishop doesn't know where his next assignment is coming from; apart from working on his autobiog for Harpers, doing the nightly ABC-TV coverage of the Eichmann trial; and five cols. a week, he has nothing to do.

PS—He recently covered the Chillingworth murder trial in Florida and is doing a book on that called "The Palm Beach Murders."

Dick Hyman's Encore

Columnist, now publicist Dick Hyman, whose "Looney Laws" was made into a syndicated series and later a book, is encoring with "It's Still the Law" (McKay; $2.95), another anthology of wacky U. S. statutes.

Otto Soglow has done some characteristically funny cartoons, perfect companion pieces for the looney regulations which Hyman has unearthed from the laws of hamlets, towns and some surprisingly big cities. It's a fun book for breezy summer perusing.

Abel.

Hazard's Hula Shift

Dr. Patrick D. Hazard, well-known in educational tv circles and an author who also has contributed to VARIETY, has been named permanent director of the East-West Center's Institute of American Studies at the University of Hawaii, Honolulu.

He'll move to Hawaii from the University of Pennsylvania's Annenberg School of Communications.

Add: Fox's Legal Woes

John Fox, former publisher of the Boston Post, owes $45,490 for legal services and expenses to attorney Isadore H. Y. Muchnick, Judge Edward J. DeSaulnier in Suffolk Superior Court has ruled.

Muchnick sued Fox, claiming he had a contract to perform legal services for him in 1957 and 1958.

USSR To Pay Royalties?

Russian disposition to avoid non-Soviet author royalties (other than occasional payments for some technical works) is being switched, according to press reports last week. Move, if true, would harmonize with the new Moscow detente vis-a-vis Washington in the wake of the Vienna Summit.

Deal for recognition of foreign authors reportedly was set by Capt. I. R. Maxwell, director of the Pergamon Press, England, after talks with top Soviet officials including Premier Khrushchev. Understood Moscow agreed to amend its copyright law, extending its cover to foreign writers as well.

If true, it's the final payoff in protracted negotiations (Adlai Stevenson, for one, went to Khrushchev two years ago with the issue) to provide western authors their fiscal due.

Commies, as is well known, have long doted on certain American writers, some in public domain, and including such vintage ones as Jack London and Mark Twain, as well as certain contemporary names. Belief is that the Kremlin was pressured for the new copyright setup by Soviet scientists and writers who've heard many complaints on the matter from foreign colleagues.

McCall's Upped Divvy

McCall Corp. declared a quarterly dividend of 12½c a share, payable Aug. 1 to stock of record July 10. Divvy represents a 25% increase to a rate of 50c a year on new shares.

Last May 31, the mag publisher distributed one share for every two held. Prior to the split, 15c was paid.

'Coronet' Up For Sale?

Esquire is dickering four or five potential buyers of its Coronet mag. Report that Macfadden Publications is one of the interested parties is denied by Lewis Gillenson, Coronet editor. Macfadden, he says, had discussed it earlier, but is not now in line as a prospect.

Impending selloff points up the worsening dilemma in the American magazine field—most of the bigger slicks being squeezed by costs at the same time that circulation and ad revenues are rising. Costs appear to be winning the "race." Situation is at the buyus stage re Coronet despite fact the monthly is at an all-time circulation high of 3,120,000. Though dickers are on, mag says there are no commitments yet and that negotiations could fail.

Esquire's other interests besides Esquire) are Gentleman's Quarterly and Coronet Films, educational and feature pix distributor in the 16m field.

Crowell's Paperbacks

Crowell-Collier, which discontinued its magazine line in December, '56, plans a move into the paperback field in the fall, reflecting the publisher's sounder fiscal position since it dropped out of the slick mag field.

Line of softcovers, some 40 or 50 a month, will be tradenamed Collier Books. List will scope fiction and non-fiction, both reprints and originals, most of them priced at 95c to $1.50 per.

C-C last year acquired majority interest in an established book publisher, the Macmillan Co. Its defunct mags included Collier's, American Magazine, and Woman's Home Companion.

Actress-Author

Actress Betty Rollin, who has a feature part in the upcoming "Majority of One," strawhat presentations at the Westport and Paper Mill Playhouses (starring Molly Picon), has gathered a collection of wedding vows under the title, "I Thee Wed," published this month by Doubleday.

The volume, covering the humorous, serious and sentimental nuptial pledges in various times and countries, is illustrated by Sheila Greenwald.

Thomson's Trinidad Buys

Ex-Torontonian Roy Thomson's British Publications has bought 97% of the 98,220 ordinary shares of Trinidad Publishing Co. (Guardian, Sunday Guardian and Evening News, Trinidad's only three newspapers).

He offered $40 for each $10 share.

UCLA's Seminar

UCLA in Los Angeles is holding a series of Thursday evening lectures on the writer and his world, June 22-29 and July 6-13. Prof. Abraham Kaplan opened the series with a lecture on June 22; Eugene Vale, author of "The 13th Apostle," will speak on the world of the novel June 29; John Ciardi on the world of poetry, July 6, and Mme. Romain Gary, Dr. Frederick Mayer and Wirt Williams will hold a colloquy on fact and fiction July 13. Mme. Gary is special consultant for the screen adaptation of "Lady L"; Dr. Mayer, Professor of Humanities at Redlands, is the author of "The Web of Hate," and Dr. Wirt Williams the author of "The Enemy" and "Ada Dallas" currently being filmed by MGM. Williams is also Sunday book editor for the L. A. Times.

On June 24 UCLA held a special one-day conference on the writer and his market. Among the speakers was Robert Kirsch, L. A. Times daily book critic and author of "In the Wrong Rain" (to be filmed with Sandra Dee); Martin Dibner, novelist; William J. Fadiman, former executive story editor Columbia Pictures; Peter Packer, novelist and tv and film writer; Robert Campbell, owner of Campbell's book store in Westwood, and Mrs. Robert Campbell, an authority on children's books.

Publishing Stocks

(*As of June 28, 1961, closing*)

Allyn & Bacon (OC)	40½—2
American Book (AS)	69¼+7⅛
Book of Month (NY)	26¾—1
Conde Nast (NY)	13 — ⅛
Crowell-Collier (NY)	39 —2⅛
Curtis Pub. Co. (NY)	14⅝— ¼
Ginn & Co. (OC)	29
Grolier (OC)	51 — ½
Grosset & Dunlap (OC)	25 —1¼
Hare't Brace (OC)	37¼+ ½
Hearst (OC)	24
Holt, R&W (NY)	37¾
L.A. Times Mirror (OC)	38
Macfadden (AS)	11½—1¼
McCall (NY)	31¼—1¾
McGraw-Hill (NY)	35¾—1¾
New Yorker (OC)	100 — 13
Pocket Books (OC)	32½
Prentice Hall (AS)	40 —1¾
Ran'm House (OC)	44 +3½
Scott Foresman (OC)	26¼— ½
Time Inc. (OC)	82 + ½
H. W. Sams (OC)	40 +1
Western Pub. (OC)	79½+3½

OC—Over the Counter.
NY—N. Y. Stock Exchange.
AS—American Stock Exchange.

Musical Blogs

Joseph Wechsberg's newest for Little, Brown, "Red Plush and Black Velvet," deals with diva Nellie Melba's life and times.

Same pub (via its Atlantic Monthly Press affiliate) is reissuing "Beloved Friend," the story of Tchaikowsky and his patroness, Countess Nadejda Von Meck, by Catherine Drinker Bowen and Barbara Von Meck; and another by Mrs. Bowen, "Free Artist," saga of czaristic Russia's 19th century musical prodigies, Anton and Nicholas Rubinstein.

CHATTER

Harry Golden's blog on "Carl Sandburg" is a World publication this fall.

Magazines for Industry Inc., of New York, has merged Bottling Industry Publishing Co.

Langston Huges' new book of verse, "Ask Your Mama (12 Moods for Jazz)" is on the Knopf list for next October.

George Costello promoted to v.p. of Prentice-Hall in charge of the business and professional books division.

Hawthorn is bringing out an updated revised edition of Ted Saucier's fancy "Bottoms Up," a $7.95 gift package of drink recipes, etc., originally published by Greystone Press.

Paul Collaer, an exec of the Orchstre National de Belgique, and author of several other books on the subject, has written "A History of Modern Music" which World will publish in October.

William Cahn is revising his "The Laugh Makers," a pictorial history of American comedians, published some years ago, with updated stuff on theatrical comedy, stage, screen and tv.

Laurence Marks arranged for Signet Pocket Books to bring out his first novel, "Women and Children Last," in paperback following Random House hardback publication in early 1962.

Timothy J. Adams, San Francisco Examiner reporter and son of the late Franklin P. Adams, has taken leave of absence to become an information officer for the Peace Corps at Washington, D. C.

Phyllis McGinley of Larchmont, N. Y., writer of verse, articles and literary criticism, was awarded an honorary Doctor of Letters degree at the 192d commencement at Dartmouth college in Hanover, N. H.

Art Buchwald's newest anthology of some 75 pieces first published in the Paris edition of the N. Y. Herald Tribune and elsewhere is titled "How Much Is that In Dollars?" which World will bring out in December. Marc Slonim, who teaches Russian literature at Sarah Lawrence College, also has a World book due titled "Russian Theatre: From the Empire to the Soviets."

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood

Frank Van Hoven once had a nut act called "The Mad Magician" but after researching on the rise and fall of these opening or closing acts, the question arises, how could they tell one mad magician from another? Acrobats and bicycle acts, escape-artists, card-tricksters all dumb acts—don't have to be crazy, but it helps.

Those who broke away from the mute circuit and gabbed, like ventriloquists, hypnotists and marionette manipulators, may have escaped the psychiatrists but the rest were doomed.

The latest in a long line which began with the ancient Persians and in the Middle Ages had such disciples as Roger Bacon, Albertus Magnus and Michael Nostradamus and in modern times included Roland Travers, Carl Rosini, Fred Keating, Alexander Herrmann, Herrmann's successor Howard Thurston, the Great Lafayette, Sam Du Vries, Cardini, Horace Golden, The Great Gowongo, Si and Mary Stebbins, The Great Milo, Henry Clive, Paul Valadan, The Okito Family (five generations of magicians), Blackstone, Gilly-Gilly, Jack Norworth, Houdini and Dunninger—all abracadabra experts—seems to be the Amazing Milo.

He travels with his paraphernalia in a huge trailer hitched to a tiny Renault Dauphine—a tail wagging a dog and certainly the triumph of hope over experience. It is his good fortune that he weighs enough to keep the car as well as the show on the road.

He used to support quite a troupe but now, except for a mountain of props, he is down to one assistant Roger Coker and a duck. He once put on a magic act with a cast of 500. It was at the opening of Pasco Water Festival which inaugurated the Columbia River Project Each scene in the production centered around one of Milo's illusions The show was even filmed and shown behind the Iron Curtain countries. Standard Oil picked up the tab.

When he was a kid in Alliance, Ohio, Milo saw Blackstone walk on a stage and fill it with magic and wonder That did it He wrote for a five page mail-order catalog that offered tricks for two bits But his real help came from the public library.

As proof that you can't really discourage magicians, Milo whose last name is Brandon, tried to make a half dollar disappear to the amazement of his fellow students of the fourth grade. He swallowed it instead. It got stuck in his throat and he began to turn blue The teacher turned him upside down and shook the half a buck out of him saying: "Let this be a lesson to you. Stay away from tricks."

One of his earliest performances was in a church basement. He was attempting to vanish a silk handkerchief into a drinking glass The idea was to ignite a bit of photographer's flash powder and the handkerchief would disappear. His assistant was her sister She prepared enough flash powder for the River Kwai It looked as if the whole place had blown up. The handkerchief vanished and so did her eyebrows. Everybody else was rushing to the window and gasping for air.

When he was 18 he joined the Dan Fitch Dixiana Revue and was billed as "The Boy Wonder From Ohio." This was funny because when he audited for Fitch, the minstrel never looked at him Near the end a newsboy came in and sold Fitch a paper. Milo was getting ready to produce a rabbit, so he picked it out of the neck of the newsboy's coat just as the kid was selling Fitch the paper. Then Fitch paid attention to the audition.

Next Milo hopped aboard a medicine show in Wisconsin where he had to do a different magic act every night for two weeks. He also had to sell medicine, soap and candy and clean up the joint Besides that he appeared in two different skits each night. The salary was $14 a week, and two doughnuts and coffee every morning

His next big hit was a flop. He invented a watch trick. He had a big Grecian urn which was seemingly a bowl of fire, though actually the fire was confined to a groove around the top from a little cotton soaked in alcohol. He would borrow a watch from one of the audience, drop it in the burning urn and rediscover it in a box of rice But the first time he tried the trick the watch caught fire just passing through the ring of fire. It seems the face of it was made of celluloid, not glass, and that ruined both the watch and the trick

His nightclub career began with the Wally Hamilton Trio and a dancing horse act. Milo was the rear end of the horse and after that act he had to make a quick change to white tie and tails and appear as a magician.

"I quit Hamilton, believing the two roles were somewhat incompatible, but I wonder now if they were not identical."

The northwest, including Vancouver, was best for his biz, and Hyannis, the Prez's summer place, the worst because accommodations there were away above a magician's price range. State fairs were good everywhere but the best was Puyallup, Wash., which attracted as many as 200,000 a day. Milo's magic started at 10 a.m. and went on till midnight. His was the only show.

He had a floating woman illusion and had to do it 20 times a day. Finally he got so bored with it he wouldn't even look at what he was doing, which earned him the reputation of being a terribly clever magician. Unfortunately, the woman in the act met with an accident. She could float on air, but not on water. She went swimming and drowned.

He ran into a streak of hard luck like that. Once he got booked into a burlesque house in Scollay Square. He was a tremendous hit He met an agent who wanted to see the act Milo didn't have the courage to tell him where the act was working, but he had to The agent thought they were terrific and planned great things for them. The next day he died.

"It was the only audience we killed," said Milo.

They once worked the Shriner's convention in Oakland, Calif The act was ready, two of the staffers stuffed in boxes. Then the Shriners held up proceedings and went into a part of their ritual, which was to read off the names of members who had died in the last year. There were 130 names involved and the reader read very slowly. The performers in their cramped quarters almost turned into rigor mortis by the time Milo could go on with the act. Afterwards they couldn't move an arm or take a bow.

Milo invented a couple of illusions that were pips One was a head without a body, the head being on a tray. Another was a boy instantly changing into a girl. The boy stepped into the box, the curtains were drawn, Milo said, "One, Two" and then opened the curtains and the girl said "Three"

In 1956 a widow in Akron, Ohio, asked him to teach her son a few magic tricks, and before her death she asked him to take care of the boy. So that's how Milo "inherited" Roger Coker, who is now his business manager, appears in the act and is quite an inventor of illusions. He invested a substitute for mirrors With mirrors magicians have to be very careful with light and reflections But even with Roger's improvements the head-without-a-body trick was dropped because it terrified too many people

"If I've learned anything about show business" said Milo "it's that show people are unselfish I often think it's because their work is more with giving than receiving and only in a few cases is money-making a main or only objective The theatre has always been man's source of wonder and imagination.

"Today's hip-swinging guitar-players like tasteless sex-promotion, is not entertainment Before I walk on stage I pause and think to myself that every moment of life contains some magic and that war and hate and prejudice are the illusions

"When I was a kid in grade school I saw Blackstone walk on the stage and fill it with wonder He had the kind of imagination that is the glory of the theatre. I don't know why, but Elvis does not have the same effect on me"

Broadway

It's Barbara Nichols as Texas Guinan in Ben Schwalb's "George Raft Story" for Allied Artists.

Audrey Michaels of Columbia Concerts back in Manhattan from her travels amidst the European impresari

Joseph B Rosen U's regional sales manager, repeats as chairman of the season's major fundraiser for the B'nai B'rith Cinema Lodge

Singer Miklos Gafni returned to U.S from European concert, television and recording dates. He has a Carnegie Hall concert booked for November.

Eugene Murphy, publicity head of the Desert Inn and Stardust Hotels, Las Vegas, undergoing surgery today (Wed.) at Memorial Hospital

A golf cart, which toppled over on him at a Westchester golf course, has RCA exec Frank M. Folsom on crutches for 10 days because of the strained tendon.

Erik Barnouw of Columbia U. and his family will spend a year in India under a Fullbright grant. Longtime professor of communications, he's a radio-video writer from long back.

William Saroyan, at the moment travelling in Europe with his son, is due this fall at Purdue U. in Indiana as professor of drama. He confides that he will "write a new play in full view of my students."

On Queen Elizabeth's recent birthday honors list was Arthur Hillis of the British delegation to the U.N. who soon returns to London. His wife is Mary Hillis who has been on leave of absence from the BBC.

Rockefeller Center Inc. distributed scholarship awards totaling $19,500 to employees' sons and daughters at a luncheon held last week in the Time-Life Bldg.'s Hemisphere Club. There were seven winners.

Frank Gervasi, quondam Hearst correspondent, later head of the MPEA office (Eric Johnston) in Rome, and now veep for European operations of Fairbanks Morse, in town for quickie huddles with publisher anent two or three book projects.

Vet vaude and pic comic Chaz Chase in New York from Paris for a month at the Latin Quarter before hitting the Far East in U. S. State Dept. Cultural show. He recently wound dates in Europe and celebrated the birth of his third grandchild, a boy.

Juliana Larson, nitery thrush, sailed for Cannes Friday (23) on the Leonardo Da Vinci accompanied by her husband Bedford W. Sharp, a Houston manufacturer, and their two children. Miss Larson has a Cannes cafe date and later will make a film in Rome.

TV actress Barbara Britton and her husband, Dr. Eugene J. Czukor, neither of them Catholics have donated eight acres of their Bethel, Conn., estate for a Roman Catholic parochial school. Church spokesman merely stated that "both were devoted to the works of the church."

Broadway pressagent Samuel Lurie planes tonight (Wed.) to Britain to attend the opening July 5 of "Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm So Sad" at the Lyric, Hammersmith, London. He'll go on to Rome and then Spoletto, Italy, for the July 12 opening of the Jerome Robbins' "Ballets U.S.A."

Attorney-realtor Lawrence A. Wien and realtor Harry B. Helmsley president of Helmsley Spear Inc., who have syndicated the Taft and Plaza Hotels, in New York, among other holdings, are buying the St. Moritz Hotel on Central Park South. No details disclosed or whether the same "syndication" technique will be followed.

Publicist Mike Merrick heads for the Coast tomorrow (Thurs.) to prepare for client Harry Belafonte's forthcoming engagement at 1 A's Greek Theatre and to huddle with United Artists' execs concerning the film version of "The Miracle Worker," now in production in the east. Merrick will also work out arrangements to set up Coast offices for his firm.

Ohio in the Entertainment World is the theme of the "Ohio 1962 Yearbook," edited by the Ohioana Library Assn., which World publishes annually, and among the show biz personalities are included Bob Hope, Clark Gable, Clyde Beatty, Tyrone Power, and the Gish sisters. Articles by Joe E. Brown, Ted Lewis, Charles E. Frohman and Louis Seltzer keynote the 1962 annual.

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

Tony Prantera opened his new out-of-town Elio Cabala eatery near here.

Miranda Martino, Italo singer, switched from RCA to Ricordi's platter division.

Ricardo Montalban expected here soon to star in "The Black Pirate" for Max Films.

Anouk Aimee vacationing from "Sodom and Gomorrah" (Titanus-Embassy) stint on Capri.

Richard Tucker here to record "La Boheme"; then skies to Buenos Aires for date at Colon Theatre.

Giovanni Addessi to Yugoslavia to set details for his production of "Fra Diavolo," with Jadranfilm. Then goes to Paris.

Vernon (and Mrs.) Jarratt celebrated sixth anni of George's Restaurant via buffet pour at their Appian Way villa.

Paul Strauss, Yank conductor, to Frankfurt for concert. Rome-based, Strauss has directed 25 concerts on the Continent this year, two of them here.

Rossano Brazzi, Olivia DeHavilland, Yvette Mimieux, George Hamilton, Guy Green and "Light in Piazza" (M-G) unit to London for interiors after winding local outdoor work.

Lori Mazzetti, writer and director, feted at Rome restaurant by 10 other directors working on Malenotti's "Italian Women and Love." She just published the book, "The Sky Falls."

Westport, Conn.

By Humphrey Doulens

Dave Brubeck to the Coast.

Stanley Joseloff back from Europe.

Haila Stoddard at her Weston place.

Barron Polan in new digs on the waterfront.

Norman Brokenshire now on permanent staff of WMMM.

Roger Williams and Johnny Mathis set for Connecticut Summer "Pops" at Fairfield University.

John C. Wilson, Molly Picon, Lucile Lortel, Frank Carrington, Lawrence Langner, Armina Marshall, Phil Dunning, Morty Kanner, Celeste Holm, Steven Dohanos and Lily Lodge at Country Playhouse opening with "Pleasure of His Company."

Jolson's Will

Continued from page 1

tees that the Jolson bequest be turned over to Will Rogers on the ground that it was able to carry out the wishes of the star, whereas Northwoods could no longer do so. It had been the plan of the trustees to split the bequest to various institutions. As a result, the Will Rogers got $5,000 at that time. He revealed that a California court had recently upheld the Will Rogers claim as being the rightful repository for the Jolson bequest and got the remaining $40,000.

At the luncheon, Harold Hoffman of the Screen Actors Guild, presented the hospital with a $2,000 check from the American Guild of Variety Artists, with the notation that the contribution from SAG is awaiting the formal okay of the board.

Conrad Nagel

Continued from page 2

tion of Television & Radio Artists, secretary.

The former officers were Florence Marston, Eastern representative of SAG, first v.p.; Duncan, second v.p.; Bright, third v.p.; Faine, fourth v.p.; Ben Irving, assistant exec sec of Equity, treasurer, and Conaway, secretary. Incidentally, Nagel is a member of Equity, SAG and AFTRA, and has served on the boards of all three unions, but has never held an executive post with any of them. Four A's presidents have formerly been executives of one of the member groups.

London

(HYDe Park 4561/2/3)

Elleston Trevor readying a new play, "Ride A High Horse."

The Rank Organization took over another health club in Oxford Street.

Eydie Gorme and Steve Lawrence opened a fourweek season at the Pigalle June 18.

Henry Kendall will direct "One For the Pot," the new Brian Rix farce at the Whitehall.

Arnold Weisberger and Milton Goldman poured for their showbiz friends at a Savoy party.

William Holden, in for his role in "Satan Never Sleeps" (20th), guest of honor at press reception.

Walt Disney in town for production of his latest British film, "The Castaways," due to start at Pinewood in August.

Richard Todd is to do at least 12 personals in the London area in support of his first indie production, "Don't Bother To Knock."

John Davis hosted dinner to delegates attending last week's general assembly of International Federation of Film Producers Assns.

Robert Clark, former president of the British Film Producers Assn., named as new treasurer, succeeding George Minter, resigned.

Roberta D'Esti, due to doctor's orders, will not be going on tour as leading lady of "West Side Story."

Maurice Evans, star of "Macbeth," Britain's official entry at current Berlin Film Fest, due at the festival Saturday (1).

Property magnate Jack Cotton donated $42,000 to the Variety Club for building a new Boy's Club, in northwest London.

Leo McKern due to go to N.Y. later in year to play the role of Cromwell in the Broadway production of "A Man For All Seasons."

Photographer Alex Sterling opened The Village, a new Chelsea club, membership of which will be confined to show biz, artists, journalists, writers, et. al.

A new revue has started a prior-to-London tour. It's called "The Lord Chamberlain Regrets . . ." and it's the one which the Lord Chamberlain regretted to have to delete a parody on the U.S. President's wife.

New Peter Saunders' production opens at St. Martin's Theatre on June 28. Starring Ronald Shiner and Thora Hird, "You Prove It" is "a play with laughter" scribed by Colin Morris, who wrote the long-running "Reluctant Heroes."

Boston

By Guy Livingston
(423 Little Bldg.; DE 8-7560)

Vicki Taylor, femme ventriloquist, being tapped for moppet tv show.

Ahmad Jamal trio in for June 30-July 1 date at Castle Hill, George Wein's new jazz effort in Ipswich.

Gene Secunda, publicity man for Universal in New York, and ATPAM apprenticer, in shooting film of Hub mounted police.

Producers of theatre-in-round, which played the Bradford Roof, with musicals, are holing in at Harwich on the Cape for the summer.

Norm Prescott, former radio and tv personality, producing tv show for Pleasure Island, where he is exec veep, on WNAC-TV, 14-week series.

Paris

By Gene Moskowitz
(66 Ave. Breteuil, SUF. 5920)

Katharine Hepburn in; also Yank foreign film distribs Irvin Shapiro and Richard Davis.

France Roche, film columnist and critic of the daily France-Soir, will be French jury member at Berlin Film Fest.

"Saturday Night, Sunday Morning" (Cont) in for excellent reviews with biz mounting. Looks in for a solid run at two first-run sphere.

Richard Davis acquired the French entry at Berlin Film Fest, "Amelie ou le Temps D'Aimer" (Amelie or the Time to Love) for the U.S.

Another U.S. actor here, Eddie Constantine heads for Hollywood to make some tvpix for France. He's also seeking a femme lead for his next French pic.

Lawrence Langner, while here, conferred with Yank playwright, Paris resident Gurney Campbell on her play, "Dong Dong Bell," which the New York Theatre Guild will do on Broadway next season.

Folksinging Yank residents Lee Payant and Gordon Heath, who have the Abbaye, a nitery here, put out their own disk on their own Abbaye label to observe their 10th anni here.

Yank actress Barbara Somers, who started her acting career here, into a local pic "Les Playgirls" as well as continuing in the hit legit comedy, "Boeing-Boeing." She also played in "The Truth," and intends staying on in France.

Minneapolis

By Bob Rees
(4009 Xerxes Ave. So.; WA 6-6955)

Strawhatter Old Log theatre preems comedy "Not in Book" June 28 for 10-day run.

Mrs. Helen Swift visited married daughter living here while attending sneak preview of "Parent Trap," directed by her son, David Swift.

Paul Bunyan Summer Playhouse near Bemidji, Minn., 250 miles north of Minneapolis, opened 10th season last week with "Pleasure of His Company."

Ailing Imogene Coca forced to cancel appearance last week at local Friends of the Theatre's kickoff luncheon for next fall's legit season subscription sale.

Chanteuse Hildegarde is topper at Hotel Radisson Flame Room through Saturday. Supper club closes for three-day holiday Sunday with comics Rowan and Martin next in July 5.

Freddie's has comic Bill Dane and folk singer Bob Grossman this week. Underlined are Joe E. Lewis, Sophie Tucker, Sarah Vaughan, George Shearing, Dick Gregory and Bob Newhart.

Jackie Gleason

Continued from page 2

vest and a frat man. Live television will be the big deal and, of course, big revues, musical-comedy-type shows, and the comedian will be the attractions. I can't understand why anyone cannot see this in the future.

Hollywood has stopped producing musicals because there is no Foreign Market for them, and the Foreign Market today is where their bread is buttered. No producer on Broadway will risk big money putting on musicals when he knows there is no chance for a Hollywood sale. This situation leaves the musical comedy field wide open as a definite trend in television.

As far as Washington doing anything constructive about eliminating violence, intrigue and shoot-'em-up offerings, I think they will be embarrassed when it is pointed out that their every-day occupation has a little of all these elements. I predicted, in an interview about four years ago, that if television thought it was in trouble with its programming of presentations without uplifting quality, they didn't know what trouble was until they begin to present programs directed toward educating the public. I can't wait till CBS, NBC and ABC decide what kind of philosophy, knowledge and sexual instruction should be televised for the public's benefit. Our Boards of Education across the country haven't been able to figure this out to anyone's satisfaction, and how a network intends to do so would be very interesting to observe.

I am very happy that, through unconscious thrift and investments, I can afford a seat, no matter how humble, to sit and watch all that will happen during the coming two years; it is going to be a racy, bitter, ludicrous and, perhaps rewarding era.

The Great Gleason

Father Boyd

Continued from page 2

took him into espresso parlors and bongo drum cafes to the disapproval of the Bishop of Colorado who unburdened himself to some remarks unfavorable to "beatniks."

Meanwhile Father Boyd who likes Wayne State assignment because it's large, urban and integrated will spend nearly three weeks this summer at Emory U. in Atlanta. It's his first visit to Dixie since his desegregation views got him cancelled out of speaking dates at Louisiana State and Mississippi Southern two years ago.

Hollywood

Fay Spain left for Rome.

Marion Davies broke small bone in her foot.

Gypsy Rose Lee opens tonight at Las Palmas Theatre.

Ralph Wheelwright returned from European confabs on "King of Kings."

Foster M. Blake, general sales manager of Favorite Films, hospitalized with stroke.

Dick Carter, veepee with Cleary-Strauss-Irwin & Goodman, elected to board of directors.

Mike Frankovich returned to London headquarters after Columbia Pictures studio meet.

Marshall Jamison named production-program head of Leland Hayward Productions.

Herts-Lion International skedded $100,000 remodeling job as result of fire which gutted building.

Frank Riemer upped from salesman in Allied Artists local exchange to St. Louis branch manager.

Chicago

(DElaware 7-4984)

Duke Hazlett back at Le Bistro.

Second City Revue will top the Ambassador's Ball at Guildhall July 4.

Toni Lee Scott takes over vocal chores from Lurlean Hunter at the Pigalle.

Irwin Allen in to tubthump his latest "Journey To Bottom of The Sea" (20th).

Grant Park Band Shell opens tonight (Wed.) with eight weeks of free concerts.

Joe Parnello back at Trade Winds keyboard after touring with Vic Damone as accompanist.

Philip Hart, late of the Chi Symphony management, tapped as concert manager for Juilliard School of Music in Gotham, as of September.

Fritzels, State Street dinery for show biz crowd, shutters July 2 for remodeling, reopening later in the month with entertainment in enlarged cocktail lounge.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Kay Parsons opened at the La Vista piano bar.

Treasure Ford opened at the Stardust lounge.

"The Tunesters," a click in Riviera lounge, were rewarded with a three-year pact.

Nevada Club sponsoring Nevada's entry in the "Miss Universe" contest. "Miss Nevada" will be selected at the club on June 30.

Billy Daniels informs the Stardust lounge bosses his ulcer attack in Australia is 100% cured and he'll be able to open on sked in August.

Billy Eckstine had his Dunes lounge night off set for Thursday so he could attend the graduation exercise in Encino of his five-year-old Guy from nursery school and his 18-year-old Kenny from high school.

Albuquerque

By Chuck Mittlestadt
(Diamond 4-1596)

Jack Samson, former AP staffer here, named radio news editor at KOB.

Jim Galbreath named pub relations head at super-secret Sandia Corp. in Albuquerque.

Brad Prince, owner of his own ad agency here, named prexy of new paradise Hills Golf and Country Club.

Bernie Thomas, new director of Albuquerque Little Theatre, now on the Coast scouting talent for upcoming season.

El Morro Theatre at Gallup, N.M. underwent a facelifting, including new tile lobby, entrance, plus new screen and booth equipment.

KDEF, Albuquerque indie radio station, will start broadcasting on FM this month. It'll be the second FM'er for this town, which has 10 AM outlets.

Robert Berrellez, one of several American newsmen held captive by Fidel Castro in Cuba, skedded to address summer session of New Mexico Press Assn. in Taos.

Red Ryder cartoonist Fred Harmon was awarded $12,962 by District Court as result of traffic accident in February 1960, in which he was injured. Comic stripper had sued for $38,000.

OBITUARIES

THOMAS J. DAVIN

Thomas J. Davin, 58, a former theatrical pressagent who became publicity director for the pleasure boat industry, died June 19 in New York. He was also a writer on jazz.

Following graduation from New York U., he joined the staff of the N.Y. Sunday World, but left a short time later to do publicity for niteries of that era which included the Silver Slipper, Connie's Inn and the Cotton Club. He also handled various theatrical personalities, including jazz artists. He continued his interest in the jazz field despite his entry into other aspects of publicity.

Among other posts held by Davin were pub relations rep for the late W. L. MacKenzie King, former premier of Canada; the Czech government before World War II and director of publications for the Museum of Natural History. He was also business manager for the mag, Creative Art, an associate editor of Cosmopolitan Mag, and a former editor of Boats magazine.

Survived by his wife, Violet Dunn Davin, a former actress.

"Fury red 'gainst angel white
The sun set in the west that night.
And thus spoke Nature to Eternity:
For this gentle Boy—Immortality."

DAN KINLEY

1937 - July 25th, 1960

WILLIAM CARRUTHERS

William Carruthers, 64, longtime manager in Scotland for 20th Century-Fox, died June 8 while bowling at Belfast, Northern Ireland. He was one of the best-known cinema trade personalities in Scotland.

Starting in show business as a boy, Carruthers joined film and vaude pioneer George Urie Scott in Glasgow. He later moved to 20th-Fox, rising to become its Scottish manager, a post from which he retired some years ago.

Survived by his wife, son and daughter.

JACK RYAN

Jack Ryan, 74, longtime vaude performer who was regarded as the last of the Irish minstrels, died June 15 in New York. He appeared at Bill's Gay 90s, N.Y., for 15 years. Before that he trouped in vaude as part of the team billed as Ryan & Tierney. His partner was Harry Tierney, pianist-composer who wrote such tunes as "Alice Blue Gown" and "Rio Rita."

Surviving are a son, sister and his first wife.

In Memoriam

LYNN RIGGS

Lucy, Nathan & Stephen Kroll

BETTY ANNE NYMAN

Betty Anne Nyman, 34, actress, died June 22 in Greenwich, Conn.

During the 1940's she was the ingenue lead in the Broadway production of "Annie Get Your Gun," Corliss Archer in "Kiss and Tell" and appeared in "Best Foot Forward." She also appeared in numerous radio and tv productions.

Her husband, Omar F. Elder, vicepresident, secretary and general counsel for the American Broadcasting Co.; a son, daughter, mother and brother survive.

CHARLES GULLIVER

Charles Gulliver, 79, theatre executive, died June 8 at Bexhill, Eng. Originally he was secretary of the Variety Agents' Assn., then became secretary of the London Theatres of Varieties.

In 1912 he was named managing director of the London Palladium and the London Theatres of Varieties, controlling 22 vaude houses. Later he was chairman of the London Coliseum and on the board of Moss Empires.

JACK WILSON

Jack Wilson, 60, television engineer and veteran news photographer, died June 15 in Washington. For the past six years he had worked at WTTG, Metromedia's tv outlet there, in various technical capacities.

Before his tv career, Wilson was a news photographer, doing stints with the Washington Times-Herald and International News Photos, both defunct.

Wife and brother survive.

DOROTHY MULCAHY

Dorothy Mulcahy, 41, singer, organist and composer, known in radio, tv and concert as Cheri McKay and Cheri Mulcahy, was stabbed to death June 13 after finishing her first night as singer and pianist at the 31 Bar in downtown Cincinnati. In a dying statement she accused her estranged husband, Charles, of knifing her and a companion.

A daughter and two sons survive.

THOMAS J. HUGHES

Thomas J. Hughes, active in the music business for the past 65 years, died June 7 in Point Pleasant, N. J. Known to his friends in the industry as "Tommy," he began his career with the old firm of Howley, Haviland & Dresser in 1896. Later he became sales manager of Shapiro, Bernstein & Co., Inc., a post he held for more than 50 years, until his retirement last December.

His son and a sister survive.

FRANCES RAYMOND

Frances Raymond, 92, Broadway actress from 1890 to 1915, died in Hollywood June 18. She was the widow of N.Y. producer David Henderson.

She swung over to motion pictures in 1915 and continued in that field until 1950, when she retired. Actress appeared in numerous films, both silent and talking, and was seen in most of the Bebe Daniels starrers.

ELLA F. SCHILLER

Ella F. Schiller, 87, early-day child stage star and widow of Loew's v.p. Col. Ed Schiller, died June 20 in Santa Ana, Cal.

Under the name of Ella Fontainebleau she started her career at the age of three with Tony Pastor in New York, and was active in the theatre until 1916, when she retired.

Daughter survives.

WILLIAM L. PHILLIPS

William L. Phillips, 69, a top salesman with Muzak in Indianapolis, died June 13 in that city after a long illness. He had been with Muzak for 11 years and moved to WFBM when the station acquired the Muzak franchise for central Indiana in 1959.

Surviving are his wife and six children.

EARL F. BLANKENHORN

Earl F. Blenkenhorn, 65, pianist, composer and music teacher, died of a heart attack June 11 in Port Washington, Wisc. Prior to becoming an instructor of piano and accordion, he played on a Wausau, Wisc., radio station and at several nightclubs in the Milwaukee area.

His wife survives.

BETTY R. LEONARD

Betty Raskin Leonard, 50 former theatrical agent and wife of publicist-author Charles Leonard, died of heart attack in Hollywood June 18 after a one-day illness.

Surviving also are a daughter; her parents, three brothers and a sister.

JOSEPH VECCHI

Joseph Vecchi, 69, restaurateur and club owner, died June 8 in London. A familiar West End figure, he was owner of the Belfry Club.

Before operating the Belfry, he was maitre d'hotel at the Hungaria Restaurant.

GRETCHAN GAILING

Gretchen Gailing, 43, film actress, died after a prolonged illness in Hollywood June 17. She had been a member of the board of directors of Screen Extras Guild.

Her husband survives.

ANTHONY M. QUINN

Anthony M. Quinn, 62, secretary-trasurer of Don Lee Broadcasting Division of RKO-General, died of a kidney ailment in Hollywood June 24.

Widow and son survive.

FRANKLIN MOUSLEY

Franklin Mousley, 66, retired Navy commander and radio pioneer, died June 12 in Philadelphia. He was associated with early wireless companies and built his own wireless station in 1908.

Wife and two brothers survive.

Jim Murphy, head of studio and field technical operations at CBS-TV City, died June 17 in Hollywood. His wife and two daughters survive.

Joseph (Banjo) Wallace, 79, a retired vaudeville performer and orchestra leader, died May 18 in Jamaica, N.Y. His wife and two sisters survive.

Henry E. Rehfield, 76, owner and operator of the Iowa theatre in Bloomfield, Ia., for 33 years, died there June 6 after a long illness. A daughter survives.

William Taylor, 63, theatre executive, died recently in North Wales. He was joint managing director of Manchester Palace till his retirement in 1959.

T. W. Duvall, 67, prexy of Springfield (Mo.) Newspapers Inc. which owns stations KGBX and KYTV there, died in that city June 14 in an auto accident.

Harry Schlinker, 56, former Stanley Warner Theatres house manager in Fresno and San Pedro, Cal., died June 4 in Fresno. His wife, son and daughter survive.

John Goldstone, booking manager of Goldstone Cinemas and chairman of the Yorkshire branch of the Cinema Exhibitors Assn., died May 19 in Yorkshire, Eng.

A. Morley Crawford, 70, owner of the Roxy theatre and Jubilee drive-in in Watrous, Sask., died there May 20. Surviving are his wife, two daughters and two sons.

Father, of Sidney Landau, assistant treasurer of United Artists Corp., died May 29 in New York. Another son and two daughters survive.

Father, 87, of Louis Sobol, Hearst columnist, and Harry Sobol, press agent, died in Hollywood June 8. His wife and two daughters also survive.

Jack North, vaude comedian, died May 31 in Manchester, Eng. He was part of the North & Stoyle act.

Thomas M. Towey, 57, a studio costumer for past 25 years, died June 2 in Hollywood. His wife survives.

Mahlon C. Currier, 73, former president of the Haverhill, Mass., Musicians' Union, died May 26 in that city.

William J. Cassell, 92, drum major of the Burlington, Vt., Military band for 40 years, died June 14 in that city.

Bernard Epstein, 65, husband of Helen Richards, legit pressagent and company manager, died June 18 in New York.

Mother, 93, of actors Henry and William Kendall, died June 7 in London.

Alex Scott Kennedy, 68, writer and broadcaster, died June 2 in Edinburgh.

Hal E. Baird, radio-tv organist, died May 16 in Lebanon, Pa. His wife survives.

William McArthur, 58, playwright and radio scripter, died June 3 in Glasgow.

Charles W. Sadler, former Weatherford, Tex., exhibitor, died June 10 in Houston.

Arthur Landsman, 64, head of Statewide Drive-Ins Theatres, died recently in San Antonio.

Father, 77, of film agent Larry Barton, died May 20 in Hollywood.

Skouras: New Product, Aide

Continued from page 3

Boone and Bobby Darrin, Charles Brackett producer.

"The Inspector," shooting in England, starring Stephen Boyd, Dolores Hart, etc., Mark Robson production with Philip Dunne directing. Cost $2,000,000.

Octet to spark 1961-62 biggies supporting Skouras ideology no money is being spared for best material and best people and where every human effort is being made to make and deliver biggest b.o. potentials in 20th-Fox history," as part of 22 triple A's, are:

"Day of Darkness," Mark Robson production under his Red Lion Co., pegged at $3,000,000, to start in November at studio here. No cast yet.

"Cleopatra," Wanger Wanger production starring Elizabeth Taylor with Joe Mankiewicz directing, starting September, in Italy and Egypt.

"The Chapman Report," Richard Zanuck production with George Cukor directing. Wyatt Cooper is scripting. Irving Wallace best seller.

"The Greatest Story Ever Told," George Stevens producing and directing, starting late fall at Bev-Hills lot.

"The Longest Day," Darryl F. Zanuck production now filming abroad.

"The Visit," starring Ingrid Bergman and William Holden in roles portrayed by The Lunts on New York and London stage. Jack Cardiff will direct Frederick Duerrenmatt's play adapted by Maurice Valency with script by Johnson. To be filmed entirely in Spain.

"The King Must Die," Samuel G. Engel Prod., to be produced in Brazil and Greece at estimated $5,000,000, Jack Cardiff directing.

"Ulysses," Jerry Wald production. To be made entirely in Dublin, Cardiff directing.

Robson, whose Red Lion sked is mapped for at least next three years, includes "Wingate," to be made in Ethiopia, Burma, India, England and Palestine with $4,000,000 tag; "Tower of Fire," budgeted at $3,000,000; and "Greatest Raid of All," to be produced in France and England, $3,000,000. Producer-director leaves in six weeks for London and Tangiers on "The Inspector." He just returned from Holland and London on pic.

Skouras intends to spend week in Gotham, Rogell will remain at home office indefintely checking into various operations as part of efficiency "roving assignment." He will work closely with Joe Moskowitz, eastern studios rep, et al. Temporary production head Peter G. Levathes, who planned to trek east next week, cancelled trip. He intended to confer with tv sponsors and ad agencies, but since 20th-Fox five weekly series for next season are sold, future sales will be delegated to someone else in New York. Company will spend $15,000,000 on series, more next year when two new series are appended.

Board Meeting

Skouras will spearhead Gotham board meeting Wednesday when number of key moves, which the directorate is already familiar with, will be presented for ratification. Among changes are final appointment of Levathes, who has been with Skouras 20 years, overall production head for theatricals and tv, assignment of Frank (Rick) Ricketson as New York representative in prexy's absence to "oversee" advertising and distribution, Rogell, trouble shooter in production, and other areas which he will study, answerable only to prexy; consolidation of all feature and tv casting under Owen McLean. John Ermatinger, who handled tv end, becomes assistant to McLean.

Purpose of McLean move is to interchange talent and afford newcomers in Talent School exposure and experience. Benefits will accrue all personalities under one roof operation. Company also has stock company of 50 to be given greater opportunities under new setup.

Ricketson has been associated with Skouras many years, stemming from days he headed Fox Intermountain arm of Fox West Coast Theatres in Denver. He continued post when National Theatres took over the company, late Charles Skouras as head, and later when Elmer C. Rhoden became prexy. He was also associated with Rhoden for about a year before taking a fling at production. He was originator of Bank Night. In recent years he has headed Central City, cultural and operatic endeavor near Denver. He is now in Central City and assumes Skouras stand-in b.o. assignment end of July, when opera season ends.

Skouras has invited board to international sales convention at studio July 24-28. Monthly board meet will be held here July 26.

Details on convention are being completed by ad-pub veepee S. Charles Einfeld in association with studio pub chief Harry Brand. Publicists Ben Markson and Mel Ruddle have been added to Brand's staff to prepare special material for occasion.

Skouras will be Supreme Host to 250 delegates. Levathes general studio host. Plan is to have Levathes introduce all studio personalities. Einfeld ad-pub men from h.o. and field; Murray Silverstone, international distribution chief will do like honors for his group. Glenn Morris, domestic sales head, for his home office and field execs.

Prexy doesn't plan any exec cuts w.k. east, but same doesn't hold true at studio where number of personalities who haven't been productive will be told day of reckoning has come.

Greco to Tour Europe After Week's L.A. Stand

The Jose Greco company, which has been keeping busy in various show biz media since making its Broadway debut 10 years ago, will embark on its annual European tour next month. The overseas jaunt will follow a one-week stand beginning next Monday (3) at the Greek Theatre, Los Angeles.

The dance troupe, which played several one-niters at musical tent theatres in the last week or so, recently concluded its fifth Broadway engagement.

MARRIAGES

Bonnie Hicks to Tommy Ambrose, Toronto, June 17. Both are tv singers.

Roberta Mazer to Don Herbert, Elkins Park, Pa., June 25. He's a Broadway producer.

Libbie Jo Adams to Glenn Cannon, North Hollywood, Cal., June 17. Both are actors, singers and dancers.

Lynn Graham Guttenberg to Seymour M. Bohrer, New York, recently. Bride is daughter of Virginia Graham, radio-tv personality.

Patricia Ann Reed to Dick Alexander, Las Vegas, June 17. Bride is promotion director for KGIN-TV in Tucson, Ariz.; he's entertainment editor of Arizona Daily Star and local VARIETY correspondent.

Beverly Aadland to Maurice Jose de Leon, June 24, Las Vegas. Former Errol Flynn protege, now a nitery entertainer, had to prove she was of legal (18) age; groom is a Los Angeles draftsman.

BIRTHS

Mr. and Mrs. Richard Arnell, son, London, June 20. Father is a composer.

Mr. and Mrs. Fess Parker, son, Santa Barbara, Cal., June 19. Father's an actor.

Mr. and Mrs. Bud Yorkin, son, Hollywood, June 20. Father's a producer.

Mr. and Mrs. Arthur Simon, daughter, New York, June 21. Mother is Florence Simon, former Coronet mag staffer. Father is a Music Corp. of America exec.

Mr. and Mrs. Brian Keith, daughter, Hollywood, June 9. Father's the actor.

Mr. and Mrs. Carey Augustine, son, Pittsburgh, June 19. Father is promotion director at WIIC.

Mr. and Mrs. Dave Parker, daughter, Pittsburgh, June 19. Father is a newsman at KDKA.

Mr. and Mrs. Fred Rogers, son, Pittsburgh, June 19. Father is the composer and co-producer with Joe Carey of The Children's Corner, seen on WQED Pitt, and in syndication.

Mr. and Mrs. Ley Grald, son, June 8, Hollywood. He's a writer and tv producer.

Dr. and Mrs. David Sperling, son, Beverly Hills, June 21. Mother is actress Helene Stanley.

Mr. and Mrs. Herb Pepper, son, Chicago, June 22. Father operates Chicago Music Theatre and Test House Theatre there.

Mr. and Mrs. Nick Mayo, son, Hollywood, June 23. Mother is actress Janet Blair, father's a talent director.

THE PILL

A NEW FORM OF CONTRACEPTION

(SCRIPT)

COBBY: *(voice over)* This is a programme about a new method of family planning: a new form of contraception. Many millions of people in Britain regularly use mechanical methods of contraception. But there are millions of others who, for deeply felt reasons, abhor all contraceptives and totally reject the use of them. It is no part of this programme to question those beliefs or to suggest that they are wrong. Our aim is to inform.

But first, a warning—some parents may consider that this programme is not suitable for their children.

ELAINE GRAND: There is no more titanic struggle than the struggle for conception. It is fought, on each occasion, by anything up to five hundred million male sperm. Sometimes, if a couple is lucky, just one of these millions triumphs. A female egg is fertilised and a child is started.

And yet, for thousands of years, mankind has sought means of deciding the outcome of that battle in advance; we have sought a method to prevent conception.

So far, mankind has not been completely successful. It is true that in some countries where birth control is widely accepted and practised, the population tends to remain steady. But in other countries, where birth control is neither widely known nor widely practised, the population is growing rapidly, even alarmingly. Some experts now refer to this growth as the population explosion.

Professor David Glass, of the London School of Economics, explains:—

PROFESSOR GLASS: The population is certainly blooming today; not so much here in Great Britain, but throughout most of the world. This year, one hundred million babies will be born. There will be a good many deaths too, probably 50 million of them, and many of them babies. But on balance, the world will grow by 50 million people by the end of the year.

That's quite a sum; it's about the same as the total number of emigrants from Europe in the last hundred and fifty years. It's the same as the total population of Great Britain.

Or thinking of it in smaller terms, just during the length of this programme, some five thousand more people will exist in the world.

ELAINE: Many of these children will not be wanted. They will be conceived by accident, either through ignorance or faulty contraception.

There is no such thing as a perfect contraceptive, one that is at the same time simple, foolproof and acceptable to all shades of opinion. But developments are taking place that are worthy of notice and investigation. Such a development is contained in this pink pellet. It weighs only one hundredth of an ounce, it's smaller than an aspirin tablet, and it is commonly and widely called—The Pill.

Well, some doctors, though they are in the minority, believe that this pill *may* be one of the discoveries of our century, and some governments are beginning to believe that the pill, and developments of it, may be a solution to their ever-more-pressing population problems. Well, what exactly is the pill? How does it work?

COBBY: *(voice over)* The pill is made mainly from a chemical extracted from a root found in Mexico, and small quantities of Estrogen Hormone. It is a totally new form of contraceptive, working in a new way.

The British Medical Journal, the publication of the British Medical Association, printed in its notes on "TODAY'S DRUGS" in March of this year an assessment of the pill.

It said, "Evidence for the long term safety of this method of birth control will, of course, not be complete for another twenty years or more. What is known so far, seems to raise no undue fears for the future. More than two hundred women have completed twenty-four or more cyles and a small number more than fifty cycles of treatment, without apparent ill effect. That subsequent fertility is not impaired, seems to be firmly demonstrated."

ELAINE: To understand the pill, it is necessary to understand conception itself.

COBBY: *(voice over)* These are male sperm, hugely magnified. When they are released inside the female they have to swim about four inches to reach the egg which comes into position for a comparatively few hours once every twenty-eight days. For conception to take place it is necessary for the egg to be in the right place and for just one of these sperm to find it and fertilise it.

Up to 500 million male sperm start the journey on each occasion—a sufficient number, it has been estimated, to impregnate every fertile woman in the world.

ELAINE: From earliest times man has attempted to control conception. Motives were many, and methods were various—but all techniques tried to do the same thing—to prevent the male sperm from meeting the egg.

COBBY: *(voice over)* Egyptian writings, nearly four thousand years old, mention women relying on a barrier of oil soaked sponge.

The Chinese recommended a diet of twenty-four tadpoles which, if swallowed in the Spring, were thought to prevent conception for five years.

The Greek philosopher, Plato, advocated birth control because he believed the law should permit only men aged between 30 and 35, and women aged between 20 and 40 to beget children.

Then in the 16th century—in 1564—came the first written mention of what might be called a modern contraceptive: the Italian anatomist, Fallopius, described what is now the most widely used contraceptive device—the sheath.

ELAINE: Since then, contraception has been the subject of public argument, of legal action and of religious disagreement. There have been bitter battles.

Then, about one hundred and sixty years ago, these battles were given increased significance by a new theory, a theory propounded by a junior officer of the Church of England.

COBBY: *(voice over)* The Reverend Thomas Malthus was the Anglican curate in the parish of Albury in Surrey. In 1798, as a young Fellow of Jesus College, Cambridge, he put forward an alarming theory.

He declared that the population of the world increased by geometric progression. That is: by two, four, eight, sixteen, thirty-two, and so on.

But the produce of the world—its food and resources—increases only by arithmetical progression. That is: by two, four, six, eight, ten, and so on.

He forecast that, unchecked, the population of the world would far outstrip the produce of the world. He forecast, too, that disease and disaster would recur to bring the world back into balance.

But, as a conscious check, he said that people should limit the population increase by what he called "Moral restraint"—sexual abstinence.

ELAINE: Malthus's theory has not been proven by time and cannot bear too close an examination. But it did—and still does—affect the thinking of people in all parts of the world.

One result is that, either by public policy or private choice, more and more people do practise birth control.

COBBY: *(voice over)* In Britain, the Government does not advocate birth control, but—in many ways—gives it tacit approval and support.

The Royal Commission on Population, reporting in 1949, declared:

"Public policy should be based on acceptance of voluntary parenthood, and contraception as one of the means of achieving it. At present, though the practice of contraception is widespread, public knowledge of effective methods is very uneven, and faulty knowledge causes a formidable amount of harm. . . . Some of the ignorance is due to the furtive air that clings to the subject."

The Royal Commission also reported: "The great majority of married couples nowadays practise some form of birth control in order to limit their families."

ELAINE: A more detailed estimate appeared this year in a report prepared for the Population Investigation Committee by Griselda Rowntree and Rachel Pierce of the London School of Economics.

They report that of all couples married in Britain during the ten years of the Fifties, seven out of ten couples practise birth control. For thirty years the figure has been on the increase, and doctors think it will go even higher.

Already in America, according to a survey by investigators from the University of Michigan, over eight out of ten fertile couples practise birth control. So the idea of birth control is accepted by the majority of people in Britain, America, and many other parts of the world.

In Britain, who *are* these people?

Miss Rowntree, you are co-author of the most recent report on Birth Control in Britain. How many people did you interview for your survey?

MISS ROWNTREE: We interviewed 2,500 people, all of them married men and women, aged between sixteen and sixty years.

ELAINE: Were they a representative group?

MISS ROWNTREE: Yes, they are definitely representative, except that we may have missed a few young married men who are away from home on National Service.

ELAINE: Did the majority approve of birth control?

MISS ROWNTREE: Oh yes, the great majority approved.

The younger couples approved a little bit more than the older people; the middle classes a little bit more than the wage earners, and of course the Protestants approved a good bit more than the Roman Catholics. But of course I should say that—even among the Roman Catholics—as many as a third seemed to approve of birth control.

ELAINE: Did people give reasons for their approval?

MISS ROWNTREE: Yes, the most important reason was of course family finances. These people thought it was a good thing not to have more children than they could afford to bring up decently. Others thought that the welfare of the family was important and that the parents enjoyed bringing up their children more and the wife's health was not impaired by too frequent child bearing.

ELAINE: Is it possible to estimate how many people throughout Britain practise birth control?

MISS ROWNTREE: Well, we haven't actually made this estimate, but if our findings are representative, then it looks as if about 6 million couples out of a total of 8 million couples married since 1939, that is, people still in their child bearing years, are practising birth control.

In other words, about 12 million husbands and wives in Britain are now using birth control of some kind.

ELAINE: Of course birth control costs money. And many millions of pounds are spent every year on contraceptives.

COBBY: *(voice over)* The business magazine, FORTUNE, reports that in America two hundred million dollars—that's about £70,000,000—are spent annually. Three quarters of that—about £52,000,000—on sheaths.

No official figures are published in Britain, but we are told that the annual sales of contraceptives total around £10,000,000.

ELAINE: The pill differs from all other contraceptives in a fundamental way. Instead of being simply a barrier that comes between male sperm and female egg, the pill acts on the egg mechanism itself. It stops any eggs from being produced, and thus makes any meeting impossible.

And, of course, it is taken simply—by mouth.

Scientists of many lands dreamed of a contraceptive pill. Several tried to find one.

Two men succeeded.

COBBY: *(voice over)* Ten years ago, 57-year-old Dr. Gregory Pincus, Director of the Worcester Foundation for Experimental Biology in Shrewsbury, Massachusetts, began his own search for an oral contraceptive.

Shortly afterwards he teamed up with 71-year-old Dr. John Rock—a Roman Catholic and the father of five—who was then Professor of Gynaecology at Harvard University.

ELAINE: We flew the Atlantic to talk to Dr. Pincus and Dr. Rock.

COBBY: *(voice over)* Shrewsbury is a typical New England town, about forty miles from Boston in the State of Massachusetts—a state where, incidentally, it is illegal for doctors to prescribe or chemists to sell contraceptives. (One other state—Connecticut—has a similar law.)

Shrewsbury's 13,000 people live in white, tree shaded houses, which are open to one another. The town was started by migrants from Britain who arrived about 240 years ago. In 1727, the settlers formally named their town after Charles Talbot, Earl of Shrewsbury. Here it was that George Washington camped during his campaigns in the American War of Independence.

The Worcester Foundation for Experimental Biology lies between Shrewsbury and the industrial town of Worcester. It was set up by some citizens of Worcester in much the same way that people of other towns set up their own art gallery or symphony orchestra. Its purpose, laid down by the founders, was to do fundamental research in Biology and Medicine.

Today, the Foundation attracts graduates from all over the world—Japan, Korea, South East Asia, India, and the Latin American Republics. It has more than 60 Research Doctors permanently working on subjects ranging from the effects of hormones on atomic radiation, to cancer.

Here it is that Dr. Pincus works.

ELAINE: How does the pill work?

PINCUS: Well, this pill actually works to prevent the production of the egg that a woman normally liberates from her ovaries every month. By taking the pill throughout a month, a woman never produces this egg and therefore she cannot conceive.

ELAINE: What, in the pill, stops her from ovulating?

PINCUS: In the pill there is a substance which acts very much like the natural hormones of the body that prevent eggs from being produced during certain times in the cycle of a woman, and also during pregnancy.

As you know, during pregnancy a woman never produces an extra egg; this would be biologically dangerous—and we are using the same principle that nature uses in pregnancy for preventing eggs from being produced.

ELAINE: In other words, the pill makes the body act as though it were pregnant, and it therefore sees no reason to produce another egg.

DR. PINCUS: That's a very good natural explanation.

ELAINE: How was it discovered—the actual ingredient in the pill?

PINCUS: Well, a number of years ago we were working at the hormone which does do this job of preventing ovulation. It is called Pregesterol and we found that in women it was very active, but unfortunately it was not very active when taken by the mouth.

So we turned to a number of our chemist friends who synthesise substances relating to Pregesterol and asked them if they could give us things to test.

Among these chemists was Dr. Frank Colton, who was the chemist who synthesised Norathynadrel, and when we studied Norathynadrel we found that it was the most active substance to prevent ovulation when taken by the mouth, both in animals and in women.

ELAINE: How should the pills be taken for effective contraception?

PINCUS: Well, a woman is instructed to take the pill beginning on the fifth day of her menstrual cycle, ordinarily with the evening meal, and she continues to take one a day for twenty days, and then she stops. When she stops, usually within three days she has a normal menstrual period. And then again in the succeeding month, she begins on the fifth day of this period and continues the process indefinitely as long as she wants to be in a contraceptive state.

ELAINE: But isn't it difficult to remember to take the pill so regularly?

PINCUS: Well, the women who worked with us in our project have not found it too difficult to continue to take a pill—one a day—in the procedure that I've mentioned. Roughly about 90 per cent of the time they are very faithful to the regime.

ELAINE: What does happen though if you miss two or three days?

PINCUS: Well, there are two possibilities. One is that if you miss two or three successive days you will have a menstrual period, because it's the stopping of the medication which gives the stimulus to menstruation.

The other possibility is—and it is rather remote but none the less real: that conception will take place. And it's for this reason that we advocate the faithful taking of the pill every day.

ELAINE: Obviously, clinical testing is one of the most important things any new drug goes through. What tests have been done on the pill?

PINCUS: Well, clinically-controlled, scientific experiments have been done in many parts of the world. Our work began originally in Puerto Rico over five years ago.

But there have been tests done in many parts of the United States, as well as outside of the United States.

For example, shortly after we began our work, Dr. Edward Tyler studied close to a thousand women in Los Angeles.

Other men have worked with numbers ranging from 50 to several hundred in places like Denver, Chicago, San Antonio (Texas), and so on.

Outside of the United States there have been well-controlled tests in Hong Kong, where several hundred women have been studied; in Japan, where close to a thousand women have been studied—and in various parts of Europe, particularly in England.

I might say that these are scientifically controlled tests. A number of other tests have been done in clinics where straight rigid scientific supervision has not been carried out.

And of course the women now using the pill under these conditions, for example, as distributed by Family Planning clinics, number in the many, many thousands—particularly in this country.

ELAINE: If a woman has been taking the pill successfully for some years, then stops, can she become pregnant again?

PINCUS: Oh definitely. Usually, she becomes pregnant with great rapidity

Above is part* of a programme being telecast at 9:35 tonight, June 28, 1961, on the British independent television network. It shows how a subject long considered taboo can be aired in an informative and responsible manner.

*FOR COMPLETE COPY OF SCRIPT WRITE: **GRANADA TV NETWORK, ENGLAND**

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